



International Art Exhibition Lebanese Diaspora

16th - 31st March | 2010



Dome City Center - Beirut



Notre Dame University-Louaize

FAAD

Faculty of Architecture, Art and Design

LERC

Lebanese Emigration Research Center

Art is a strong expressive language which silently conveys thoughts, worries, feelings, dreams, aspirations and pain of the artist. It is through a diverse array of art works expressed in paintings, multimedia, photography, and other media that we can experience and sense the lives of Lebanese living in a country struggling to emerge from long years of controversy and dispute as well as the lives of Lebanese who left their land years ago. It is also our hope that this exhibition will portray the spirits to future generations who are discovering their homeland through the eyes of their ancestors.

FAAD-NDU has hosted a number of distinguished international conferences on a variety of topics. And today we are experiencing once more the awareness of this institution of its diversified developments within the contemporary world. The Faculty of Architecture, Art and Design (FAAD) and the Lebanese Emigration Research Center (LERC), at Notre Dame University-Louaize, have invited artists from Lebanon and abroad to participate in a contemporary art exhibition on Lebanese Diaspora.

For the first time, NDU is hosting this unique event when Lebanese artists coming from all regions of the world join their fellow countrymen and exhibit their work on their beloved homeland. Their achievements and success speak louder than the bias media which continuously portray Lebanon as the land of instability. Their loyalty to a country they may be seeing for the first time is the motivation and reason for their presence here today.

Never before has FAAD-NDU been keener on its commitment to the development of art and culture reflected through different cultural particularities in the midst of globalization. Lebanese Diaspora is a unique experience of art and cultural diversity united in spirit and place.

A rich and diverse collection awaits you.

Habib Melki
FAAD Acting Dean - 2010

This exhibition dates back to the middle of the last decade as we were attempting to collect non-textual material on Lebanese migration. While looking for visual resources and artifacts related to the Lebanese diaspora, we became aware of the unique role played by images, both painting and photography.

The main objective of this exhibition is to create a visual memory of the Lebanese diaspora by providing artists around the world and in Lebanon with the opportunity to reflect on their personal relationship to migration through paintings and photographs. Visual sources can provide powerful insights into a topic; they can help deepen our understanding of this topic and allow us to explore its diverse facets – the way they are constructed and depicted in a specific cultural setting.

By opening up participation in the exhibition to Lebanese artists residing in the country, to artists abroad of Lebanese descent, and to non-Lebanese artists around the world, we were aiming to capture a glimpse of how Lebanese resident artists perceive Lebanese migration, how artists of Lebanese descent identify their link to this migration, and how others perceive Lebanese migration and immigrants.

This juried art exhibition does not seek to explain, endorse, justify, or excuse the perceptions depicted in these paintings, or offer any historical account of Lebanese migration, but rather to merely offer perspectives and expose perceptions. The exhibition hopes to stimulate interaction between the artists and viewers, to invoke discussion and critical thinking, and to challenge perceptions, stereotyping, and prejudice. We hope that viewing the exhibition will be a journey into self-questioning and learning.

We invite you to look beneath the surface of the subjects of these artistic displays and to delve into the impressions imbedded in them.

We are hoping that the exhibition will not only allow viewers to learn about migration through the arts, but to be inspired to discuss real issues concerning migrants and migration.

Another objective of the exhibition is to establish the first art Gallery of the Lebanese Diaspora at the Lebanon and Migration Museum at Notre Dame University-Louaizé. We are hoping that many of the participating artists will donate their artwork to the university to become part of the permanent exhibition. We plan to cooperate with

art galleries and Lebanese communities around the world to have the exhibition travel to them.

We are grateful to the artists who responded to the call for paintings by providing us with an explosion of diverse expressions that is stimulating, exhilarating, and thought provoking, as well as beautiful.

The initiative of Notre Dame University, Faculty of Architecture, Art and Design, in promoting, organizing and managing a contemporary art exhibition on the Lebanese Diaspora represents for the event organizing committee members and myself a formidable challenge.

A challenge that assumes ever-increasing importance and gravity as time brings us closer to the event date and as the huge and diversified workload, borne successfully so far by our team members, reveals, day after day, all the prestigious facets of such excellent cultural manifestation.

I would never have imagined in the first days of our project such intensive involvement and intense efforts as well as the quality of all event elements combined. We have contacted and added far to our event team, amongst others, eminent names in the world of contemporary art, as well as art critics of world renown, to compose our excellent event Jury.

The event will be fertile ground attracting artists from the four corners of the world.

Artists that are already of confirmed fame and others of not less importance that will have the event propel them onto the realm of recognition and added success.

This event will further contribute in promoting contemporary art in Lebanon, trusting that this and other similar future events will create a global artistic momentum that will shed light on our true Lebanese artistic culture and heritage.

Guita Hourani
Director of LERC

Eugene Sensenig-Dabbous
Acting Director of LERC

Danielle Zaccour
Chairperson

Committees

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Lebanese Diaspora | List of Exhibitors in alphabetical order

Laudi Abilama

Most of Laudi Abilama's work embodies what she likes to call 'Arabian Pop'. This she believes to be a reflection of everything that has been and is currently popular in the Middle East. Contrary to what is represented in Western and Eastern media, the Middle East houses many talents of many backgrounds.

Over the years it has been her aim to represent popular figures and objects from the Middle East in a more positive way. However, she has recently found herself questioning the irony of West vs. East in terms of the representation of Arabism and therefore embedding a wittier tone in her compositions and artworks.

Starting in December 2005, at Deir Al Kalaa Country Club, Beirut, Laudi participated in other exhibitions in the city as well exhibiting in Dubai and in Kuwait.

In 2009 Laudi exhibited at the 29th Salon d'Automne, Sursock Museum, Beirut, Lebanon, Bastakiya Art Fair, Dubai, United Arab Emirates, and XVème Summer Art Show Dubai, UAE.

Her upcoming exhibitions will be at Bastakiya Art Fair in March 2010, and 'Arab Heroes' in Beirut the following April.

This artwork is part of a series of 6 portraits I have been working on using Charcoal on Syrian tapestry of ordinary people that I have met and pictured in rural areas of Lebanon (mostly near the border between Lebanon and Syria).

Contrary to my previous works which feature famous Arab celebrities from the past, I have found it interesting to introduce a new technique and theme to the portraits I do.

The purpose of choosing a new medium (Syrian tapestry) to work on rather than canvas is to show the relationship between Lebanon and Syria and how maybe contrary to public perception, there is both rivalry and friendship certainly amongst the general population, which is evident even more so in the middle/lower classes than in politics and political relations between both countries.

In addition to this, I have chosen a new medium (charcoal) to describe the lines and contours of each person's face in order to show depth and tones of each individual character. This is in contrast to the ways in which I have presented more popular people (celebrities) in the past which may have appeared quite minimalist.



Hana, 2009
Charcoal on Syrian Tapestry
135 x 167 cm

Fadi Abou Kheir

Fadi Abou Kheir was the youngest child of a family well known and influenced by artists and musicians.

Fadi was greatly influenced by his eldest brother, Sami, a portraitist. Sami was also Fadi's school teacher at the Central College of Jounieh, from whom he learnt the basics of the art world.

In 1973, Fadi's first art work was published in AL MADINA magazine (nb.8) where he presented a caricature of the singer SABAH, and the comedian CHOUCHE. Fadi was encouraged by his friends to start painting. It was during his travels and when working as an interior designer in Spain that he was inspired by Spanish culture and civilization.

Settling in the village of JEITA between the grotto and the forests, Fadi initiated his personal style of art work, paintings using various elements from nature such as sand, wood, and small rocks, according to the theme that he wants to illustrate.

Fadi has participated in several exhibitions in Biel, UNESCO, and at the Movenpick. The Regency Palace Hotel in Adma bought 230 paintings of Fadi's. Fadi's successful style has seen him represented in magazines and broadcast on television.



Networking, 2010

Oil Painting with Sand, Electronic Chips and Raffia on wood
170 x 60 cm

Camille Allam

Camille Allam studied various fields of art such as Interior Architecture and Musicology at the Université Saint-Esprit de Kaslik and painting at the Academy Artium, Madrid.

By chance he discovered his painting style, based on the technique of silicone-acrylic, that gives interesting reliefs and painting consistency.

Camille has also worked in electronic music, arts computing in general, installation art, and video since 1999.

He is a member of several associations, namely the Association of Lebanese Painters and Sculptors of Beirut, the International Association of Painters and Sculptors of the United Nations, and the Association Escalier de l'Art for the promotion of young talents, Gemmayzeh.

His workshop, ATELIER ALLAM, is based in Beirut at Sursock Street, Ashrafieh, and in Deir el Qamar on the main boulevard.

The Dream- From Deir el Qamar to Brazil:

It is taken from true story of my grand father: he used to dream that he was going to Brazil. He used to say to his wife and children and all his friends: 'I am going to a walk at the end of the village and i will be back soon.' In fact he was going to beirut and then to Brazil.



The Dream, From Deir el Qamar to Brazil, 2009

Silicon, Acrilyc on Canvas.

150 x 120 cm

Charbel Samuel Aoun

Architect, sculptor and painter from Fanar, Lebanon, Charbel Samuel Aoun considers himself a realist expressing the state of humanity as he sees it through his art, evoking reactions from his audience as a truth seeker, as opposed to creating merely to please/amuse the viewer. His art is dark, thick with emotion and awe-inspiring. Charbel does not consider to be an artist a career choice but rather a calling that cannot be ignored.

Born in a green environment, he studied later architecture and witnessed the concrete invasion taking place, marking the presence of an outsider culture. Evolution, he says, is only one culture replacing another.

Charbel always finds inspiration from around him, stating that "it's the rebel feeling inside... living in asphalt jungles conceived for the benefit of a few... where the interests of ordinary people are ignored, the spatial experience is only visual to mark the power of some."

It is the lack of humanity in everyday life that creates in him a feeling transformed later into art.

In 2007 he exhibited at CCF Beirut Out of Space, a sculpture exhibition where forms extended out of their physical space and in 2009 he had two painting exhibitions Mourasshah Intikhabi and Fattoush Beirut, in which he reflected the deeper feelings of his society.



Bounded Mouvement, 2009

Mixed Media
175 x 175 cm

Elena el Asmar

Elena El Asmar was born in Florence, Italy. Between 1992-1993 and 1996-1997 she studied at Istituto Statale d'Arte "Duccio di Buoninsegna", Siena.

Elena also attended Academy of Fine Arts "Pietro Vannucci", Perugia, between 1998-1999 and 2002-2003. Her main group exhibitions include:

2007

ArteDove, Platform for Cultural Studies, curated by Paolo Emilio Antognoli, inside the project ContainerArchive curated by Gaia Pasi, Fosdinovo (Massa), Italy.

Nonplusultra, curated by Gaia Pasi, Galleria Daniele Ugolini Contemporary, Firenze, Italy.

2006

Voyeur, curated by Juraj Staffa, Michalsky Dvor Gallery, Bratislava, Slovak Republic.

Trado...ovvero trasmetto, tramando, tradisco, curated by Emilia Domanova, Cultural Space of the ex-Sinagoga and Akcent Gallery, Nitra, Slovak Republic.

2002

Mostra di quadri ad olio fatti a mano curated by Sauro Cardinali, Visual Arts Guild Trebisonda, Perugia, Italy.

Libero libro, curated by Marilena Scavizzi, Palazzo dei Consoli, Gubbio, Perugia, Italy.

2000

Caratteri della memoria, curated by Sauro Cardinali, Culture House Perugia, Italy.

Collettiva, curated by Sauro Cardinali, Culture Center L'Angelo, Perugia, Italy.

Le Ombre delle Idee, curated by Sauro Cardinali, Rocca Paolina, Perugia, Italy.

The Exercise of the Far Away

"The calendars of our lives can only be established in its imagery."

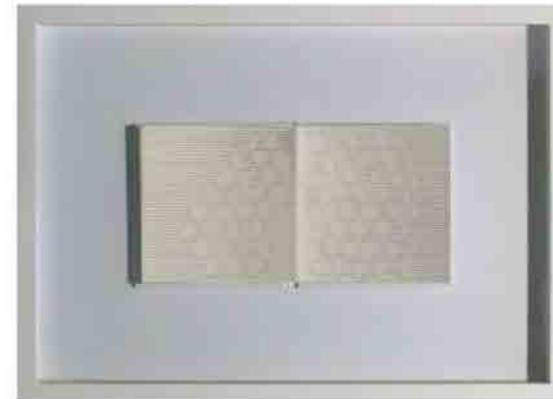
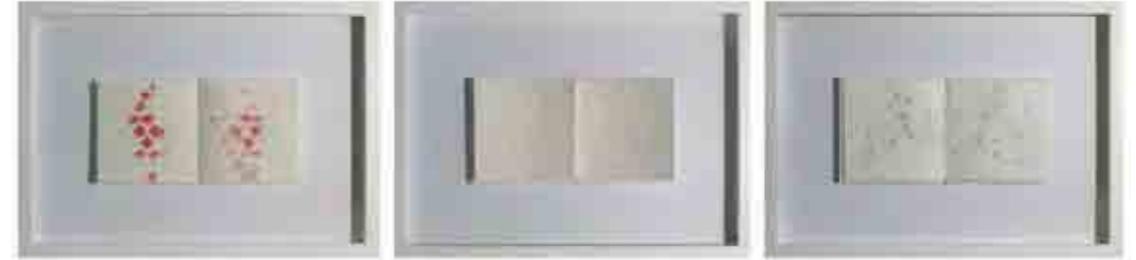
Gaston Bachelard, The Poetics of Space

Within the work of thought translated into an image, my gaze turns constantly to the memory of objects that characterize a family life overlooking the Mediterranean basin, in a white country, Lebanon, in an attempt to bring out the visions that have fascinated and contaminated my childhood.

During annual trips and during the continuous shuttling between Italy and my family of Jbeil, exchange of furniture, cups, utensils, perfume of spices, have become in time ordinary, an effort to keep alive, the belonging to a place, well characterized, both outside and inside of me. Thus, in my workspace, lie scattered here and there items stolen from my past, becoming in the present possible endless lines which enhance my imagination, grids transformed into borders, pictorial, the instant in which they hover above the paper.

Every object I have goes back, in fact, to a variety of veiled memories that I rendered according to the notes of a vague symphony, hovering towards a whole that I take up only part by part. A stretched sheet, lying on a table open before me, becomes the place where this relentless pursuit occurs and manifests itself. The drawing is the first sensor. The drawing functions as a seismograph that can capture and transmit any distant vibration of the human soul. It is being in that instant, and it takes us back to a time that is manifested "here and now."

So... in the firmament of forms that are dispersed away in the atmosphere, the Phoenician dream takes place, in the memory of a walk along the lanes of the souks and its flamboyant architecture – of curves, vertices, arabesques, ornaments, carvings and inlays ... in the uncertain but fascinating promiscuity of a sea that constantly rejects its waves on the coast of a country where the horizon is mixed with visions of a "father" in heaven.



(Detail)

Open Book, 2008-2009

Mixed Media on paper

Total Size (triptych): 101,5cm x 45cm (each frame is 32,5cm x 45cm)

Yvonne Ayoub

Award-winning artist and Member of UNESCO for Arts, Literature & Science in Greece, Yvonne Ayoub's presents work regularly exhibited in Athens. Born in Edinburgh, Scotland, she spent her early childhood in the Middle East where her passion for travel and different cultures was born. She has lived a nomadic life ever since, with her Lebanese husband Farouk and their two children.

Yvonne was classically trained and enjoyed a successful career in the performing and creative arts but today, as an established artist, she lives between London and the beautiful island of Skiathos, where she runs painting holidays and creative workshops, welcoming artists across the globe in a cross-cultural exchange of skills, ideas, and philosophies, in a spirit of generosity and mutual respect.

In her work Yvonne uses a broad range of disciplines and media, and keen observation and bold use of colour to portray and promote the rich diversity of the many cultures she has personally experienced.

Yvonne is fascinated by art in all its forms; her passion is in craftsmanship and technique, her belief is that art is a common language shared regardless of our geographical, political, economical, cultural, racial or religious differences. Her philosophy she believes is best expressed by the words of Thomas Paine (1737-1809):

'The world is my country, all mankind are my brethren and to do good is my religion.'

'Vive la Différence.'

I purchased this painting on my first visit to Lebanon in the spring of 1974, just before the outbreak of civil war. It is a small but very special piece of traditional Lebanese craft-work. For my Lebanese husband it represents home, his people, the young boy he left behind. It's a bit rough-and-ready but nevertheless thoughtfully, if haphazardly, stitched together, colorful, and rich with memories and love beyond measure.

Memories of his large extended family, gathering around the table filled with home-made delights, Lebanese prepared cuisine at its very best. Delicious smells, permeating through pores, through doors, and out into the street, memories of rainy days, filling buckets to the brim with tiny, shiny, slippery snails hand-picked from under the lemon trees and memories of sunny days, with ice-cream and Jallba.

Memories of piping hot Menakeesh. Happy days and not-so-happy days, thick smoke-clogged days, filled with black skies and white fear, days of running for cover, of cowering in basements, fumbling around blindly in the blackouts, days of aching hunger, thirst and hurt.

Waiting for the bombing to end.

For me, an Ajnabeeyeh it represents all that I've come to learn about the Lebanese people: their vibrancy, their unequalled generosity and hospitality, their jaw-jutting defiance, their indefatigable humour, and how, just like their beloved county, they are full of contradiction.

Their immense capacity for love and anger, for pleasure and pain, their pride and elegance. Even during the bleakest of times, somewhere the chic-est parties were in full swing. When days were darkest, their luminescence, their strength and endurance, shone brightest, and when all seemed lost? Well, they'd just pick themselves up and start all over again!

My painting is to show that even in these darkest of black days, the vibrancy, the very soul of this insuppressible nation will continue to shine in all its glorious, colorful splendor!

It will survive!

This is 'L'Esprit du Liban!'



L'Esprit du Liban, 2010

Acrylics on box canvas
102 cm x 76 cm x 3.5 cm

Zeina Kamareddine Badran

Zeina Kamareddine Badran graduated with a bachelor degree in Agriculture, and a Master's degree in Horticulture from the American University of Beirut. She is also a certified computer programmer. At the Lebanese American University she studied for her Diploma in Fine Arts, and gained a certificate in Lithography, Etching, and Silkscreen Printing from Academie Libanaise des Beaux Arts.

Zeina is a member of the Association of the Lebanese Artists Painters and Sculptors and the Association Internationale des arts plastiques, UNESCO.

Zeina was awarded The Spirit of Excellence prize from the Lebanese American University, Fine Arts department in 2002.

Zeina first exhibited at the Art Workshop exhibition, Gefinor Center, Beirut, in 2001. She went on to exhibit twice at the Janine Rubeiz Gallery (Accrochage d'été), four times at the Salon d'Automne, Surssock Museum, Beirut, at international symposiums in Aley, Ehden, Deir El-Kamar and Jubeil, and overseas at the Oriental Artistic Vision, Lebanese-Emirates Joint Exhibition, in Dubai and Abu Dhabi, in 2007.

In 2008, Zeina exhibited Impression sur place at the French Cultural Center. In 2009, Zeina also exhibited at Rochane Gallery, Saifi Village, Beirut, 'New Members Exhibition' Lebanese Art Association, Beirut, Raja N'meh Sertin Gallery, Ghazir, and Hamazkayin Gallery, Beirut.



Milestones of a Nation, 2009

Mixed media on Canvas

140 x 160 cm

Victor Baladi

Victor Baladi was an emigrant for the greater part of his life. In Britain he graduated from the AA in 1991, and in Canada he was a practising architect and professional in the construction industry. He has now returned to live in Beirut.

Since his early years, Baladi has been drawing maps of imaginary lands and cities. Baladi was continuously taking time off away from his primary occupation and family life to draw and paint watercolors, sometimes while travelling across Europe and Canada. While in Montreal he also took part in life-drawing sessions which led him to develop a specific approach to the human figure.

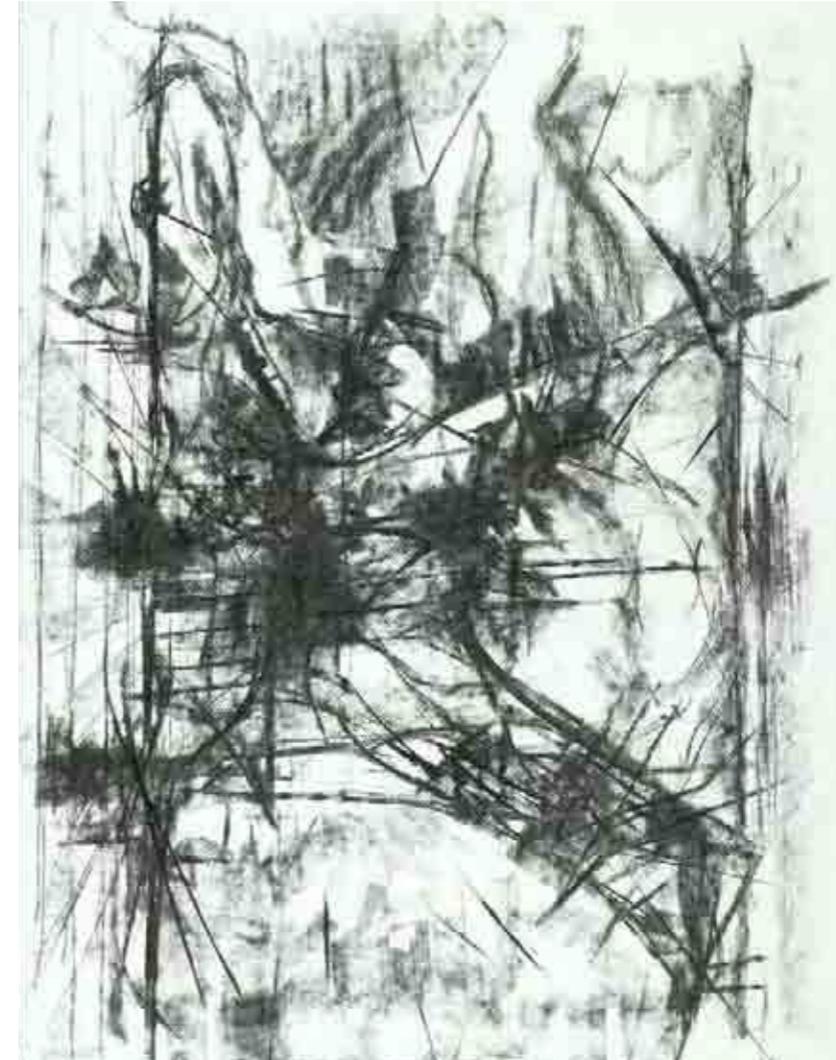
In 2007, Baladi designed the stage scenery for the multimedia performance *Vita Brevis* by Nadine Sures, for Sures's choreography and Églantine Pepin's video works.

In 2009 he designed the backdrop to *Quelqu'un*, a theatre play directed by Nadine Mokdessi, expressing the play's reflection on the individual's tragic solitude within the crowd by way of large panels depicting an interlocking of grids.

Baladi has an architect's eye and an acute sense of the variations brought about by time and light on his subjects.

His present work often consists in compositions of marks that invite the viewer to a "rêverie" of perpetually nomadic decoding.

The marks, along with the space they inhabit, are loaded with a succession of identities, a fleeting nature that seems to spring from the artist's own experience of life.



Human Figure Caught Between Two Vertical Planes in Altitude, 2009

Charcoal on Paper

65 x 50 cm

Sonia Bosnoyan

Sonia Bosnoyan received her diploma in Architecture from the Académie libanaise des beaux arts (ALBA) in 1994. Between then and 2000 she worked at the offices of the renowned architect the late Pierre El-Khoury and then migrated to the United States, where two years later, in 2002, she participated in a group exhibition in Hermoza Beach, California.

In her art, Sonia seeks to create, in her own unique and innovative style, windows through which the viewers may travel according to their personal moods and sensibilities. Using various materials and with the help of various plans, lines and shadows, she strives to put harmony into our world characterized by chaos, disorder, contradictions and contrasts.

She acknowledges that architecture, where all the elements come together to build a unity, exercised great influence on her creativity.

Sonia returned to Lebanon in 2003. She participated in a group exhibition (Impressions) at the Galerie Janine Rubeiz (2005); in the XXVIIème Salon d'Automne at Musee Sursock (2006); in the XXVIIIème Salon d'Automne at Musee Sursock (2008); and in the XXIXème Salon d'Automne at Musee Sursock (2009).

In 2008 she held an individual exhibition at Galerie 89 Viaduc des Arts - Paris.

I seek to create in my own unique and innovative style windows through which the viewers may travel according to their personal moods and sensibilities.

Using various materials and with the help of multiple plans, lines and shadows, I work to put harmony into our world that is characterized by chaos, disorder, contradictions and contrasts.

I am convinced that architecture, where all the elements come together to build a unity, has had a large influence on my creativity.



Untitled, 2009
Medium: Mixed
52 x 38 cm

Julie Bou Farah

Julie Bou Farah graduated in 1991 with "Diplôme d'études supérieures" of Fine Arts at "Académie Libanaise des Beaux Arts", ALBA, Beirut, with a Master's degree in Fine Arts. After graduating, she taught at the ALBA and at Notre Dame University, and lectured at the Lebanese University. Julie took part in several joint exhibitions in Lebanon including the Salon d'Automne Sursock Museum, Beirut, the Janine Rubeiz Gallery, Beirut and the Estivales held in Deir el Qamar, the most recent being in 2008.

Julie's joint exhibitions abroad include the Cork Gallery, London, 2004, La Marine Gallery, Nice, Paris, 1999, Gallery des Ponchettes, Nice, Paris, 1999, and Al Majliss Art Gallery, Dubai, and the Regency Intercontinental Hotel both in 1995.

Her individual exhibitions were held at the French Cultural Center, Deir el Qamar, in 2000, at the French Cultural Center, Badaro, in 2001 and Station des Arts, Badaro, in 1995. In 1992 she was honored with Societaire au Grand Palais Salon d'Automne Paris, where she has also exhibited, and was also awarded the Henry Matisse first prize at Nice, France, in the 16th biennial UMAM in 1999.

Her art work represents daily life in its simple state. Julie is inspired by everything around her, everything that makes her think and smile and dream of creating an infinity of images and colors. Julie became member of the Lebanese Artists Association, Painters and Sculptors, in 1992.



Home, 2009
Acrylic + Oil Painting
100 X 200 Cm

Joseph Chahfe

Joseph Chahfé received his Bachelor Degree in Plastic Art in 1989 from the University of Quebec in Montreal.

His numerous joint exhibitions with Janine Rubeiz Gallery have included Europ'Art (Geneva 1999); Art Paris, Carousel du Louvre (Strasbourg, France 1999) and Star't 2001 (Strasbourg, France 2001); Visages Francophones (Cahors, France 2002); and The Gallery in Cork Street (London 2004).

Since 1997 Joseph has exhibited widely in Lebanon, mainly at Janine Rubeiz Gallery and abroad in Canada and in Colombia (2000, 2001, 2002, 1999, 1997, 1995, 1993, 1991 and 1989).

In 2005, he participated in the Brushes for Feathers exhibition organized by Janine Rubeiz Gallery for the benefit of the Lebanese Foundation of the National Library in Beirut.

In 2006, his work was also individually exhibited in Santiago, California. In 2007, Joseph joined the Art-Paris Modern Art Fair in Abu-Dhabi through Janine Rubeiz Gallery and Art-Dubai in the United Arab Emirates in March 2009, again with Janine Rubeiz Gallery.

His work can be found in the Audi Bank Art Collection and is permanently displayed at Janine Rubeiz Gallery. He currently resides and works in Canada.



Untitled, 2009
Mixed Media on Canvas
164 x 80 cm

Flavia Codsi

Flavia Codsi studied Interior Design and worked as a designer and freelance interior perspectivist throughout the Lebanese civil war. In cooperation with Fulvio Codsi she created several trompe l'oeil murals in Lebanon.

She also illustrated a children's book, *The Houses of Beirut*. As a self-taught artist, she has exhibited regularly at the Nicolas Sursock's Museum Salon d'Automne, receiving prizes for the painting *Introspection* (1994), for *Aura* (1995) and *The Three Mounira* (1996). She decided to become a fulltime artist around 1999.

Flavia has taken part in numerous joint exhibitions and art fairs in Lebanon since 1978 including Makhoul Str. Art Fair, the annual Salon d'Automne (Sursock Museum), *Quand les artistes s'amuse*nt *Epreuve d'Artiste*, *Women Artists in*

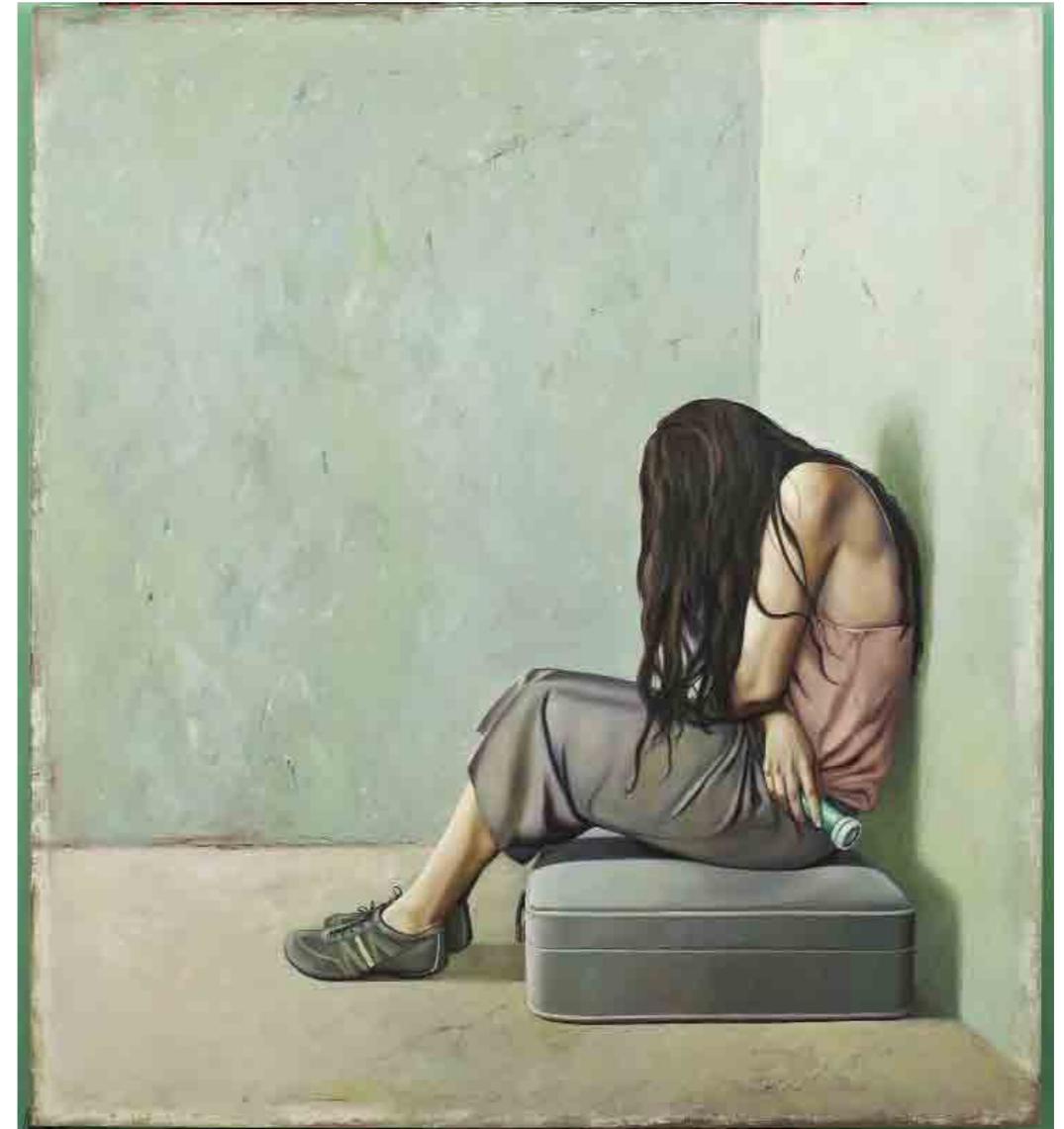
Lebanon at the German Cultural Centre, the first *Ashkal Alwan* installation and sculptures exhibition in Sanayeh public garden, *Artuel Contemporary Art Fair*, and *Women by Women* show at LAU.

Flavia also exhibited abroad at The Biennale in Sharjah, The Casula Power House Art Center in Sydney, the Francophonie Fine Art in Dubai, *The Artist's View II* at Cork Street, London and *Arte Clasica 2006 Meeting Cultures*, in Buenos Aires. In October 2009, she auctioned her first painting at Christies International Modern and Contemporary Art Dubai auction.

Flavia's solo exhibitions were at *Phases* at Espace SD in 2003 and in 2007 *Fructivores* at Aida Cherfan Fine Art, in downtown Beirut.

I Love Lebanon

I was inspired by the 2006 war, when most of the expats came to visit their beloved Lebanon and found themselves confined in shelters with no electricity, waiting to be repatriated.



I Love Lebanon, 2010

Acrylic + Oil / Canvas

190 x 170 cm

Georges Demerjian

Georges Demerjian is an autodidact painter who emigrated to France during the Lebanese civil war. Georges has always enjoyed drawing and painting. The manual interaction between brush and canvas, married with the element of creativity, is what interests him.

Soon enough he started searching for something special that would differentiate his artwork from that of others, something that startles the beholder, attracting their interest, works immediately recognizable.

George has learnt from his many mistakes but agrees with the American journalist Scott Adams who says, "Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep."

Georges has experienced the highs and lows of life but through diligent research has managed to find his path, a style that he will continuously consolidate and improve, never resting on his laurels.

While living in Nice, Georges participated in jointly held exhibitions of paintings at Gattières (1995), sculptures in Saint-Laurent-du-Var (2003), and sculptures in Saint-Jean-Cap-Ferrat (2004).

Having returned to Lebanon in 2006, Georges gives private lessons in drawing and painting in Roumieh, where he lives. In 2009 he held a solo exhibition at the Aula of the Kulturzentrum in Jounieh, while also participating at Daraj El Fann in 2008 and 2009.



In search of my identity-3, 2008
Acrylic and Collage on Canvas
40 x 60 cm

Gulene Der Boghossian

Gulene Torossian Der Boghossian has a Master's Degree in Sculpture from the Lebanese University, Institute of Fine Arts. He is also a Member of the Lebanese Artist's Association for Painting and Sculpture and a member of ADG (Association de Développement de Gemayzé).

Gulene has been an Instructor of Sculpture in ALBA since 1979 and in IBA UL since 1990.

His private exhibitions include Dialogue entre bronze et couleurs at Cave de France, Lebanon (1999); Open House at Bauer's in Frankfurt (2000); Focus sur l'artiste Gulene T. Der Boghossian at ADG Gemayze (2006).

Exhibitions were held jointly with Maral Der Boghossian at the Vienna International Centre, Vienna, Austria (2003) and at the Al Bustan Rotana Hotel, Dubai (2004).

His joint exhibitions with other artists were held in Jardin de UNESCO at Byblos, Jbeil (2005); Symphony of Forms at the Monastery Sts Peter and Paul at Azra, Kesserwan (2006).

Gulene participated in more than 30 joint exhibitions from 1968 to 2009, especially in Salon d'Automne of Musée Sursock. His symposiums include Symposium Aley, sculpture on stone (1999 & 2000); VIIIème Rencontre des Écoles d'Arts de la Méditerranée (ECUME) in Damascus (2007); Workshop organized by the DAAD at the UL Hadath Campus (2008) and the IXème Rencontre with ECUME in Beirut at the Lebanese University Hadath Campus (2009).



Méditerranée, 2010
Foam Board on Acrylic on Wood
100 x 60 cm

Imad Fakhry

Imad Fakhry, who hails from Btedai in the Békaa, can be considered a third-generation artist, though both his grandfather and mother were “amateurs”. Imad completed five years of study at the Académie Libanaise des Beaux-Arts –ALBA – in 2000, finishing his Master degree in Plastic Arts with honors.

He also won a scholarship at l'Ecole Supérieure des Beaux-Arts de Cergy-Paris and l'Ecole Nationale Supérieure des Beaux-Arts de Paris.

Having honed his painting skills at ALB was not enough for this talented and passionate artist, who then traveled to Paris in 2001, to take Decorative Painting and trompe-l'oeil courses at the workshop of Yannick Guégan,

at the workshop of Yannick Guégan, the famous French artist. Imad has decorated many private and public buildings.

He has also participated at many biennials and group exhibitions representing Lebanon in the triennial of Rhodes (Greece) in 2008, for etching and engraving. Imad was awarded the ABN AMRO Bank Prize.

Since 2003 he has been teaching drawing, sketching, and etching as well as giving trompe-l'oeil courses at ALBA.



Exile, 2010
Mixed media
100 x 100 cm

Mirna Fawaz

Mirna Fawaz studied at the Lebanese University Fine Arts Institute, branch II, Beirut, Lebanon. She graduated with honors in 1997, Bachelor of Fine Arts with a DES (Diplôme d'études supérieures) in painting and drawing.

Mirna was awarded a full scholarship to continue her Master's degree by the Lebanese University's Fine Arts Institute. Mirna lived in Michigan USA 1998-2008, a decade when she pursued her explorations in Western Art through her studies at Wayne State University Detroit, MI, USA.

In 2008, she graduated with a Master's degree in Fine Arts, with a concentration in painting from WSU again with honors. Her passion for arts left her time for exhibiting her work in major cities throughout the United States.

She also took the time to study many museums in New York City, New Jersey, Boston and Chicago.

Her exhibitions spread across the United States capturing the attention of art critics. She also enjoyed media coverage of her public exhibitions.

In 2008 Mirna returned to Lebanon to resume her art teaching career that began at WSU.

She currently teaches at the Lebanese University's Fine Art Institute and at Notre Dame University in the Faculty of Architecture, Art and Design.

As with all artists, my work has been the result of lifelong experience. As I am native of Lebanon, my work has been influenced by two contrasting cultural experiences.

While in Lebanon, classes were akin to studying in nineteenth century Europe – traditional classes with strong emphasis on academic training. Impressionism, surrealism, narrative figurative painting of Monet, Cézanne, Van Gogh, Renoir and Dali, have been areas of interest and greatly informed my work in the past. After moving to the United States, the exposure to western art and thought encouraged a new approach to my work. For the first time, my process was changed by notions of “creativity” and “intuition”.

The idea of “formalism” is central to my most recent abstract paintings and prints. Beginning with the philosophy of Descartes and Kant, formalism dictates the importance of universal truths and reason as its basis. Though my observation of nature provides the starting point for the creation of a painting or print, ultimately, the visual elements of design are paramount. These visual elements include but are not limited to color, shape, form, line and composition. These elements, fundamental to composing a painting, require the organization of space. This idea is of great importance to Hans Hofmann, who greatly expands this notion in his writings on the act of painting. Following with my interest in early modernism commencing with Manet, Cezanne and then later works of Paul Klee, Hans Hofmann and abstract expressionism have been guiding influences in my most recent work.

My abstract paintings are confident, conceptual and colorful, combined with my own sense of composition and balance as well as vibrant daring colors, and an elliptical brush stroke to create a unique, compelling style.



Mother Land, 2009

Acrylic on Canvas
80 x 60 cm

Chawky Frenn

Chawky Frenn was born in Zahle, Lebanon, and lived his formative years in a country of beauty, mysticism, and conflict. He witnessed six years of civil war, the devastating images and consequences of which would powerfully influence his life and work.

He emigrated to the USA in 1981. In 1985, Chawky received a BFA from Mass College of Art in Boston, MA, and in 1988 he completed his MFA from Tyler School of Art of Temple University in Philadelphia, PA.

He spent his second year of graduate studies at Temple Abroad in Rome, Italy. He is currently an Associate Professor at George Mason University in Fairfax, VA.

He is a visiting lecturer, juror, guest critic, curator, speaker, and panelist. Chawky has participated in several museum exhibits, nationally and internationally.

He has numerous shows in the United States, Italy, France, Germany, Paraguay, and Lebanon.

Both his work and teaching have been recognized with numerous awards, including George Mason University Teaching Excellence Award in 2009.

In 2005, Fine Arts Consulting and Publishing in Beirut, Lebanon, published *Art for Life's Sake*, a hard cover, 186-page book, covering over twenty-five years of Chawky's work.



Between Us and Them, 2008

Oil / Panel
18" x 32"

Vanessa Gemayel

Vanessa Gemayel graduated from AUB in Political Science in 2007 and has since devoted herself to painting on a professional basis. Her work is mainly inspired by her life in Lebanon but she also draws, in her approach, on her childhood in the USA and on other various places, books, music and people that have inspired her.

She is currently working on a series of paintings inspired by urban landscapes in Lebanon. Her paintings are usually done in two dimensions with a main focus on colors. There is no conceptual framework present in any of her pieces since she values aesthetics over concept.

Vanessa learned the basics of painting and drawing in the year 2000, at La Maison des Artistes where she took classes for about two years.

She has also exhibited there twice. Since then she has been learning on her own, by experience and through research. She has also greatly benefited from the advice of Jean Dominique Jacquemond, a French art critic and expert, who has taken a keen interest in her work. More recently, she has exhibited in the Salon d'Automne as well as in the Centre Vendome pour les Arts Plastiques (Paris) in 2009.

A description she likes about her work was proposed by an American painter, Anne Bobroff Hajal:

“Something I've always loved about your work is the sense of depth and of journeys. You so often have roads that lead the viewer of the painting on some kind of exotic and meaningful journey.”



Rue à caractère traditionnel, 2009

Mixed Media

75 X 120 cm

Ghassan Ghazal

Ghassan Ghazal was born in Lebanon and lived in Canada from 1979 until 2006. He holds Bachelor and Master degrees in Visual Arts from the University of Quebec in Montreal (UQAM).

His main artistic practices are painting, sculpture, photography, installations, and performances. Recipient of numerous prizes, he made over twenty solo and collective installations in Canada and abroad.

His pieces are part of many private collections in Canada and abroad. At present, he lives and teaches at the Lebanese American University in Beirut.

He participated in several joint and individual exhibitions in Montreal and Beirut.

“Art is about nothing filled with something” G.Ghazal

Art is an experimental, universal, contingent and liberal language of communication, fitting each one of us. Its visual and immaterial force releases an energy and conveys to us cognitive and emotional values. First of all, I express myself in an instinctive and impulsive way. With complete freedom and without the least esthetic judgment, I paint to express this desire to explore the subjective dimension of the gestural movements, which leads me towards new prospects. Released from their rational nature and charged with an emotional load, my works become a place where intermingle imaginary space with reality, the contact with the invisible. I am interested in the association of the forms created by unforeseeable and accidental means. Consequently, I am confronted with new unspecified and abstract forms, deprived of any direction, which reflect the enigmatic and timeless character of painting. Thus my paintings invite the spectator to create a dialog with the abstract space of the forms and their composition according to one's own imaginary.



Untitled, 2010
Mixte on Synthetic Paper (Marouflage on Canvas)
103 x 103 cm

Laure Ghorayeb

Journalist, painter, writer, and art critic, Laure Ghorayeb has published an illustrated poetry collection and an illustrated short stories collection, as well as an art book *Témoignage*.

Her first personal exhibition *Noir et Blanc* was hosted by Gallery One in 1966. In 2001, she held an exhibition at Janine Rubeiz Gallery *A Contre Courant*.

In 2007 she held a joint exhibition *From One Window, the Other* with her son Mazen Kerbaj at Janine Rubeiz Gallery. Her joint exhibitions with the Janine Rubeiz Gallery included *Europ' Art*, (Geneva 2003) and the *Pinceaux pour Plumes* show at Musée Surssock in Beirut for the benefit of the Lebanese Foundation of National Library in 2005.

She went on to collaborate further with Janine Rubeiz Gallery on Art-Paris Modern Art Fair in Abu-Dhabi in 2007 and in Art-Dubai in the United Arab Emirates in March 2009 and in Abu Dhabi Art in the UAE in November 2009.

Laure was granted the Paris Biennale Honorary Award in 1967, the First Prize for Drawing from the Alexandria Biennale in 1997, and, with her son Mazen Kerbaj, the Prize from Museum Nicolas Surssock in 2009.

Laure's work can be found in the Sheikha Intissar Salem Al-Ali As-Sabah's private collection and in Sheikha Salama Bint Hamdan Al Nahyan's private collection. Her work is on permanent display at the Janine Rubeiz Gallery.



Raconte moi une histoire grand-mère, 2008

Encre de Chine
100 x 150 cm

Mansour el Habre

Mansour el Habre received his Higher Studies Diploma in Plastic Arts from the Lebanese University in 1994, earning a Master in Plastic Arts from the Balamand University in 2006.

Since 1993, Mansour has participated in individual and joint exhibitions in Lebanon and with the Janine Rubeiz Gallery in Contemporary Art Fairs (1999: Europ'Art Geneva; 2004: The Artist's View II, BLA, Cork Street Galleries (May-fair), London).

Recently, the Lebanese Ministry of Culture issued him an invitation to participate in an International Triennial of Engraving in Rhodes.

Mansour's work can be found in private collections including the Audi Bank Art Collection, Solidere Headquarters in Beirut and the Cité Sociale in Fameck-France.

In 2009, Mansour joined the Art-Dubai in the United Arab Emirates through Janine Rubeiz Gallery. His work featured in Art Abu Dhabi in the United Arab Emirates in November 2009.

His work is on permanent display at Janine Rubeiz Gallery.



Mémoire Anarchique, 2008

Mixte sur Toile
155 x 125 cm

Rayya Haddad

Rayya Haddad has chosen to communicate by using a variety of media. Each subject having its own resource tool. With the camera, an apparatus of power, an instrument capable of recording history in the making, Rayya finds photography to be a revealing form in which to circulate the oversaturated reality that surrounds us. Her work is always in some way related to social issues.

With her frequently and recurrently changed environments, it is during periods of travel and discovery, that her inspiration is mostly found, as well as during exchanges with others. Rayya, a multi-lingual, multi-media artist, is currently based in Beirut, Lebanon.



Untitled, 2008
photography
60 x 40 cm

Roula Chamseddine Halabi

Roula Chamseddine Halabi is an Art Teacher and Lebanese Painter, whose talent in painting was revealed at thirteen years of age when she enrolled in her first Art education at the Painting Atelier of the Russian Cultural Center in Beirut.

After graduating from High School, Roula joined the Lebanese Normal School of Arts and graduated with a teaching diploma in Fine Arts in the year 2000. She started her professional career as an art teacher in the public school of Maaroufieh in parallel with her university education.

In 2005, Roula earned a Diploma with Distinction, in Painting from the Faculty of Architecture and Fine Arts of the Lebanese University and is currently pursuing her higher education there. Roula is also a member of the Lebanese Artists Association (LAA).

During her career, Roula has participated in several national and international exhibitions and symposia, including the Ministry of Tourism Exhibition Artistic Horizons (Beirut, Lebanon, August 1999 and June 2000), Ras el-Matn International Symposium for Painting and Sculpture (Ras el-Matn, Lebanon, August 2001 and August 2002), Aley International Symposium for Painting and Sculpture (Aley, Lebanon, August 2002), Arab Cultural Club Exhibition (Beirut, Lebanon, May 2006), and the 28th and 29th Fall Exhibitions of Sursock Museum (Beirut, Lebanon, March 2008 and February 2009).

Roula is now exhibiting individually. Galerie Zaman in Hamra is exposing a selection of her latest artwork showing her distinguished style in the Arts, between the 11th and 20th of March 2010.



Last Moments, 2009

Acrylic on Wood
244 X 175 cm

Emma Harake

Lebanese-born artist, Emma Harake, studied Fine Art at Lebanese University, Institute of Fine Arts. Emma participated in workshops such as 2009 L'Ecrit dans l'Art , organized by ECUME- Echanges Culturels en Méditerranée at Lebanese University-Hadath, 2008 Painting and Music Workshop Goethe Institute-Jounieh, and UNDP art support program.

Emma also participated in many joint exhibitions including: 2009 Maarouf Cultural Center-Saida, 2009 L'Ecrit dans l'Art Lebanese University-Hadath, 2009, 29eme Salon d'Automne Musee Nicolas Sursock, 2009 Modern 529 French Cultural Center/CCF- Tripoli, 2008 Fine

Art Department Exhibition Lebanese University-Hadath, 2008 Paint Your Dream Edde Sands Jbail, 2008 Graffiti Café-Hamra, 2008 Chahine Gallery-Hamra, 2008 28eme Salon d'Automne Musee Nicolas Sursock, 2008 Fourth Annual Show Babel Theater, 2007 Third Annual Show UNESCO, 2006 University Exhibition Lebanese University, Hadath. Zico House recently hosted her first solo exhibition on its third floor.



Mission Save the Queen, 2009
Oil Acrylic Charcol Pencil Collage on Canvas
150 X 120 cm

Nada Hobeiche

Lebanese-born Nada Hobeiche graduated from Academie Libanaise des Beaux Arts (ALBA) in 1991. Nada carried on her work at the studio of her teacher Rima Amyuni to develop her expressive painting style and colorful palette.

In 1999, Nada was admitted at CEPIADE (Centre Pictural des Arts Decoratifs) in Paris to develop decorative arts techniques and to approach painting in different ways, enhancing her personal experience. Upon her return to Beirut, Nada practiced her wall painting techniques in many sites; one of the projects was the renovation of Saint George's Church in downtown Beirut.

In 2001, Nada resettled in Paris, taking classes in sculpture during her two-year stay in Atelier de Sculpture "Terre et Feu".

In 2004, Nada was back to Beirut where she has participated in many group exhibitions as well as two solo exhibitions. The particularity of the landscapes and still lifes serve as an evident subject to Nada. She reinterprets them by simplifying the subject so it becomes flatter.



Beyrouth, Place des Martyrs, 1997

Oil on Canvas
70 x 100 cm

Joseph Honein

Lebanese-born Joseph Honein holds a Master's degree in Fine Arts from the Académie libanaise des beaux arts (Alba).

He is currently a professor at Notre Dame University in Lebanon and at l'Académie des beaux arts.

Joseph has undergone intensive training, in antique fine art restoration in Italy at Alpinolo Magnini -Deruta Perugia, and in fashion design at l'Ecole nationale supérieure des arts appliqués, Dupérré, ENSAAD.

Joseph is also the Art Director of the Lebanese fashion designer Ella Zahlan and has participated in joint as well as solo exhibitions in Lebanon and France.



Untitled, 2007
Oil Painting
100 x 80 cm

Ghada Jamal

Ghada Jamal started painting in the late '70s and continued her studies at Beirut University College (now the Lebanese American University).

She graduated from the BUC with a BS degree in Liberal Studies in 1984, and later emigrated to the United States to pursue graduate studies at California State University, Long Beach.

In 1990, she earned the MA degree in Fine Arts in Drawing and Painting and continued to live there till her return to Beirut in 2002.

Over the years, Ghada has exhibited in the United States, Europe and the Middle East. In 1997, Agial Gallery presented her art work and held five solo shows, the latest being *Traces and Remains* in 2008.

Her work is in many permanent collections, including an artist book, *Background*, at the National Museum of Women in the Arts, Washington, DC.

Her art work is consistent in investigating pictorial along with emotional space, whether her subject is war or music.

Currently, Ghada Jamal teaches drawing and painting at Notre Dame University, Louize, and the American University of Beirut. She continues to paint, teach and exhibit in Lebanon.

These paintings are part of a series that defies the fear and despair of living in Beirut during the war. They face the past while living the present in a faraway place called the USA. Living in a society that abides by the system, follows rules in a state of order and peace, made the paintings even more violent and chaotic. The art works reveal the destruction and desolation of values in the homeland society. They desperately yearn for hope while witnessing the outside invading the inner side and turning the private space into a public one.



Myth of a Hero, 1992

Oil on Canvas

137 X 107 cm

Christine Kettaneh

Christine Kettaneh is an economist and artist. She obtained her BA in Economics from the American University of Beirut (AUB) in 2003 and her MSc in Finance and Economics from the London School of Economics (LSE) in 2005. However, over the following two years she pursued a new degree, a BA in Fine Arts, at the Lebanese American University (LAU) while teaching economics there.

In June 2007 she exhibited her work in the End of Programme Exhibit in LAU's Sheikh Zayed Hall and graduated with a high distinction.

One of her paintings, The 2nd Brown One, can be found in LAU's Riyad Nassar Library art collection.

Her main inspiration is Conceptual Art. She exhibited one of her conceptual pieces Game II in the XXIX Salon d'Automne organized by the Nicolas Sursock Museum in 2009.

After pursuing her economist career for another two years following her graduation from LAU, Christine now finds herself again at the same crossroads: pursuing her economist career further or applying for postgraduate programmes in Fine Arts.

My approach to interpreting emigration is a conceptual one. My Lebanese friends are intelligent world travelers who adapt really well to new environments. They can disguise and love to take on new roles, whether French, Spanish, British, Canadian or American. This does not imply that they have dispensed with their original identity. No, they just hide it. From whom? Sometimes I feel it is more from themselves than from their host country. My main concern is till when? They never give me a clear satisfying answer.

In my work The Retired Queen of Hearts, I illustrate, in the changing font sizes, that indecision, that hesitation, and that self-questioning. I also suggest an answer. My friends "will come back home when they can play or pretend no more." This will happen when their true identity is finally discovered or self-discovered. The Queen of Hearts cannot play anymore if it is torn, because even if face down in a deck of cards, it will still be recognizable.

When will they come back home, if at all? I guess when they are tired of the game, when they reach the saturation point, when they want to retire.



(Detail)

Retired Queen of Hearts, 2010

Print on Canvas
40 x 40 cm each

Charles Khoury

Charles Khoury was born in Beirut in 1966. His work, marked by the war, reflects nature in all its forms, human beings, animals and plants. His canvasses are embedded deep in prehistory or they project themselves into the future world haunted by its clones.

This deployment expresses the perpetual preoccupation and concern of man facing his destiny. It is expressed in warm and striking colors and by forms which may even appear to be aggressive.

This is a permanent questioning about the self, others and the world.

Since 1993 Charles Khoury has been exhibiting in Beirut and has taken part in exhibitions in France, the Arab countries and Asia. He holds the Prix Musee Surssock 2007



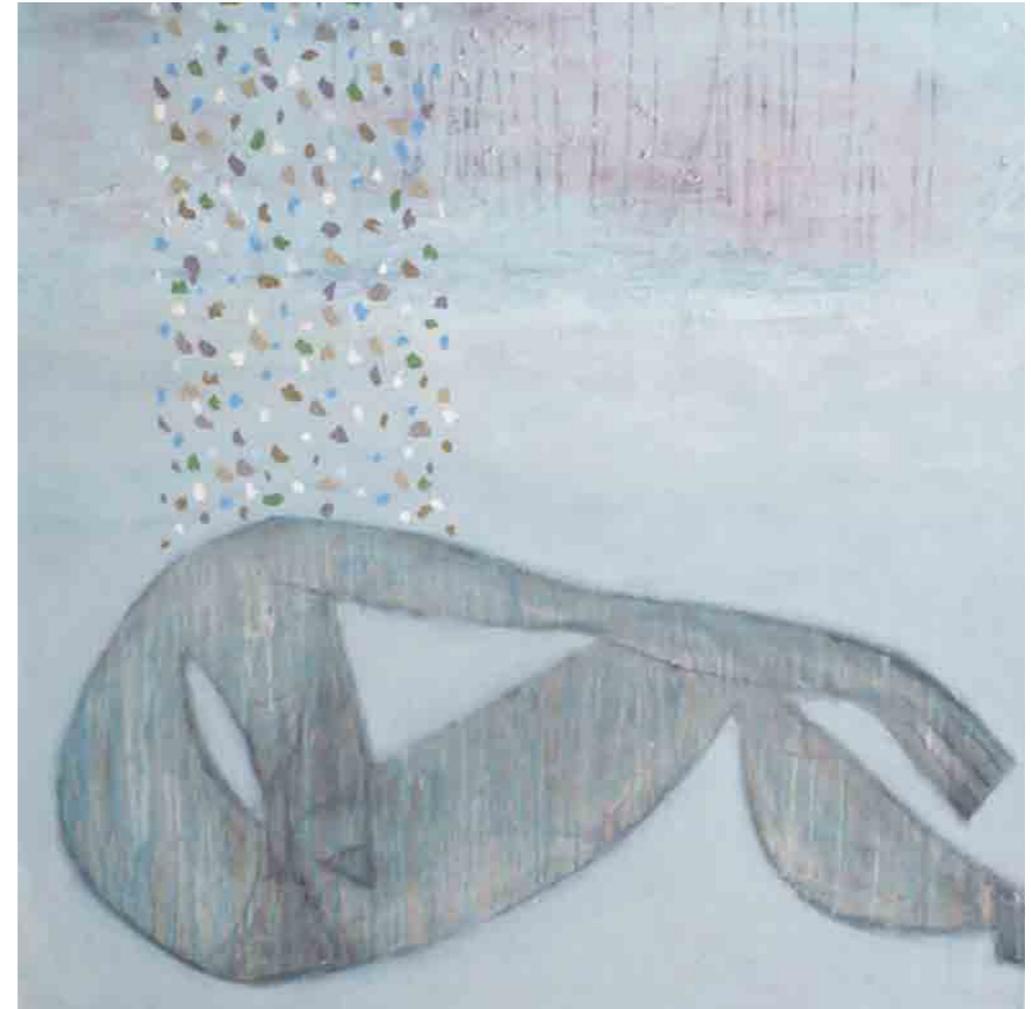
Untitled, 2009
Acrylic on Canvas
100 x 140 cm

Maher Kouraytem

Maher Kouraytem a Lebanese autodidact artist, dislikes categorizing himself with an artistic label believing "outsider art" and "art brut," suit him best. For two consecutive years, between 2008 to 2009, Maher participated in Salon d'Automne at Sursock Museum and in various other joint exhibitions such as Paint your Dream at Edde Sands, Byblos, Modern 529 at the French Cultural Center, Tripoli, and at the 4th Painting and Photography Exhibition at the Babel Theater, Hamra, Beirut.

The Maarouf Saad Cultural Center, Saida, UNESCO Palace, Beirut, the Marinian Center, T- Marbouta, and Graffiti, are amongst other places where Maher has exhibited his works.

Maher presented his first solo show in July 2009, when his paintings and etchings occupied the second floor at Zico House in Hamra.



Exile, 2009
Acrylic on Canvas
120 x 60 cm

Leila Kubba Kawash

Born and educated in Baghdad, Leila Kubba graduated with a National Diploma of Art and Design from the Manchester School of Art and Architecture in the U.K. She also studied at the Corcoran College of Art and Design in Washington DC. Since her relocation to the Middle East, Leila's paintings show her fascination with the region's cityscapes, the subtle colors of the landscape and the hidden history that lies under the surface.

Her technique is to use multiple layers of colors, various textures, collages and mediums to create works that are multidimensional in composition and concept. Her recent work is on mosaic panels using recycled materials such as mirrors, porcelain, watches and other found objects. She uses these various elements and fragmented pieces to make a whole work of art. Incongruous as they may be individually, her challenge is to make them coherent as a whole.

Leila has participated in several international exhibitions, including solo exhibitions at Leighton House in London, Magna Gallery in Athens, Atrium of International Monetary Fund and Alif Gallery in Washington DC, and at the Cultural centers of the United Arab Emirates in Abu Dhabi and in Amman, Jordan, as well as a touring exhibition across the United States.

Her works are in private and public collections internationally, including the British Museum. Today she lives and works creatively in Beirut, Lebanon.

Since relocating to the Middle East, I have created a series of paintings inspired by my new surroundings. I became fascinated with the region's cityscapes, the subtle colors of the landscape and the hidden history that lies under the surface.

My technique is to use multiple layers of colors, various textures, collages and mediums to create works that are multidimensional in composition and concept. Texture is a main element of my painting expression. I always start a painting by laying the groundwork of differing textures; in this way I am creating a history on the canvas. Before applying the colors I approach the painting as a piece of sculpture or a relief, and layer it with different colored glazes, to see the different effect of these glazes on the varying surfaces, also to give a sense of depth. In this way I like to give the feeling that the viewer can't see the whole painting at first glance, for there are hidden parts that start to appear the more you look at it.



Nakhla, 2009

Porcelain, Mirrors, Watches, Tiles and Found objects on Hardwood Board
50 x 150 cm

Annie Kurkdjian

Annie Kurkdjian was two years old when the Lebanese civil war broke out, spending her childhood running for shelter as bombs seemed to rain down from region to region.

When she was only twelve, her father, a businessman was violently assassinated. This crime threw her family into disorder and scarred her profoundly.

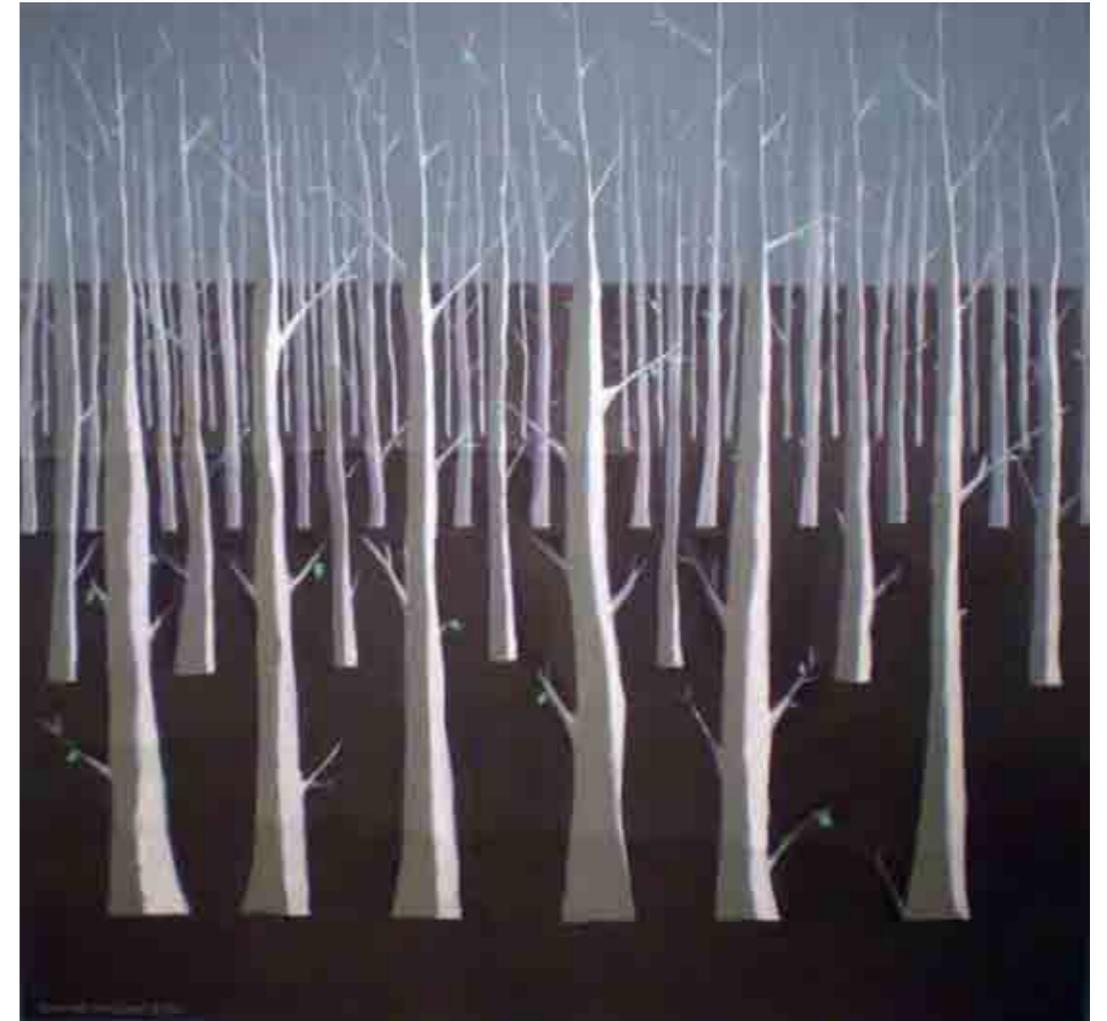
After graduating from Palandjian College in 1990, Annie continued her studies in Saint Joseph's University, and in 1994 obtained her Master's degree in Business and Administration. For a few years she tried to revive the large business her brilliant father had left behind but the urge for free self-expression prompted her to look further for new choices.

Encouraged, she followed new studies and obtained a degree in Fine Arts in 2001 and a degree in Psychology in 2007, both from the Lebanese University. She followed this up with two years of studies in Theology in Saint Joseph's University, and then began to concentrate full-time on art.

Annie has participated in several joint exhibitions including Gallery Sader, UNESCO, Salon Sursock, amongst others, and since 2005, has held solo exhibitions at Goethe Institute 2005, French Cultural Center 2006, Surface libre 2007, Zico house 2008, and Gallery Pièce Unique 2009.

The work represents a landscape of long white trees, arranged linearly, in descending order, each one in its range, becoming smaller and smaller with perspective.

A diaspora of trees, with their roots in the same ground, lift their branches to touch the sky. The trees are slender and long, vertically and spiritually longing to reach the sky. The blackness of the ground is at the same time the place that unifies them, giving birth, and nourishing each of them, holding and caring for their roots; and it is at the same time the place of separation, isolating each tree in its own space. It is the homeland full of contradictions and mysteries. The landscape is Autumnal. Spring is preparing quietly and slowly in the invisible. In the apparent emptiness of the spaces lies a promise of new fruits, promises such as the few very green leaves. The trees are the children of the black homeland, each one united with his brother in blood, each separated from the other in the spaces, with each tree preparing its own fruit, in a country, to give to the world. The sky is a place for the future with intermingled branches, the branches wherein the blossoming fruits of Spring will be drawn.



Untitled, 2010
Acrylic on Board then on Wood
110 x 106 cm

Hayssam Masri

Masri Hayssam completed his studies in Architectural Design in 1986 in Tripoli, Lebanon. After experiencing fifteen years of Lebanese civil war, he emigrated to Italy to study Professional Art, Advertising and Photography at the Art Institute of Florence. He also took a course at the Academy Art Florence in Drawing, Incision and Art History.

Masri's artworks can be divided into periods. Starting with figurative work, he then moved to abstraction and then to cubism. Over the last two years, he has developed the new series Anatomy of Nature, using mixed medium. All his works brim with energy, many of them expressing anger. For Masri, presenting anger or protest is vital. Even nature, with him, also protests. The raw energy expended when painting often leaves him exhausted.

Masri's work has been published in Euro Arte, Arte Mondadori, Virgilio Art Contemporary, Cedar Wings and Art News. He has been exhibited in Europe, in the United States and in Japan, winning prizes along the way.

The key, however, to understanding his art, and appreciating his most innovative works, is his self-portrait. "If you want to understand my art and my life, look at my self-portraits and if you focus on any of my paintings, you'll see myself and yourself in different forms and different expressions," he explains. Currently Masri is a full-time artist in Florence, Italy.



I Am and You, 2009
Mixed Media Oil, Acrylic, Carbon
50 x 80 cm

Rania Matar

Born and raised in Lebanon, Rania Matar moved to the USA in 1984, and presently lives in Boston. Originally trained as an architect at AUB and at Cornell University, she worked as an architect before studying photography at the New England School of Photography and at the Maine Photographic Workshops in Mexico with Magnum photographer Constantine Manos.

She currently works full-time as a photographer, and started a project teaching photography to teenage girls in refugee camps in Lebanon, with the assistance of non-governmental organizations, and to teenage refugees in Boston with the assistance of the Children's Hospital.

Her work has been published in photography and art magazines, and exhibited widely in solo and group shows in the U.S. and internationally.

Rania is a multiple award winner and in 2008 was selected one of Top 100 Distinguished Women Photographers by Women in Photography. She was a finalist for the prestigious Foster award at the Institute of Contemporary Art, Boston with an accompanying exhibition.

Her images are in the permanent collection of many museums, amongst them the Museum of Fine Arts, Houston; the Portland Art Museum, Oregon; and the De Cordova Museum and Sculpture Park; and in private collections including the Anthony and Beth Terrana Collection, the John Cleary Estate and the Emir of Kuwait Collection.

Her first book titled *Ordinary Lives* has just been released, published by the Quantuck Lane Press and WW Norton.

Ordinary Lives

The focus of my photography is the Middle East, women and children especially, and Lebanon in particular as the gateway to the Middle East.

As a Lebanese who lived in the USA I speak the language, and understand the people, but as an outsider I see Lebanon and its complexities through Western eyes. The images in this submission are part of a project titled "Ordinary Lives". The larger body of work and the corresponding book is from four interrelated projects: *The Aftermath of War*, a photographic essay of life in Lebanon after the numerous wars the country has gone through; *The Veil: Modesty, Fashion, Devotion or Statement*, studying the relatively recent spread of the veil and its meanings among Muslim women in Lebanon; *The Forgotten People*, portraying life in the decaying Palestinian refugee camps of Lebanon, and a more recent body of work: *The Forgotten Christians*, portraying Christian life in the Middle East.

These images focus on the universality of being human no matter what the circumstances are, of being a mother, a father, a child, or a young woman no matter what background or religion one belongs to. A young girl sits on a heavily ornate sofa oblivious to the looming rocket hole in the concrete wall behind her; a toddler brings a smile to her mother's face regardless of surrounding destruction; and a nun enjoys the beauty of her surrounding from the balcony of her convent.

In these photos I also concentrated on people who did not lose their humanity and dignity despite what they have been, and still are, going through. I tried to portray them as the beautiful individuals they are, instead of as part of any religious or political group. I concentrated on the spirit with which they continue with the mundane tasks of daily life no matter what their circumstances: their lives that are ordinary in a surrounding and a political climate that are often anything but ordinary.



Barbie Girl, Haret Hreik Beirut 2006, printed 2009

Photography - Archival Inkjet Print

60 x 90 cm

Fadi Mattar

Fadi Mattar graduated from the Fine Arts Institute at the Lebanese University in 1990 with his Diplôme d'études supérieures en dessin et peinture.

He went on to obtain his Master's degree in plastic arts in 2009. In the period between 1985 and 1993 he exhibited his works in numerous group exhibitions for young painters in Lebanon.

In 1995 Fadi exhibited his first solo exhibition at Station des Arts Gallery in Beirut under the title The Wall and then in 1997, his second solo exhibition, at the same gallery under the title Interior Pigrimage 1.

In 2000 Fadi exhibited at the Lamsprige September in Germany, under the title Interior Pigrimage 2.

In 2005 he exhibited his fourth solo exhibition at the Lebanese American University under the title Composition, with his last solo exhibition being in 2007 at the Janine Rubeiz Gallery, Beirut, under the title L'Homme et le papier .

While participating in numerous group exhibitions between 1990 and 2009, Fadi also taught art courses at the Lebanese University , the Lebanese American University, Notre Dame University, Lebanon, and Université Saint-Esprit Kaslik.



Spirit of Life 1, 2009

Acrylic on Canvas

70 x 140 cm

Edgard Mazigi

Edgard Mazigi holds a diploma in Textile Engineering from ESITL Lyon (1978) and a certificate with an Excellence in Painting award from the New York Studio School of Drawing, Painting & Sculpture, USA (1998).

In 1999 he moved back permanently to Lebanon where he paints full time. He has taken part in several joint and solo exhibitions and has been selected for the Salon d'Automne at the Sursok Museum every year since 2003.

In 2009 he started to teach drawing at the Lebanese American University (LAU), Beirut.

I prefer the images in my paintings to be not too obvious and literal.

This being an exhibition with a specific theme, it was a challenge to find the right balance. Each image had to be clear enough about its subject, while retaining a sense of mystery that leaves some room for the viewer's imagination.

The symbolism in these images may not always be clear even though the title of each work helps shed some light. Often what cannot be explained but sensed is really what matters in the end.

Departure: These are Lebanese immigrants leaving Beirut by boat, while the city is ablaze, taking with them their hopes and their culture, but already dreaming of the day they will be able to come back.

L'Etranger: The main figure in this painting represents the Lebanese immigrant in his newly elected country, where he might be initially received with animosity and racism, but where he typically succeeds and becomes very successful, an object of admiration.

La boîte aux souvenirs: This represents an immigrant, holding a box where he keeps pictures, letters etc. from the loved ones he left behind.



L'étranger, 2009

Oil on Canvas
160 x 200 cm

Guitta Melki

Guitta Melki grew up in pre-war Beirut, inspired by a family adept in hand crafts, with uncles who were painters whose creative aptitude influenced Guitta. She obtained her first degree in business studies in the USA, gravitating toward a range of art classes.

Upon returning to Beirut, Guitta taught art for five years in three different schools. In the late 80's, after returning from the States with a Masters degree in Fiberarts and Ceramics, Guitta, joined Notre Dame University in Lebanon, where for twelve years she taught a variety of classes in the Visual Arts Department, acting as chairperson for four years.

Her fiber and ceramic works have been exhibited in the US, Lebanon and Egypt. Guitta's interest in textiles led her to emigrate to the USA once again to study for MFA and design for industrial fabrics.

She lives in Charlotte, North Carolina, and, for the past nine years, has been senior designer for residential textiles at Wesley Mancini, Ltd. and Valdese Weavers.

Guitta taught fiberarts at the University of North Carolina in Charlotte while also starting a new hobby of making wearable accessories, creating her own small business under the name The MelkiWay. Since Fall 2008, Guitta has been concurrently reviving her old passion for ceramics by joining Clayworks, a community center for ceramic artists in Charlotte.

The work in the series "Yurt Band" resulted from a personal interest in seeking the meanings of ethnic and ancient motifs that still exist in today's modern textiles and various cultures.

The "Yurt Bands" are about going back to the roots and carrying memories from the past. Because the images used are drawn from traditional and ancient sources, they commemorate traditions and old times.

Such colorful bands are used by the nomads of central Asia, especially the Turkmen to decorate their tents - the "yurt".

Every time they move they take their decoration bands down and pack them along with the rest of the tent parts to re-use in a new set up. The fact that the panels are inspired by the decoration of tribal tents not only represents the idea of undergoing several changes of "camps" in my life, but also, suggests the feeling of wanting to hold onto things from the past. As we migrate or emigrate we carry away our traditions and values with us. Thus, they decorate our lives and reflect in us a different color or personality that stands out in the crowd.

Among the images used are hooks representing animal heads and leaves, evil eyes and diamonds, flowers and trees, and reaching the top is a cross mixed with the eight-pointed star. While most of the motifs have a decorative representation and are a reminder of those decorative objects that I am used to, this double-symbol motif has carried many meanings throughout history and is personally most valued. The star is a symbol of wisdom in most cultures, especially Islam. The cruciform appears with hooks attached to the sides. These hooks represent the letter "E" for Jesus in Old Armenian. The combination of both symbols to me represents the unification among cultures and religious groups – the perfect picture.

These hand-woven panels are created on a 24-harness computer-aided Dobby loom with hand-dyed yarns. The images are drafted and then fed through a computer program which feeds the head attached to the loom.



Yurt Band II and III, 2005
Computer-aided Dobby
11" x 42"

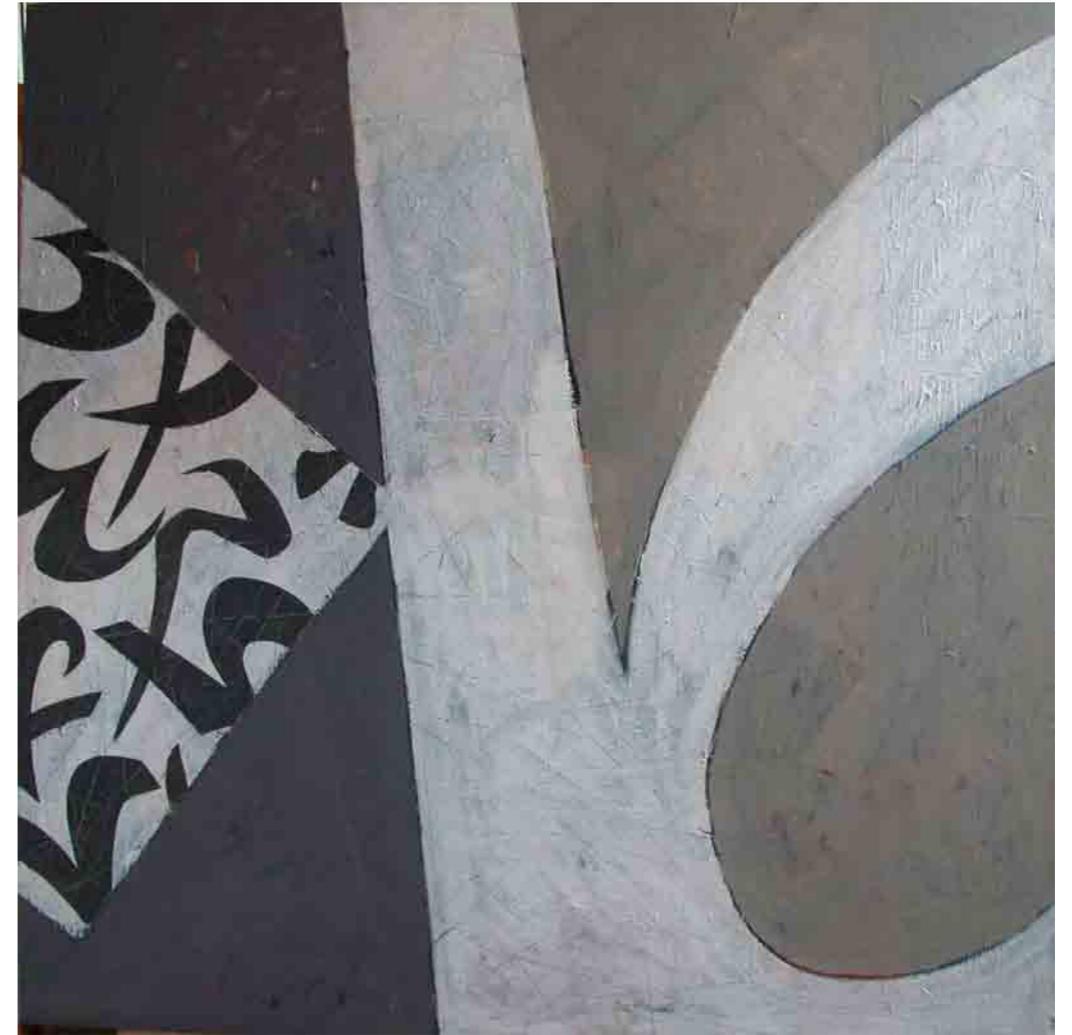
George Merheb

George Merheb obtained his Master's Degree in Drawing and Painting from the Lebanese University, Beirut. George went on to enroll in courses in Venice, Italy, including Specialization Course in Restoration of Historic Monuments in 1992, Specialization Course in Frescoes and Wall Decorations in 1995 and a Specialization Course in Marble Stucco and Scagliola in 1996.

George held several solo exhibitions between 1990 and 2009, at Ishtar Gallery, Damascus Syria, 1990; Alumni Association, Beirut, Lebanon, 1991; Station des Arts gallery, Beirut, Lebanon, 1994 and 1995; Agial Art Gallery, Beirut, Lebanon, 1996 and 1997; Rizk Plaza, Broummana, Lebanon, 1997; Alwan Art Gallery, Kaslik, Lebanon, 1998; Alfeyrouz Art Gallery, Manama, Bahrain, 1998; La Fabrika, Beirut, Lebanon, 1999; MAC 2000, Paris, France, 2000; Hof De Bist Kunstcentrum, Antwerp, Belgium, 2000; Aida Cherfane Fine Arts Gallery, Beirut, Lebanon, 2001; Rochane Art Gallery, Beirut, Lebanon, 2004; Farra Design Center, Mkalles, Lebanon, 2005; Robert Moawad Private Museum, Beirut, Lebanon, 2008; and La Maison d'Hôtes, Dubai, 2009.

His major projects were Limited Edition of Lithographies, Byblos Bank, Lebanon, 1994; Murals Paintings Saint Antoine Church, Baabdat, Lebanon, 1995; Paintings for Rabieh Center Hotel, Rabieh, Lebanon, 1996; Exclusive and Limited Edition of Lithographies for the National Museum, Beirut, Lebanon, 2002; Mural Paintings for Hôtel Le Gray Chantier Fence, Beirut Central District, Lebanon, 2005; and Limited Edition of Lithographies Abu Dhabi Finance, Abu Dhabi, United Arab Emirates, 2008.

George Merheb resides and works in Lebanon.



Navigating Alphabet, 2009

Acrylique sur Toile
118 x 118 cm

Jean Merhi

Jean Merhi was the organizer of the Month of the Photo in Lebanon in 1998, in collaboration with Henry Chapier, the President of the European House of Photography. He has also been artistic director of some fifty exhibitions of Franco-Lebanese photographers in various Lebanese cities.

In 1999, in collaboration with the Lebanese Ministry of Culture and UNESCO-Paris, he organized an itinerant collective photo exhibition entitled "Another Look at the Heritage", comprising the works of twenty Franco-Lebanese photographers. This celebration was on the occasion of the opening of "Beirut Arab Capital of Culture". It featured film screenings and a series of debates and meetings throughout the summer season, held in fifteen localities in Lebanon, including Nabatiyah, Baalback, Ehden, Byblos, etc.

In order to break the prevailing silence over the civil war in Lebanon, Jean composed and recorded the song Beyrouth Toujours, in 1990, for which he was awarded the French song trophy.

Since 1998, he has been in charge of the Archives at the European House of Photography, and has directed several documentaries (Confinement, French Passion, Private Screenings). With Serge Akl, the director of the Lebanese Office of Tourism in Paris, he created the association Artists for Lebanon, whose aim is to promote and broadcast Franco-Lebanese artists.

Coffee Grounds

Coffee is Lebanon's most popular drink in any circumstances and at any given time. Coffee as welcome or coffee for condolences, coffee served whether you like it or not, with or without sugar. Or even with a drop of sugar – "al riha"

Coffee stimulating and energizing for some, and so soothing for others!

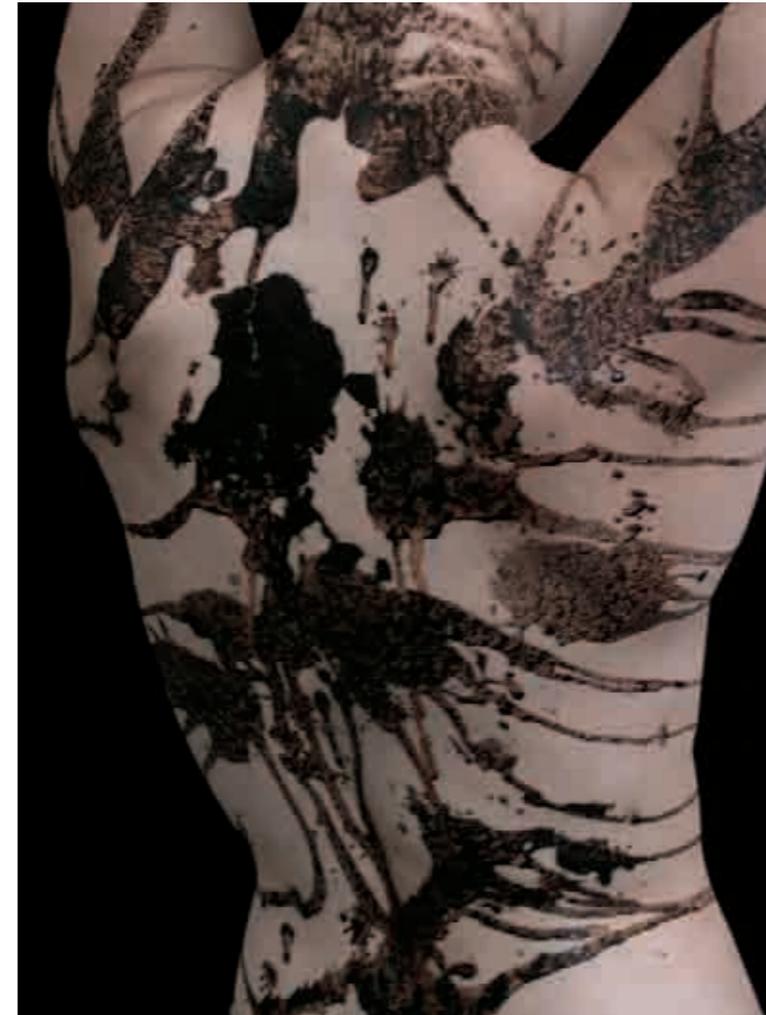
"Black as the devil, hot as hell, pure as an angel, soft as love", insisted Charles de Montesquieu.

Coffee served as if in a ceremony improvised throughout the day, on terraces, on sidewalks, at the beach, or at "Imm Najib's", where she will adopt the role of the fortune teller, turning the cup upside down and forecasting the future by reading the coffee grounds. Allow her to reveal good omens and free you from your fears at a cost considerably less than a session with any psychiatrist!

This is how I came up with the idea of developing this theme, inspired by this world from which emanates so much magic, by using coffee grounds as a substance that I would run down my model's back; the back being part of the body which shelters both our memory and our history.

This flat 3D screen reflects the subconscious, fantasies and imaginings in a dreamlike, poetic style, in an attempt to recount certain chapters of our history and collective Lebanese memory.

There is nothing better than this country, a woman's back, in order to project these images where sensuality and mystery exist as one; all the while honoring my mother and all those women who perpetuate this beautiful tradition that possesses its own language, and where the charm and conviviality of the coffee ceremony are found in friendly surroundings.



Line of Demarcation, 2009

Photography
40 x 30 cm

Marc Nader

With his mother both painter and pianist, Marc Nader was exposed to art since early childhood taking up piano lessons at nine years of age and the guitar at fifteen.

It was during his studies at École Supérieure de Commerce de Paris that Marc discovered the magical world of photography.

After graduating in 1970, he decided to pursue his passion and immerse himself into this new art form, something that fascinated him "as much as music".

Marc's unique aptitude to capture the essence of the most mundane subjects and then translate it into image gained him growing recognition.

His passion for beauty, with his keen and uncompromising sense of composition and aesthetics, led him towards a career in advertising photography, first in Lebanon, then in the United States, where he moved in 1983.

In 1996 Marc was offered a teaching position in the Department of Architecture and Design at the American University of Beirut. To his delight he was able to share his experiences with upcoming generations of image makers, while also rejuvenating his own creativity.

Marc decided to start displaying his photographs in 1994. He participated for five consecutive years in Musée Surssock's Salon d'Automne. In 2006 the American University of Beirut, on the occasion of its 140th Anniversary, presented "40 Years in the Life of a Viewfinder", a retrospective of his work.

In 2009, Beirut's Aida Cherfan Fine Art gallery hosted Marc's "Loco Motifs", an exhibition depicting the aesthetical, graphic, and inspirational aspects means of locomotion.



Le Départ, 1983
Photograph, Single Edition, Giclée on canvas
97 x 97 cm

Ralph Nashawaty

Ralph Nashawaty studied in France and in Portugal and obtained a B.A in cultural industries and media. Since he returned to Lebanon in early 2009, he has been involved in the Lebanese artistic and cultural scene and has done, among other things, the coverage of the Agenda Culturel of July 2009.

He also participated in the exhibition, Chiyah Annex 2009, in collaboration with New Zealander artists, the Russian Frost Farmers and held his first solo exhibition No they can't at Zico House

Ralph Nashawaty uses his camera as a means of expression to translate his confusions, questions and misunderstandings.

For an infinite repatriation:

Due to the long history of Lebanon's everlasting instability, and to the insufficiency of the land for its people, the Diaspora has become a banal situation that many Lebanese go through.

It is never for the same reasons that one becomes part of the Diaspora, but it is an experience that no human can ever forget. Some go by their own will and some are forced: some travel for career opportunities, some for studies, discovery, and some do it because they have to escape.

Escape violence and flee conflict zones to look for a safer future...

My story is one of them. At the age of 19, I decided to travel to France to study in a university. I have the good fortune to possess French nationality since my ancestors lived and worked in Ivory Coast when it was under French administration. My journey outside of Lebanon lasted for five years, during which I would come visit my family every now and then.

Summer 2006 was somehow a particular visit. I arrived on the 10th July, two days before the Israelis declared their blitzkrieg on Lebanon. After my ancestors' and my parents' generations, it was my generation's turn to witness events that would drive many of us to evacuate the country.

Through those photographs, I have tried to capture the last visions I had while being evacuated from Beirut in August 2006 on a French repatriation emergency boat. I chose to represent the division between the land and its people, the empty spaces created by the war and the inhabitants' confused state of mind.

The moment you see your homeland shore become smaller and smaller until it disappears from your sight, you are so overwhelmed with feelings that the journey becomes an intensely spiritual one. That moment of separation might be the first step of one's Diaspora's experience.



The Shore's Disappearance, 2006

Photography

100 x 70 cm

Noel Nasr

Noel Nasr was born in Lebanon. After obtaining a BA in Photography from the Holy Spirit University (USEK) in Kaslik, he set up and co-directed his own company, 'Grayscale', which specialised in creative and commercial photography. He lived in England from 2004 to 2007. Graduating with distinction from the University of Kent in 2006, he has been teaching at Notre Dame University since 2007.

Focusing on the power of the photograph and its role in shaping our vision of the world around us, he combines teaching and practice.

Winner of the Kodak inter-university prize in 1997, he has presented his work in various journals, books and exhibitions, both locally and internationally. His latest touring shows in his native Lebanon were 'operation 9', in March and April 2006, and 'Out of order' in November and December 2009.

Noel's research interest lies in the aftermath of war and its representation in relation to national identity, history and memory; issues that underlie most of his projects, including his most recent body of work, '1974'.

'1974'

1974...
a year before or a year later.

I was not even born.

They left, they ran, they died... they had a place they could call home.
They left it in the dust.

Men came, they came with guns. They came to fight.
They robbed, burned, destroyed, killed and got killed.

Then there was silence.

2000 square meters, on the top of a mountain, breathtaking view.
No doors, no windows, no stairs.
Burnt walls.
Broken tiles.
Rust.

I was there, my camera too.
We both tried to listen carefully. There was wind, a wasp visited occasionally.

Death and beauty met in my photographs again.
Repetition, coincidence or fact!

Who cares?
1974 happened and might happen again.



(Detail)

1974 Fire, 2010
Photography
70 x 315 cm (Triptych)

Youssef Nehme

Lebanese-born Youssef Nehme studied at the Fine Arts Institute of the Lebanese University receiving first a Diploma in Superior Studies in Fine Arts in 2007 and second a Master's degree in Fine Arts in 2009.

Youssef has exhibited many times solo and participated in various joint exhibitions. Finishing many artistic works such as mural paintings, he also took part in the longest mural painting in the Middle East and North Africa region.

Influenced by digital technology, Youssef subsequently combined together fine art and digital art. He also merged paintings with electronic components.

Youssef studied photography at the Russian Cultural Center in Beirut and combined drawing with photography.

His drawing techniques are much diversified such as glue, acrylic, oil, ink, Ecoline, painting on canvas and printing, in addition to photography and computer-assisted drawing.

"My passion for technology and IT inspired me to create a work that merges art and technology. I wanted to show the interaction, and the complementary between art and information technology," he explained.

Waiting is not an acquired state, but is an inseparable part of life. Between waiting, being bored, and being confused, waiting is always a general human state. We only reach our goals by waiting. In this work, waiting incorporates in a fine new way where techniques meet human states expressed by many waiting faces. The digital photo articulates the movement between the past and the present through the combination of the new technology with the traditional artistic language. The picture's pixels have been manipulated in order to illustrate some details while hiding or camouflaging others at the expense of the person in the image. The picture clearly demonstrates the mingling of the work of art and the digital technology. The glue dots articulate the specific but blurred and distorted memories. This work was also displayed by projecting shadows of people moving.



Waiting to Return Home, 2009

Mixed Media

95 x 244 cm

Raouf Rifai

Lebanese-born Raouf Rifai studied Fine Arts at the Lebanese University and later on obtained a PhD in Urbanism from the Sorbonne I University in Paris, France. He started teaching in 1995 and is now a professor at the Lebanese University, Department of Architecture and Design.

Raouf has held several solo exhibitions in Lebanon, Spain, UAE, France, the USA and Japan, and has participated in many joint shows around the world.

His work is also shown in many public collections; namely the Sursock Museum, Lebanon, the National Museum of Modern Art, Syria, and the Muharam Beh Museum in Alexandria, Egypt.

Diaspora

When one is obliged to leave his country to study abroad or to work or for the hardest reason of all: escape. It's about suffering.

In my work, the Lebanese emigrant is symbolized by a Dervish suffering, crucified, student with his glasses or a stereotype of an Arab refusing to give up on his identity in the U.S.A etc...



Diaspora 3, 2009
Acrylic on Canvas
120 x 100 cm

Mohammed Sami

Mohammed Sami was born in Iraq. He has a diploma in fine Arts in 2004. He is a member in the Iraq Association of Plastic Artists, Iraqi Artists Federation, Union (Syrlin) Art World / Germany, Union of Artists of Immigrants in Europe / Finland, and the Federation of Swedish artists (SVK).

He has participated in many exhibitions in Iraq, Syria, Germany and Russia. He gained many first prizes from the Bait-AL-Arab of Arab-League-Egypt 1999, South –Sinai Association – Egypt 1999 and in 2006 he was the first winner of the Woman for Woman prize, Ministry of Culture.

He is responsible for the Encyclopedia of Iraqi Art Issued by the Ministry of Culture on the Internet www.iraqfinart.com. He received a number of certificates and expressions of appreciation from the Iraqi Ministry of Culture.



Resigned , 2009
Acrylic on Canvas
200 × 150 cm

Stelio Scamanga

Operating from Geneva, Switzerland, Stelio Scamanga has fifteen years experience of art consultancy (1980 to 1985) and of promoting Arab artists in the Arab world. As art consultant, he enabled important artists to have their designs executed by world-famous craftsmen, and installed by the team of "Art And Design Consultants" in major architectural buildings in Saudi Arabia. Outstanding among these architectural projects were King Abdul Aziz International Airport, Jeddah, King Khaled International Airport, Riyadh, The Saudi Monetary Agency, Riyadh, The Saudi Monetary Agency Training Center, Riyadh, King Saud University, Riyadh, and King Fahd Medical City, Riyadh.

Art works that enhanced the projects were varied in media and in scale, being executed in wool ceramic, mosaic, metal, stainless steel, wood and marble, as tapestries, murals and sculptures.

These art works, which were an integral part of the architectonic spaces, represent the first milestone in Arab art, integrating for the first time contemporary Arab art works into major buildings in the Arab world.

Since 1995, Stelio has concentrated exclusively on his painting career, exhibiting in France, Switzerland, Germany and New York in the USA. Since leaving Lebanon in 1976, Stelio has held two exhibitions in Beirut, the first at Janine Rubeiz Gallery in June 2000, and the second at Aida Cherfane Fine Art Gallery, Nejme Square, Beirut, in 2006.

"Lebanon is a poetic expression, before being the name of a mountain "

Gibran Khalil Gibran



Diblou Ghnanina, 2003

Oil and Wax on Canvas

130 x 130 cm

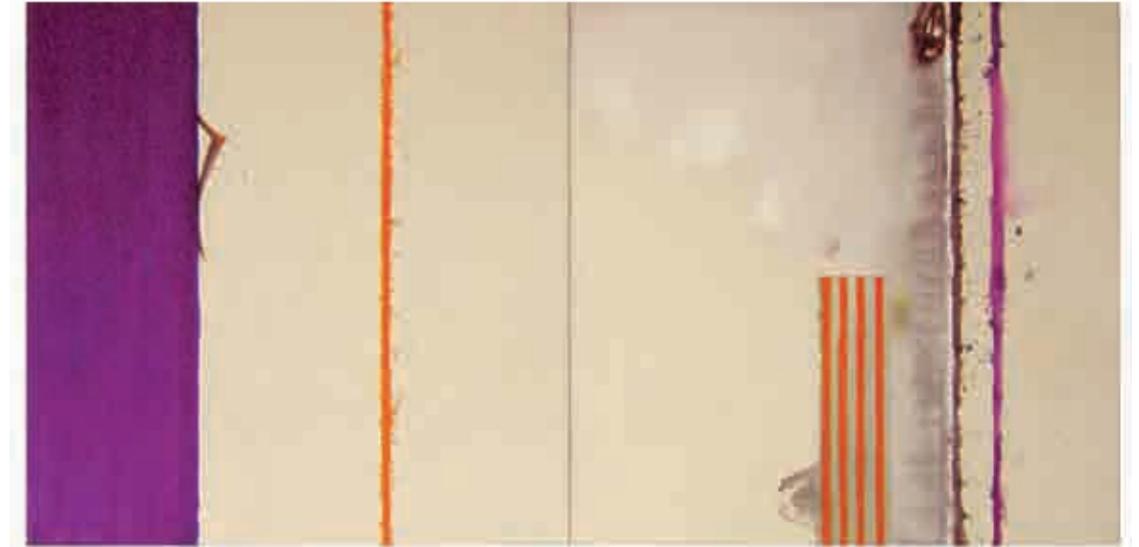
Hannibal Srouji

Hannibal Srouji received his Bachelor of Fine Arts degree from Concordia University-Montreal in 1982. After pursuing his studies at Ecole des Beaux Arts in Nîmes-France he graduated with a Master's of Fine Arts from Concordia University in 1987. His numerous joint exhibitions with Janine Rubeiz Gallery have included Europ'Art (Geneva 1997, 1999, 2003); Art Paris, Carousel du Louvre (2000) and Star't 2000 (Strasbourg – France) and The Gallery in Cork Street (London 2004).

In 2005, he participated in Brushes for Feathers exhibition for the benefit of the Lebanese Foundation of the National Library in Beirut and also exhibited in the UAE. He was the recipient of the Bursary of Research and Perfection from the Quebec Ministry of Culture from 1985 to 1987.

Hannibal has been acknowledged with the presentation of the Grand Prix du 49ième Salon de Saint-Cloud by the Avelines Museum, the Arts Silver Medal of Mérite et Dévouement Français and Ahmed Asseleh Prize from Asseleh Foundation in Algeria. Holding prestigious teaching posts in France, Canada and the United States, Hannibal had his work auctioned at Christie's and permanently displayed at Janine Rubeiz Gallery.

His art can be found in many private collections, including Audi Bank Art Collection, Tetouan National Museum, Asseleh Foundation, and Nancy and Tim Grubacher private collection.



Cage XII, 2006
Acrylic on canvas
73 x 73 cm

Fayçal Sultan

Fayçal Sultan was educated at the Fine Art Institution at the Lebanese University and continued his studies in Paris, where he obtained his PhD in Plastic Arts at Paris VIII University in 1988.

Besides his job as an art critic of the Arab and Lebanese newspapers Al-Nahar and Al Safir, Fayçal has worked as a professor at the Lebanese University since 1977.

To add to his contribution towards the foundation of the Ten Artists' Assembly in Tripoli, Lebanon, and to his participation in juries on different Arab and International exhibitions, he was named by the AIF as a supervisor on the international professional exhibitions for Francophone arts that took place in Tripoli, Sidon, and Beirut in 2001-2002.

Fayçal has participated in many international conferences of plastic art that were held in several countries abroad, including Egypt, United Arab Emirates, Jordan, Saudi Arabia, and Lebanon.

He has to his name more than ten personal exhibitions in Lebanon and France, the last one being *Our Sea* in Janine Rubeiz Gallery, Beirut. He has also participated worldwide in different Arab and International collective exhibitions.

Between 2005-2006, he contributed a detailed study on Art of Painting in Lebanon for 100 years for a chapter in an art encyclopedia entitled "400 hundred years of Freedom's Culture in Lebanon" issued by Al Shamali printing house, Beirut. In Rome, he contributed a study on "Architectonics & Plastics Arts in Lebanon during the 20th Century" to the encyclopedia *The Artists of Mediterranean Countries* issued by UNESCO publishers.

Emigrant poets in Australia are a range of modern poems free from rhyme and rhythms. They are such a dialogue of new cultures that alerted to dreams of residence and integration in the life of modern cities which in turn awakened the miracle of permanent nostalgia for going back to the land of memories.

This land that launched the alphabet for thousands of years ago and spread it all over the seas sought for a new and faraway land for freedom of writing and creativity.

My painting is a greeting to the memory of certain emigrant poets in Australia who interacted with a multicultural society and were among the avant-garde of intellectuals who connected Sydney to Beirut.



A Greeting to the Emigrant Poets in Australia, 2009

Acrylic on Canvas

170 x 120 cm

Heba Tannous

Heba Tannous was born in Brisbane, Queensland, Australia on the 22nd of March 1975.

At an early age, Heba questioned why the Northern Lebanon Lebanese from different sectarian backgrounds immigrated to Australia, and how the authentication of their records would impact the society in which they continued to live.

Heba was educated at The University of Queensland where she obtained a Bachelor of Information Technology degree in 1994 and Masters of Commerce (Information Systems) in 1997.

During her graduate degree studies, Heba spent a semester in Lebanon observing the informalities of the Lebanese system. It was apparent that the impact of war degenerated processes and relationships within the system; therefore, leading many citizens to migrate to other nations.

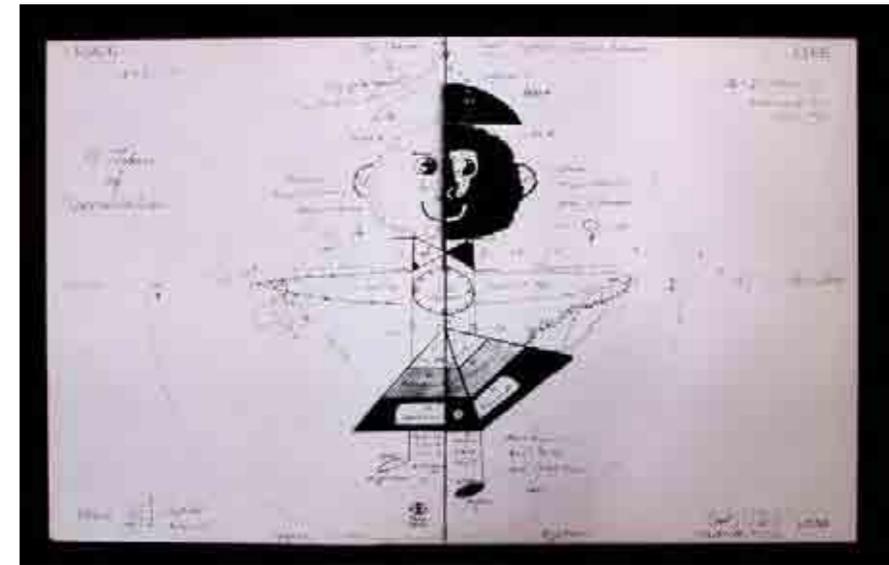
Heba, after completing her formal studies, commenced work in July 1997 as a computer systems officer at Queensland Transport for a period of two years.

Outside of the professional milieu, addition of her interest continued in the interdisciplinary field of information systems; thus, music and philosophy were remedies for the spirit.

To further her quest to create an icon, Heba was accepted at the University of Balamand to teach and work with senior executives and academicians on several major information systems development projects from September 1999 to September 2001. Heba has been at Notre Dame University, North Lebanon Campus, since February 2002, where she implements her innovative ideas and develops individuals to perceive the 'big picture'.

Heba's major teaching courses are systems analysis and design and business information systems.

Heba has written the icon to balance the Lebanese account, with the hope to amend the indifferences that are prevalent in our 'universe of discourse'.



Waiting to Return Home, 2009

Mixed Media

95 x 244 cm

Alfred Tarazi

Alfred Tarazi attended studies at the Faculty of Engineering and Architecture, Department of Architecture and Design, at the American University of Beirut between 2000 and 2004.

Alfred is a member of Atelier Hapsitus, a multi-disciplinary group founded and led by Nadim Karam. Atelier Hapsitus is a think-tank focused on the creation of an original urban vocabulary. Based in Beirut, members have created large scale temporary and permanent projects for various cities.

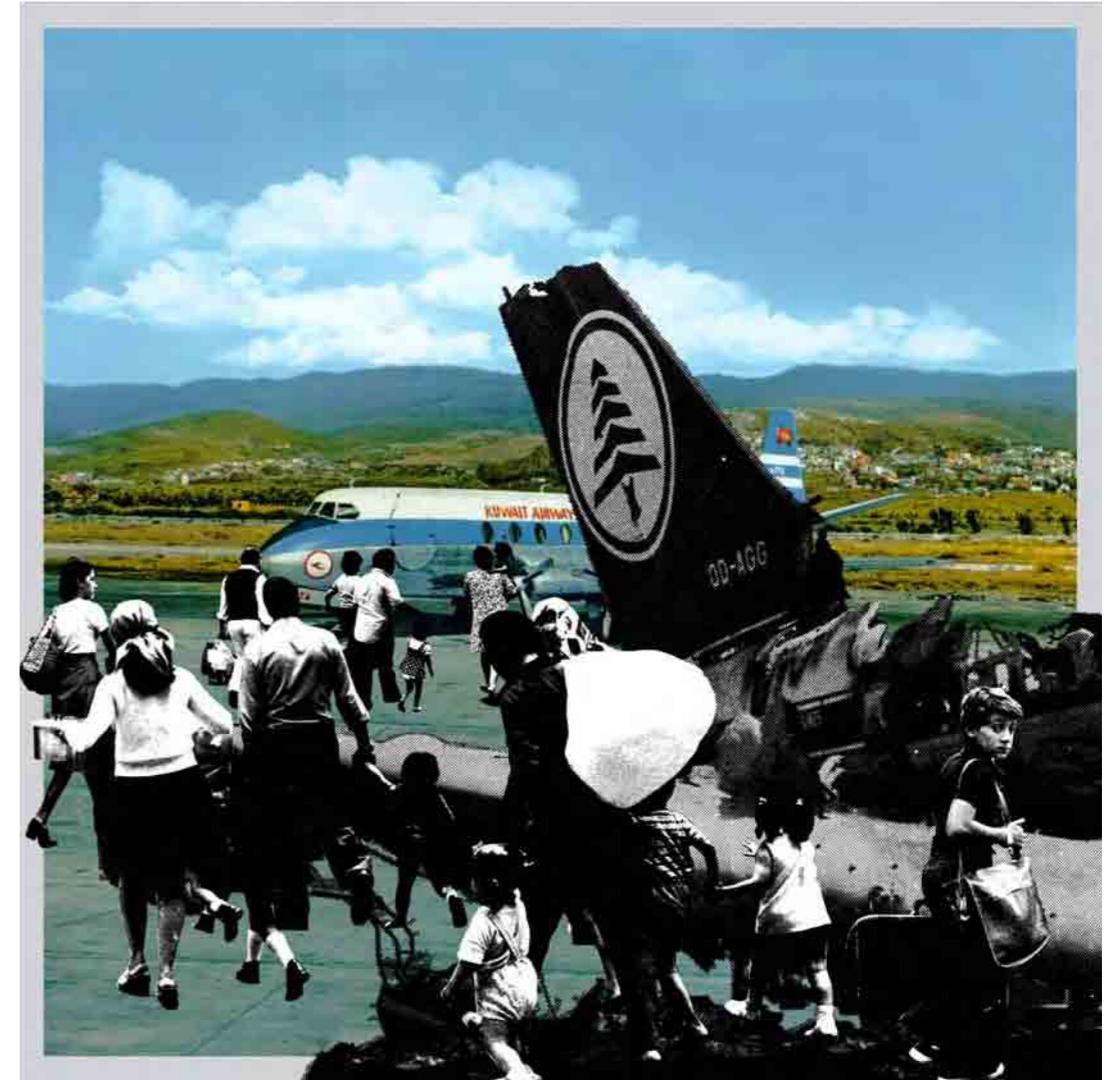
In 2009, Alfred instigated The Feel Collective, a group of cultural activists operating from Beirut who aim to provoke and infuse their social environment with new thinking patterns. They are working to bring contemporary art and design to the heart of Arab capitals.

Between 2000 and 2009, Alfred exhibited several times in Beirut including most recently The Sky Ever So Blue at the Sursock Museum, 2008, Memoires of the War for the New Middle East, 2008, Silent Square Intervention, 2009, and Blank to Basics at the Running Horse Gallery, Beirut, 2009.

Alfred's exhibitions abroad have taken place notably in Dubai, on several occasions, the most recent being The Sky Ever So Blue at Bastakiya Art Fair, Dubai, 2009. He has also recently exhibited The Quixote Project, Dar Al Funoon, 2009, in Kuwait, and Spiritual Promises from Lost Prophets at Cordy House, London, 2008.

Alfred has also exhibited in Lisbon, 2009, at the University of Copenhagen, 2007, and in Rotterdam, 2002.

Alfred has also been involved in various publications.



Hijra 2, 2009

Collage

150 x 150 cm

Missak Terzian

Missak Terzian, Lebanese-American, graduated from Guvder Art School 1969 and from London College of Printing in 1971. Missak's works have been shown in over seventy three exhibitions in Beirut, Kuwait City, Dubai, Cairo, Montreal, Los Angeles, Las Vegas, New York and Beijing. Besides appearing in the many private collections around the world, Missak's works are also displayed in a permanent collection at the Bank Audi Museum, Beirut Central District, Lebanon, and the Armenian Catholicossate Museum of Cilicia, Antelias, Lebanon.

In 2005, his retrospective book *Metamorphosis* which contains 138 reproductions that document 25 years of his art, was published by Editions Terre du Liban. The artist moved with his family to the USA, where his taut sensibility manifested itself in paintings of a renewed life. The impact of the New World led him to a new way of envisioning himself. On returning to Lebanon, he continued his work and pushed his expressive possibilities and creative capabilities to the extreme.

With an innate and primal impulse to create, figurative artist Missak is in timeless search for existentialism and is eager to record time and occurrences. "For me, painting is a visual testament of the mind, body and spirit. Distortion and exaggeration triggers a continuous search into an unknown abstraction," Missak explains.

Missak uses mainly acrylics and oils, graphite, collage, pastels and Lebanese soil. "With these materials, I unearth figurative images," Missak affirms.



Depart of the Centaur, 1990

Oil on Canvas

182 x 200 cm

Charbel Torbey

Charbel Torbey, Lebanese based photographer, has had several solo and group exhibitions in Lebanon and abroad. He participated in the 9th International Photo Gathering in Aleppo in Syria and his work was shown at the White Night Festival in Skopje in Macedonia. In Lebanon, his work was shown at the Middle East University (Sabtieh), Virgin Megastore in Beirut and the Autumn Exhibition of Sursock Museum as well as other venues throughout the country.

His work consists of photographing buildings and edifices and trying to alter the vision to get a new and distinctive picture. He is currently a freelance photographer and designer.



Fly, 2009
Photography-Colour
42 x 29.7 cm

Anita Toutikian

Anita Toutikian is a Lebanese of Greek and Armenian origins. She studied art, design and psychology in different academies and universities in Beirut, such as Académie Michel-Ange De Beaux Arts, Toros Roslin Academy, Studio Paul Guiragossian, and Haigazian University. In 1992 she adopted alternative forms and mediums, expressing herself exclusively with text art, assemblages, videos, performances and interactive installations.

Later she developed her own forms of art such as paravisual art, metavisual art, intersubjective art, jyperconceptualism and counteractive art. She has participated in more than seventy individual and joint art exhibitions in Beirut, Yerevan, Paris, London, Amman, New York, Toronto, Nicosia and Algiers. She has won Honorable Mention at Sursock Museum in 1997 and the Sursock prize in 1998.

Her work has been described as "Cultural Exorcism" and "Reverse Colonization". Anita is an artist, writer, psychologist, and art therapist.

She has been a part-time art education instructor at Haigazian University (2007- now) and Notre Dame University (2008-2009). In addition she has taught art in different schools and has conducted several workshops for art and art therapy. Anita is also a writer with many essays and articles in local newspapers and magazines.

She is the author of the book titled Counteractive Art from the Middle East. Currently, she is a PhD candidate at Saint Joseph's University in Beirut, where she is conducting research in the interdisciplinary domain of Art, Education and Psychology.

Almost twenty years ago I started to question art, its language and its meaning. All the then existing art forms did not feel authentic to me. I did not just want to produce something nice, I wanted to produce something authentic and true. The big question was "What kind of art can be the true expression of myself as Lebanese and as Armenian?". The answer was simply: "Nothing", because all art forms were echoes, and I had to drop them all.

This is how I started my long experience of "losing" art or "giving up" art. It was a process of purging all that was taught and told to me. At some point I gave away all art forms and took up text alone to express.

After a while, even text was not Lebanese enough for me, so I started to shrink my long texts into paragraphs, then into sentences and then into words. Eventually, I gave up all text and took up letters alone. Single letters of the alphabet.

Years later, I realized my work was a long search for my true identity. Today I am content because I am free of all predetermination, I am free of the tyranny of conforming and the tyranny of meaning. I think this is the best way I can be truly Lebanese with my art and with myself.



A B Seen, 2009
Acrylic Canvas
30 x 40 cm (each)

Afaf Zurayk

Afaf Zurayk dedicated her life to painting professionally at 28 years of age. Painting in oil, she also refined her skills in ink drawing while the Lebanese civil war raged. Focusing on the human form, she sometimes portrayed it as active, comparing the nude to landscape, and sometimes as passive, in drawings that expressed her helplessness in facing the world.

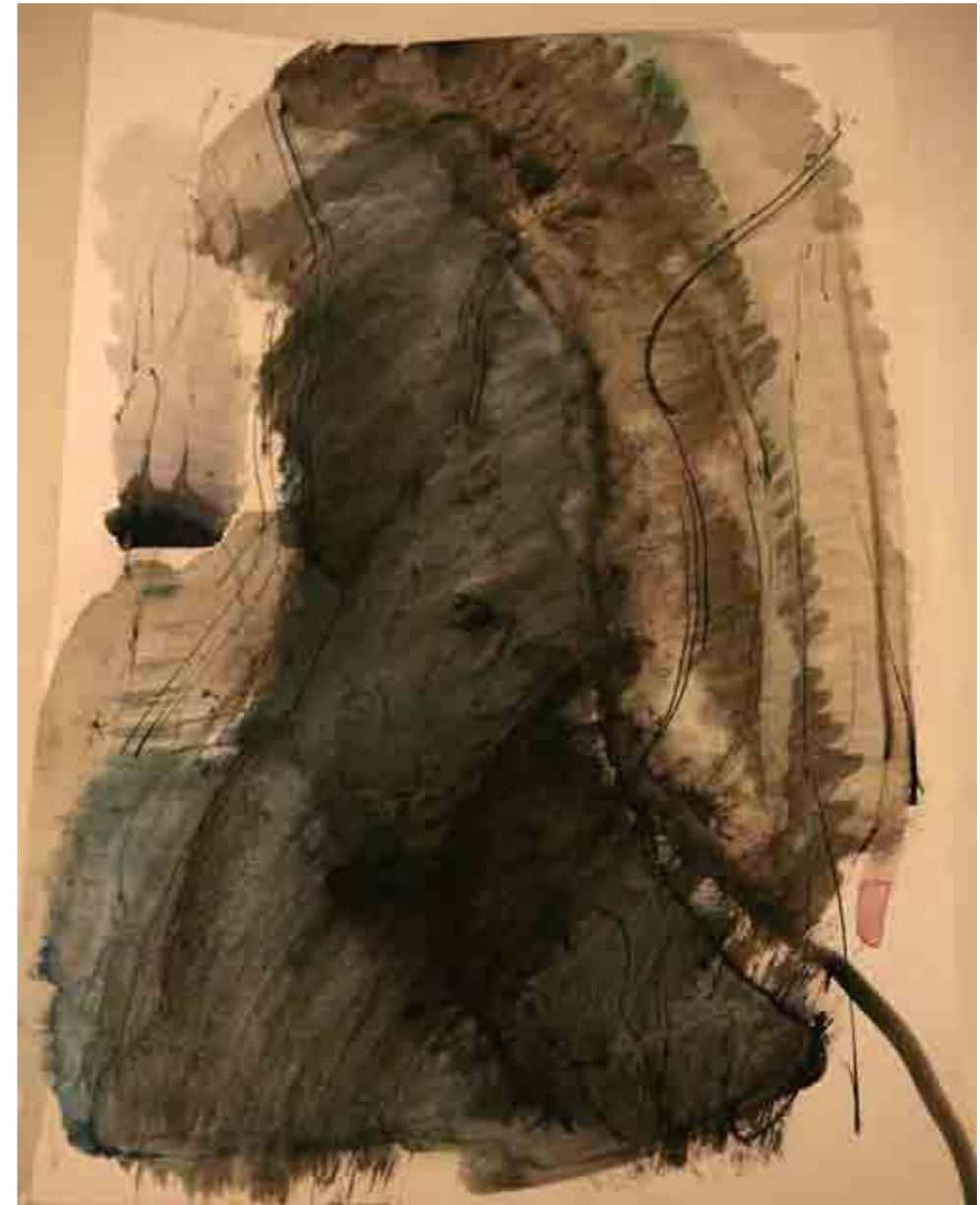
After moving to Washington, DC, she came to rely on mixed media as a technique. As a binding agent she used black ink, since it set the tone and described the fundamental concept she was trying to understand and to portray— the experience of loss.

Lately she has come to realize the pressing need for a spiritual awakening to balance all the tragedies of war. Through the contemplation of beauty and serenity, she feels, fulfillment and peace can be achieved. She wants to continue to explore the underlying, flow and rhythm that contains within it an understanding of 'darkness' and its impact on peace.

She has now turned to the concept of touch to express a quiet energy that permeates our experience.

In these works she hopes to evoke the energy, flow and contradictions of the process of love, on the personal, individual, and also public levels, that aims to achieve an understanding of darkness within a vision of light.

She has tried to express this in large oil paintings through light as it emanates from an enveloping dark void.



Untitled, 2008

Aquarelle

75 x 52 cm