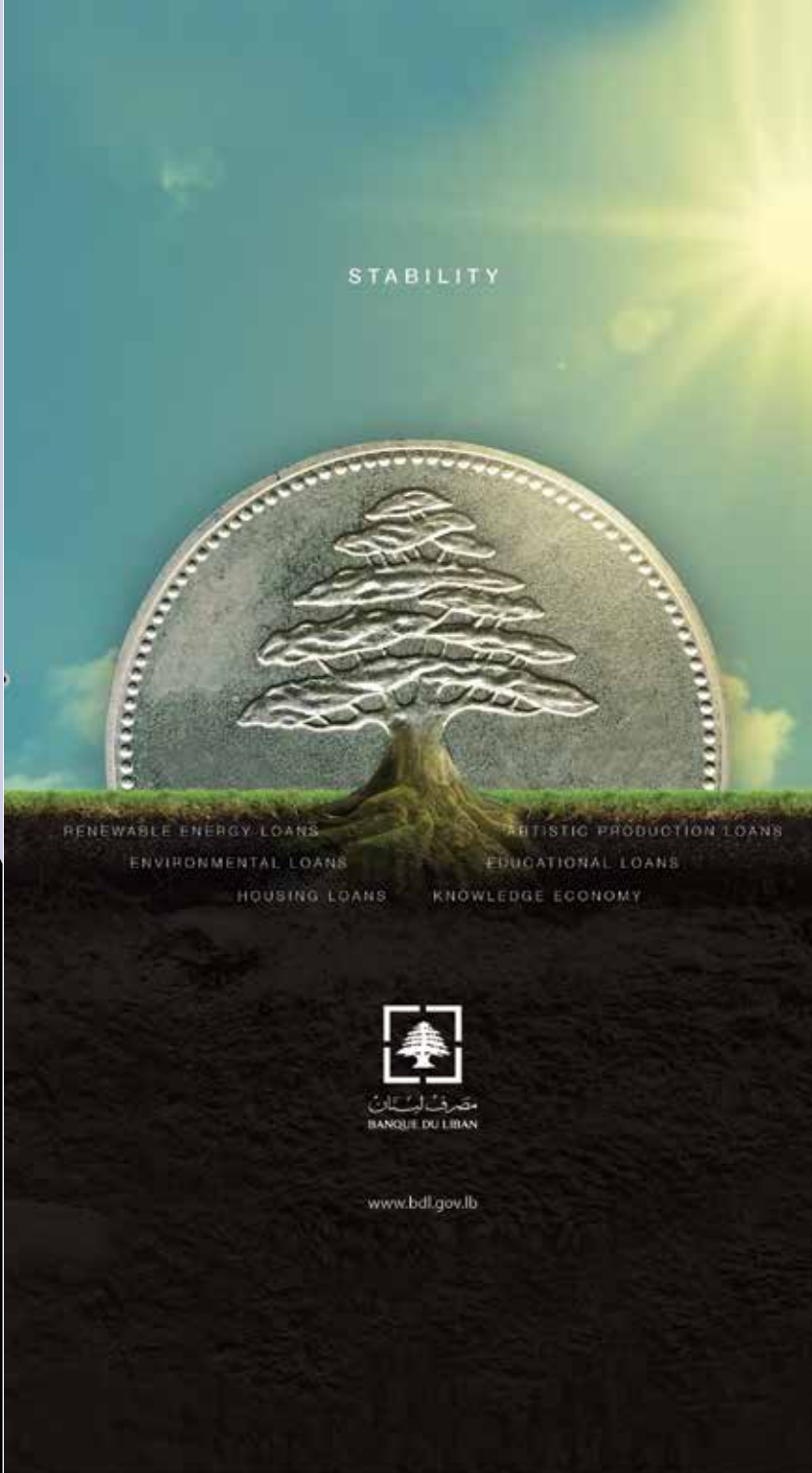
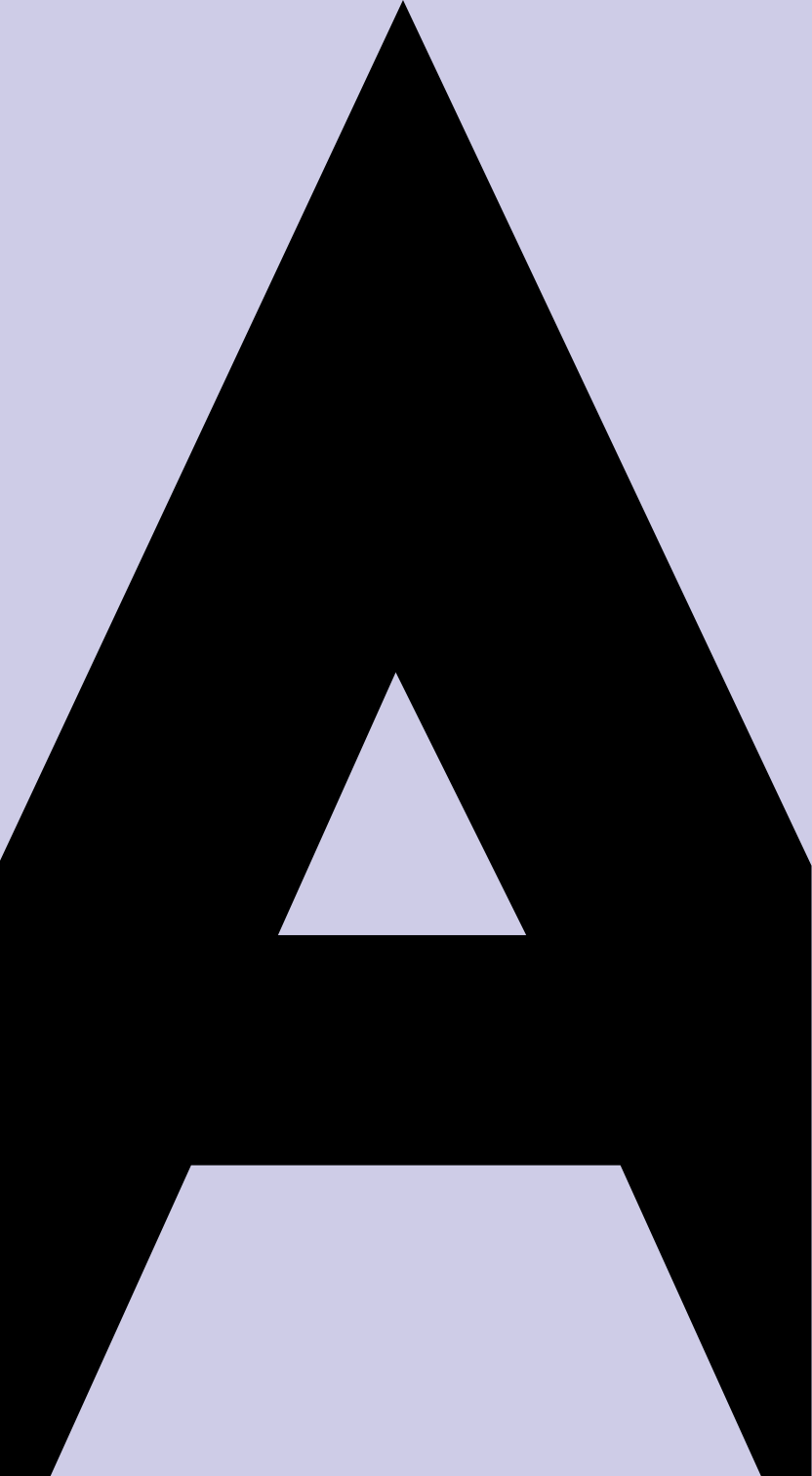


# ART N ION

*vol.1*  
**RESISTANCE & PERSISTENCE  
SCULPTURES & INSTALLATIONS**



## THE MINISTRY OF CULTURE

Creating artistic spaces in squares and public streets is the process of an interactive dialogue between the artists and the public, and the “immersion” of art in the motion of the city’s everyday life...

Isn’t art at the service of life?

With audacity, Art in Motion adds a civilized, artistic and cultural flavor to the Sanayeh Garden, one that our capital is in need of.

Fine arts, theatrical performances, workshops and various forms of street arts on the open platform create a direct interplay with the citizen’s eye and sense, another step in the elevating attempt of public taste and in the raising awareness of the aesthetic sense to the greater audience.

I value this cultural project and hope for a creative interaction between the artists through their works with the citizens.

With the encouragement for this initiative and the desire to disseminate it in our streets and squares, I wish the success to Art in Motion and this refined artistic manifestation.

*Minister of Culture*  
**Raymond Araygi**



## ART IN MOTION

### *RESISTANCE & PERSISTENCE*

Can art contribute to improving the world? Can it help change mentalities? Can we continue to make art in an age of political transformation? Art in Motion definitely believes so.

It is with this belief that we invited 24 Lebanese and international artists to convert the Rene Mouawad “Sanayeh” Garden in Beirut into an artistic stage. Sculptures, installations, videos, conceptual arts, designs and performances are choreographed under the theme of “Resistance and Persistence” and with one certainty: that a reconciliation between a painful past and a chaotic present is possible through art.

#### THE GENESIS OF THE PROJECT

Founded by Rania Tabbara, Rania Halawi and Raya Farhat, Art in Motion is a nonprofit organization that seeks to create a cultural dialogue through art, between local and international circuits. By positioning art within the public sphere, we aim to ensure that art gains greater visibility and accessibility, in order to reach wide audiences from diverse socio-economic backgrounds.

The three of us share a common vision on contemporary art, understanding its critical role and its ability to raise awareness and create a cohesive force. With these thoughts in mind, we created Art in Motion, both to pave the way for encounters between people of various backgrounds and to strengthen the dialogue between Lebanon and the region, through various art events, exhibitions and performances. Our newly founded institution seeks to trigger changes on different levels: artistic, social and cultural.

Working in tandem, the three of us each honed in on our areas of expertise – curating, communicating, organizing, branding, creating – to set Art in Motion on the cultural map.

#### RESISTANCE AND PERSISTENCE

The theme was chosen for a number of reasons. First, it relates to Sanayeh Garden, which was built during the 19th century as part of a modernization plan for the city. Adjacent to the garden, a school of arts and crafts and a hospital were built. Sanayeh means “creation” or “craft,” and the garden, the hospital and school were celebrated as a triumph of man over nature. The second reason for choosing this theme is related to the spirit of Lebanese people, whose resilience is the very stuff of legends.

#### DIALOGUE WITH EUROPE

As an important part of our project, we invited Valerie Reinhold to be our co-curator, and she initiated a dialogue between European and MENA artists, as well as visitors, with a single rule: the artworks would have to be produced in Lebanon. In this manner, European artists could get to know Lebanon and its culture. Valerie Reinhold chose artists whose investigations are complementary and who work with different media. The scenography, brilliantly designed by Lina Ghotmeh, engages the viewers and invites them to look and to participate.

#### ART TO TRANSFORM THE WORLD

Through Art in Motion, we aim to unite different societies and cultures, while encouraging individuals to question and integrate their beliefs, in order to come to a better understanding of one another. The artists we're presenting give us a platform from which we can move forward, in our effort to establish art as a universal language. Art in Motion was created to act as a changing and unifying force, be it artistic, individual, social or political. We believe in the power of art to make this world a better place.

The three of us – Rania Tabbara, Rania Halawi and Raya Farhat – wish you a wonderful time in Sanayeh Garden. May you be challenged, surprised and inspired by the artworks on show.

## FOUNDERS

resistance



### **Rania Tabbara** *Founder and Curator*

An art and design advocate, Rania Tabbara has been at the forefront of the Lebanon's creative scene for two decades. She was a founding member of the Beirut-based design collective Artishow, which launched some of Lebanon's most important designers. She also founded and ran La Petite Académie, an institution that taught children artistic skills. Ms. Tabbara was also a founding member of Ashkal Alwan, the nonprofit association that promotes artists and curates art events in Lebanon and across the globe.

persistence



### **Rania Halawi** *Founder and Curator*

For most of her professional career, Rania Halawi held directorial positions in both marketing and event planning, perfecting and refining her managerial and communication skills. She was one of the leading forces behind Lebanon 2000, placing the event under an international spotlight and gaining industry acclaim. Through her global vision with amazing skill and precision, Ms. Halawi brings her proficiency and communication expertise to Art in Motion, combining her professional talents with her great passion for art.



## Raya Farhat

### *Founder and Creative Director*

Award-winning, Beirut-based art director and photographer Raya Farhat has been a contributor to Lebanon's A magazine (Aïshti) and L'Officiel-Levant for over seven years. Her past positions include art direction for international advertising agencies. A conceptual artist, Ms. Farhat holds two Master's degrees, one in advertising and graphic art from ALBA in Beirut, and another in art direction and photography from LABA in Italy. She has exhibited her work in Beirut, Paris and Florence.

## ADVISORY BOARD

### Valerie Reinhold

#### *Art Consultant for European artists*

Based in Amsterdam, Valerie Reinhold offers a cross-cultural curatorial approach, as well as art advisory and art investment competences. She is also a regular contributor to various art publications.

### Ahmad Tabbara

Ahmad Tabbara holds a Master's degree in business administration from the American University of Beirut. His professional experience includes executive positions in the family business of food products as well as esteemed Al-Amsal Company and Tabbara Electromechanical Company. Mr. Tabbara has also managed several real estate projects, Ibdaa' Microfinance and the Toufic Tabbara Center, which focuses on social affairs.

### Rula Alami

Rula Alami is an art collector, assistant curator and art dealer based in Lebanon. She has been engaged in the Middle East art market for over 15 years, specializing in Arab modern and contemporary art. She has co-curated thematic exhibitions in Beirut and Dubai and is now working on new regional exhibitions for 2017. Her extensive collection focuses on Arab art and is featured on her personal website [www.kiyan-art.com](http://www.kiyan-art.com). Ms. Alami is a member of the curating and collections committee of The Palestinian Museum.

## Dina Zameli

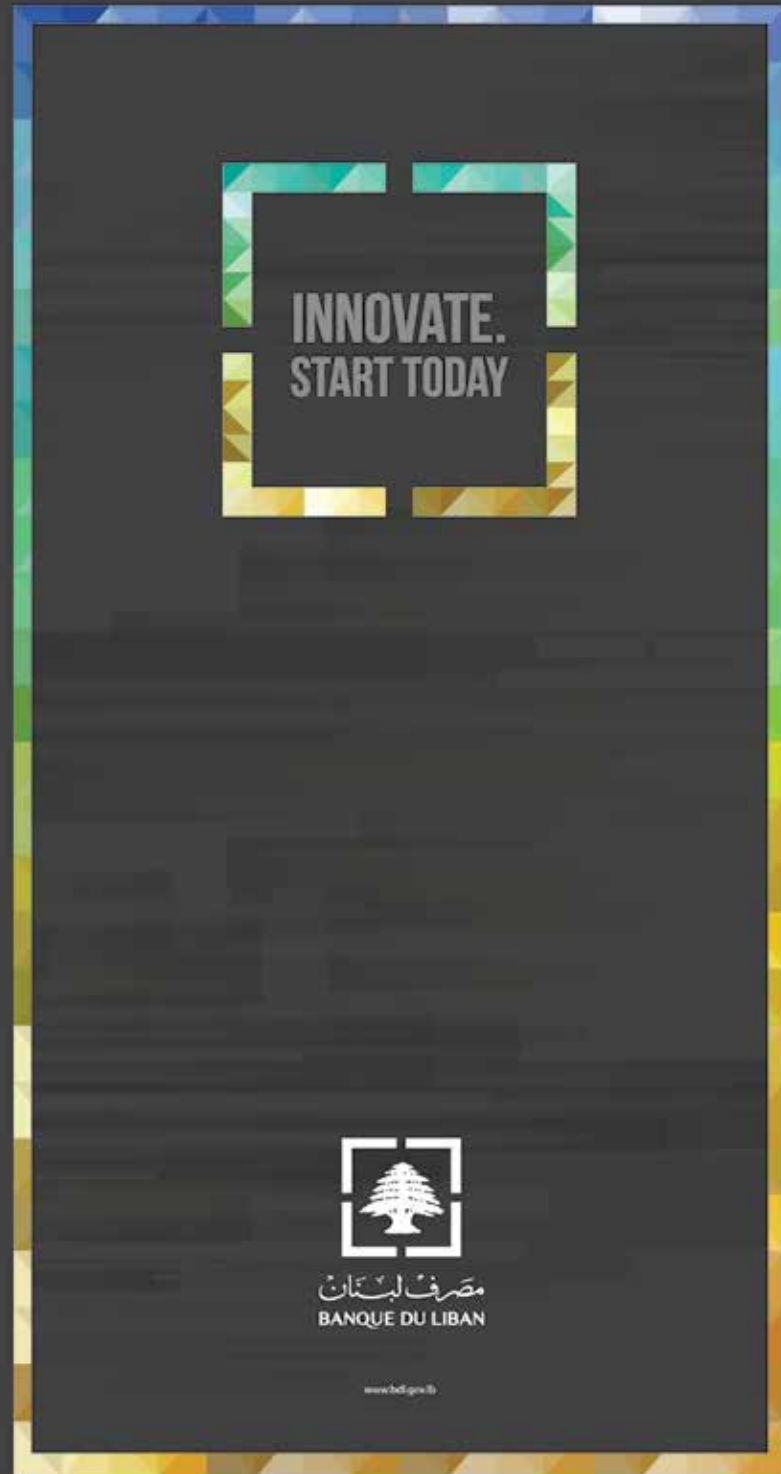
Dina Zameli began her professional path in educational psychology, with a focus on children with special needs. She then started organizing events and workshops for the youth that focused on global issues and their impact on society, using art and design. In 2015 she founded Unframed, a platform to promote art through interactive workshops. She is a member of the acquisitions committee for Middle Eastern art at Centre Pompidou, the Museum of Modern and Contemporary Art in Paris and the British Museum for Middle Eastern Art in the UK. Ms. Zameli is a philanthropist and supports many institutions, like Ashkal Alwan.

## SCENOGRAPHY

### Lina Ghotmeh

#### *Scenographer*

Lina Ghotmeh advised on the exhibition setup. Award winning Architect, she leads her Architectural practice DGT in Paris with worldwide projects including in France, Beirut and Japan. Among her designs the Estonian National Museum, Realimenter Massena sustainable tower in Paris, Stone Garden housing and Art Galleries underconstruction in Beirut.





## HISTORY OF THE GARDEN

Built in 1907 under Ottoman rule, the René Moawad Garden (Sanayeh) is located at the heart of Beirut. With its 22,000 square meters, it is one of the largest parks in the Lebanese capital. It was built following a plan of modernization of the city and turned the area into a new urban development center during the nineteenth century. Adjacent to the garden, a school of arts and crafts and a hospital were built. Sanayeh means “creation” or “craft”. The garden, the hospital and school were celebrated as a triumph of man over nature. After the attack that took the life of President Rene Mouawad in November 1989, the authorities wanted to honor him

and decided to give his name to Sanayeh Garden. In recent decades, the garden has become a symbol of resistance and solidarity. It served as a reception area. In 2012, the garden was closed to the public. In 2014, after two years of renovation by the Azadea foundation, a non-profit organization, the Sanayeh garden reopened; trees were replanted, flowers blossomed, ideas began to circulate again; it regained its initial function as a forum of dialogue and communication. In 2016, ART IN MOTION settles at the garden to make it its playground for creativity and invention, to let dreams flourish, and let all imaginations develop.





**SCU-**

**LPT-**

**URES**

# ABDUL RAHMAN KATANANI

## Olive Tree - 2016

Olive tree trunk and barbed wire / 102x 110 cm



## Palestine

Courtesy of Agial Gallery

## Biography

Born and raised in Sabra & Shatila camps in Beirut, Palestinian artist Abdul-Rahman Katanani (born 1983) evokes the life of refugees that is his own. His diligence at painting at a tender age was in itself a sign of resistance. Remaining loyal to his single subject matter, Palestinians' lives at the camps, Katanani's work explores their dichotomies: hope and lack thereof, suffering and bliss, resistance and desolation.

## Statement

Katanani's work mirrors not only his own life, but also that of the lives of refugees in the camps. Committing to the structural corpus of the camps, Abdul-Rahman produces his art out of humble materials such as tin, cardboard and cloth rags. Deprived of its function, the material used becomes as moving as the subject matter. The work celebrates a relentless people and unveils their trials and tribulations.

# CHAOUKI CHOUKINI

## Untitled

Oak and wood / 229 x 110 x 110 cm



Lebanon

Courtesy of Agial Gallery

## Biography

Chaouki Choukini was born in 1946 in Choukine, a village in South Lebanon. A student at the École Supérieure des Beaux-Arts in Paris, Choukini was later awarded the Prix for Young Sculptor in 1978. Later on, Chaouki took on a teaching role at the Lebanese University of Tripoli then at the Jordanian University of Yarmouk, where he taught sculpture. He eventually moved back to France where he currently lives and works. A winner of the Taylor Foundation Prize in 2010 and exhibiting seven sculptures at Le corps découvert at the Institut du Monde Arabe in 2012, Choukini is an award-winning and much celebrated artist.

## Statement

Choukini works with wood and stone to create his sculptures. He manipulates solid and hollow spaces with a studied cadence to create an impression of weightlessness. Sincerity to material, light, and form, Chaouki Choukini's work has been called "soberly baroque" by thinker and poet Salah Stétié. Choukini's sculptures appear to be figurines of a statuesque posture, yet they flirt with the post-modern sculpture movement. The artist's madness for light makes of him a unique sculptor of the 21st Century.

# GHASSAN ZARD

## Totem

Totem 1 : 240 x 50 x 80 cm / Totem 2 : 165 x 50 x 50 cm / Totem 3 : 75 x 30 x 40 cm /  
Wood and metal



## Lebanon

Courtesy of Tanit Gallery

## Biography

Ghassan Zard is a Lebanese painter and sculptor born in 1954. He lives and works in Beirut. Initially, his paintings were influenced by lyrical abstraction. His large-scale canvases depict a colored rhythmic universe reminiscent of music partitions. Compared to his pictorial work, his sculptures are more restrained but always tinted with irony.

## Statement

Combining polished wood, aluminum and raw steel, Zard creates a bestiary of forms, interpreting the anatomy of reality to recreate a personal mythology. Playful by all appearances, his sculptures hide what is rather deeply settled in the artist's approach. Beyond the shape, something tries to come to the surface, the naked wood, full of life, is stapled with a rigorous but intermittent violence. It seems to contain a body in the making, a tacit entity yet extremely present, waiting in the heart of every piece. Dreamlike animals become a metaphor for human beings and represent an artist's desire to give a protective and playful shape to an old "souvenir". Buried in the subconscious digression, this sculpture can be read as the return of the repressed, skillfully formed, skillfully mastered.

# HANAA MALALLAH

## Biohazard - 2016

Nylon / 300 cm diameter

Iraq

Courtesy of the Artist



## Biography

Prominent mixed-media artist Hanaa Malallah grew up in her home country Iraq cultivating her artistic practice through a conflicted climate of war, violence and occupation. Remaining in a country through terms of difficulty instigated the artist to explore the concept of homeland, spirituality and ruin within her art practice. Malallah spearheaded the choice of using damaged material to depict "ruins technique" among Iraqi artists. Due to the sanctions imposed, artists found methods to work with from their surroundings: burn paper, torn clothes, barbed wire, splintered wood and bullets. Hanaa Malallah mourned the destruction of Iraq's heritage through a residual scent of smoke carried throughout prominent theme in her work on the cycle of destruction. Malallah has participated in countless group and solo exhibitions in Iraq, the Middle East, Europe and the United States. She currently lives and works in London.

## Statement

Biohazard (2016) was produced specifically for exhibition in a natural setting, garden or park. The sculpture is made out of industrial plastic (a potential waste product) trapping air in the shape of the international symbol signifying the presence of toxic substances harmful to living organisms. Its skin, printed with the logos of multi-national companies, points to the relationship between neoliberal capitalism, consumption and waste production. It also references Beirut's recent environmental and public health crisis. The air-sculpture is intended to hover incongruously above green space; a silent warning, already disregarded.



# HOUMAM AL SAYED

## Citizenno zero - 2013

Resin / 136 x 115 x 85 cm / base: 40 x 90 x 90 cm / Edition of 5

Syria

Courtesy of Agial Gallery



## Biography

Contemporary Syrian artist Houmam Al Sayed was born in Mesyaf, Syria in 1981. He graduated from the Sculpture Department of the Institute of Applied Arts in Damascus in 2003. Eventually, the artist shifted to creating large-scale figurative paintings. Al Sayed began exhibiting throughout Syria at a surprisingly young age, taking part in groups shows and symposiums in the Arab Region as well as Europe. His body of work playfully renders memories and moments of the past. Houmam Al Sayed currently lives & works in Beirut.

## Statement

The artist's signature portraiture depicts dense, crushed figures that represent the loss of hope. Nevertheless, the faces of the figures are incessantly looking upwards, symbolizing new beginnings. The few themes that reoccur in the artist's work are namely families fleeing and men huddled in streets, representing the Syrian revolt.

# LUTFI ROMHEIN

## Abstract Duo - 2011

Stainless steel / 300 x 70 cm x 30 cm / Base: 80 cm / Unique artwork realized in Damascus

### Syria

Courtesy of the Artist & Giath Mashnok



resistance

persistence

## Biography

Born in 1954, Lutfi Romhein is a Damascene-based sculptor who works with stone and wood. Romhein studied sculpture at the Fine Arts Academy in Carrara, Italy in 1981. His miniature and monumental sculptures of stone, wood and metal explore purity, beauty and sculptural length. Actually, working with Stainless steel material, he has achieved several monumental sculptures. The artist's exploration of tension despite the facility of his communication with forms and materials has dubbed his work as a persuasive fascination of form.

## Statement

The use of metal in Romhein's monumental sculptures exudes limitless space. The material provokes a sense of freedom and weightlessness and evokes energy and stability. This artist's work establishes an immaculate quality with the absence of traces of solder with its two independent components forming a single set expressing momentum and elevation in a polished finish. "In this sculpture consists of two forms, two figures, I have sought to express the harmony, unity in complementarity, and energy that might emanate".

# MUSTAFA ALI

## The Tunnel – 2016

Wood and Iron / 100 x 300 cm

Syria

Courtesy of the Artist



resistance

persistence

## Biography

Distinguished Syrian artist, Mustafa Ali was born in Latakia in 1956. Known for elegant, monumental sculptures that pierce the consciousness and underscore the fragility of mankind, he has been widely collected in the Arab world for nearly three decades. After training in sculpture at the Faculty of Fine Arts in Damascus, he continued his studies at the Fine Arts Academy in Carrara, Italy, graduating in 1996. He has exhibited extensively on the international art circuit since 1979: the Biennial of Alexandria, Egypt (1994), the Sharjah Biennial (1995), and the International Symposium for Sculptors in Valencia, Spain (2001). His participation at Latakia Sculpture Biennial awarded him the Golden Prize (1997). Indispensable to the Syrian art scene for years, Ali is also the director of the renowned Damascus art center The Mustafa Ali Art Foundation through which Ali has inspired and supported generations of Syrian artists.

## Statement

Ali's sculptures pierce the consciousness and underscore the fragility of mankind. Mustafa Ali collects wood from renovation projects in the city and stores it for future use. "The wood adds warmth," he says. "With wood — you can feel the humanity of the material." Mustafa Ali's sculptures have unique qualities, although you can sense the influence of his greatest inspiration, Alberto Giacometti (1901-1966), who hailed from an Italian-speaking area of Switzerland near the Italian border. Ali studied sculpture in Italy for six years, but he believes his main influences come from Syria.

# NABIL HELOU

## The public art 'Bench Sculptures' – 2016

Fiberglass / 250 x 460 x 275 cm / Unique piece

Lebanon

Courtesy of the Artist



resistance

persistence

## Biography

Sculptor Nabil Helou was born in 1969 in Lebanon where he currently lives and works. Helou is a Masters Graduate at the Lebanese Academy of Fine Arts (ALBA) in sculpture, with a specialization in sculpture and virtual sculpture from the Ecole Nationale Supérieure d'Art de Cergy ENSAC. The artist has been exhibiting his work both locally and internationally for over 20 years and holds numerous international awards. His monumental sculptures have been exhibited in Lebanon, France, UAE, Syria, Canada, Morocco and China. His recent interest and passion are dedicated to public art to create an interaction between viewers and monumental sculptures in public spaces.

## Statement

Approaching the inapproachable. The bench sculpture marries the ordinary object with the inapproachable gallery art. It provokes and welcomes contact between the viewer and the object, eliminating all distance between the two. The artist's open work revisits the relationship between the public and art; making it an inevitable interaction rather than a luxury.

# RANDA NEHME

**Mokho - 2016... وِين مَخِّي**

Marble portoro nero / 110 x 160 x 120 cm

**Lebanon**

Courtesy of the Artist



## Biography

Born in Lebanon in 1965, Randa Nehme is a Franco-brasilian sculptor. The artist moved to Paris in 1988 and worked closely with French and Japanese sculptors. She became a member of the National Sculptors' Syndicate in France in 1989. Nehme is also a permanent delegate of the Plastic Arts Association (AIAP) at the Unesco, where she works on the artists' rights in the Middle East. Le Mérite et Dévouement Français Association (MDF) granted Randa Nehme the silver and golden medal of honor respectively for her contribution to the arts. The artist has exhibited her work internationally, and is actually exhibiting in her domain "3ala bali" in Lebanon.

## Statement

**وِين مَخِّي ... "Mokho"**

I'd call the stars by their first name to reach him...I'd prune mountains if I had to... No! He doesn't want to believe that the world without action remains an idea anymore.

"Mokho" loses much of its feathers telling us...that the world, without us, does not exist! I love art...it is a path towards a truth..

In black golden marble, "mokho" sits over a throne of azure, like this dream of stone.. I told him of the evil in the world..

He looks at me and smiles **وِين مَخِّي**...

I understood...that one must...

Look first and then leave..

And say...that we are what life brings us...



# THOMAS HOUSEAGO

## Spoon - 2010

Raw bronze / 410 x 90 x 60 cm / Edition 3 + 2 AP

United Kingdom

Courtesy of Samir Abillama



## Biography

Born in Leeds, England in 1972, Thomas Houseago studied at the Central Saint Martin's College of Art in London and De Ateliers in Amsterdam. He then moves to Brussels and later on to Los Angeles where he currently lives and works. Houseago creates monumental and rather figurative sculptures that have a striking ability to simultaneously convey states of power and vulnerability. The artist uses materials associated with classical and modernist sculpture (such as carved wood, clay, plaster and bronze), as well as less traditional materials (steel rods, concrete and hessian). He draws references from both popular culture and the history of the sculptural tradition. The work combines play on dimensionality and hierarchy of form. Houseago's work has been widely exhibited around the globe in an array of museums and cities.

## Statement

The present is a daunting time and it does not resemble our fantasies of modernity. However, art provokes thought in an open, abstract sense. How does one use the energy to create possibilities? Art in that sense transcends the problems of its age and time, and escapes it. Art moves beyond humanity and its mundane nature, provoking alternative and optimistic realities.

# XANDER SPRONKEN

## Flower

Forged Steel / 197 x 60 x 60 cm / Unique piece

## Holland

Courtesy of Samir Abillama



## Biography

Xander Spronken was born in Maastricht, Holland in 1956 where he studied sculpture at the Stadsacademie. Spronken also received a degree in design from the Fachhochschule in Aachen, Germany. The artist's work is carried out entirely out of forged iron yet representing fragile vegetal imagery. Master smith, Spronken's work has been exhibited in galleries in Holland, Belgium, Germany, Switzerland, England, Spain, Canada and the United States.

## Statement

Spronken's work is characterized by the convergence of its tactile and linear components. The monumental sculpture expresses airiness and weightlessness despite the density of its material. The work questions human scale in an unprecedented approach to create a language that celebrates architecture and human emotion. Spronken's work marries rationale, craft and spirituality that reconciles with the spirit of our time.

# XAVIER VEILHAN

## Yorgo

Aluminium / 165 x 66 x 56 / Unique piece

France

Courtesy of Samir Abillama



resistance

persistence

## Biography

Xavier Veilhan is a sculptor that works with steel and aluminum to recreate digitally-rendered images in a three-dimensional space. The artist's geometrically abstracted renderings of people and animals coyly refer to the way that digital technologies have rewired the way we see the world. Despite their three-dimensional printing character, the sculptures are handmade. Veilhan's solo exhibitions extend to Washington D.C.'s Philips Collection, Seoul's Ilju Foundation, Massachusetts's The Mount, Strasbourg's Musée d'Art Contemporain, and Paris's Centre Pompidou. He currently lives and works in Paris.

## Statement

Veilhan's used of high-tech industrial techniques to emulate the original epitome of human craftsmanship—the statue. The pieces are intentionally called “statues,” a term that has fallen out of use within contemporary art production as the monumentalisation of human beings has become almost obsolete. The sculptures are renderings of people in the artist's proximity—friends, family and colleagues.

**INS-**

**TALL-**

**ATIONS**



# ADA YU

## Delirium – 2016

Metal, wood and sand / 600 x 350 x 400 cm

Kazakhstan

Courtesy of the Artist



resistance

persistence

## Biography

Born in the mountains of Kazakhstan, Ada Yu took off to London at a young age to pursue her studies in art. From the University of the Arts London to Sotheby's University, Yu's work took on a life of its own in exhibitions across London. Ada also established her own art gallery in the British capital. In 2010, Ada became a resident in Paris, exhibiting work across France in a variety of localities.

## Statement

Delirium is an installation piece that is an open-ended invitation to the infinite space. Imagination unfolds within the physical space, one that reflects the subliminal celestial world that lives within every human being. The outer surface of the piece is made of reflective material whereas the inner space is adorned with reflective rock shaped material. A narrow entrance leads the spectator into the installation as the white stand envelops the floor. An opening in the center of the Delirium piece gives the impression of an explosion leading to an open sky.



# BOKJA

## Swing me – 2016

Formed Metal and upholstered Bokja textile / 168 x 35 x 60 cm

Lebanon

Courtesy of Bokja Design



## Biography

A Beirut-based surface fabrication studio, Bokja's body of work stretches from object design to furniture and installations. Bokja uses textiles to create tactile and personable objects. The Bokja workshop maintains an essence of storytelling through embroidery, preserving a local tradition and redefining it in a contemporary voice.

## Statement

"Everything that goes up, must come down." Bokja seeks to incentivize people to playfully interact with one other by using their body weights. Swing me is an installation piece that demands the weight of the other end to lift the weight of the first.

# CATHY WEYDERS

## Rescue Igloo, Moving worlds - 2016

Life Jackets / 200 cm diameter

Belgium

Courtesy of the Artist



## Biography

Born in 1981, Cathy Weyders pursued her studies at the Saint-Luc School in Luik where she graduated in 2000. She also studied at the École de Recherche Graphique (ERG) in Brussels, with an emphasis on sculpture and photography. She punctuated her studies with a Masters degree in art in 2004 at ERG. Weyders' work explores territory and refuge through a questioning of comfort, protection, fragility and survival. Her installation pieces perform as landscapes of a polymorphic nature. Cathy's work has been exhibited extensively in both solo and group exhibitions across Europe and Asia where she also completed numerous artist residencies.

## Statement

From as early as 2004, Cathy Weyders has been examining the themes revolving around drowning, floods and shipwrecks. Her observations on the ecological, environmental and urban have crystallized her research into a poetic approach. For the artist, the water is never far off. It rather lurks within her work through the use of material, such as life-jackets, or raincoats, but also through her constructions of ice-rafts and portholes.

# KARINE DEBOUZIE

## What happens - 2013

Yellow agricultural drain / 500 x 500 cm

France

Courtesy of the Artist



resistance

persistence

## Biography

Born in 1975, French artist Karine Debouzie has a multidisciplinary approach to the installations, sculptures and images she creates. She obtained a Masters degree in modern literature and training at the École Nationale Supérieure de la Photographie in Arles. Debouzie's work revolves around notions of organic matter and entropy. Employing contemporary material issued from technology, the artist's sculptures and installations have both a plastic quality and an informal tone. This approach of forms tends to be a reexamination of codes, signs and an investigation of symbolic figures. Karine Debouzie currently lives in Avignon.

## Statement

The artist engages diverse media to question the relationship between human nature, its environment and the other. Through the use of anthropomorphic elements, Debouzie creates autonomous units that structure and marry the space. Hence, the work is articulated in relationship with the space it intervenes in. This elaboration in regards to the space had oriented the artist towards an in situ form of creation. Adopting material that is reappropriated often leads to further examination due to error or accidents. This method of discovery and experimentation leads the artists to a new understanding of form and its transformation. Subverting the material reveals poetic value of the banal.

# MARWAN RECHMAOUI

## The Seven Pillars of Wisdom - 2016

Concrete and mixed media

Lebanon

Courtesy of Sfeir-Semler Gallery



resistance

persistence

## Biography

Lebanese artist Marwan Rechmaoui studied sculpture and painting at the Massachusetts College of Art. Rechmaoui's work has been widely exhibited in the Middle East, Europe and the United States, at Ashkal Alwan during Home Works 7, Beirut (2015), Istanbul Biennale 13 (2015), Here & Elsewhere, New Museum, New York (2014), Musée Granet, Aix-en-Provence, France (2013), Sharjah Biennale (2005 & 2013), Serpentine Gallery, London (2012), the Saatchi Gallery, London (2009) Zentrum Paul Klee, Bern, Switzerland (2009); Musée d'art Contemporain de Nîmes, France (2008); and Palais des Beaux-Arts, Brussels, Belgium (2008). The artist has also works in collections at the Tate Modern in London, Centre Pompidou in Paris, Guggenheim Museum in Abu Dhabi as well as the Sharjah Art Foundation. Marwan Rechmaoui (1964) currently lives and works in Beirut.

## Statement

The Seven Pillars of Wisdom draws its title from the autobiographical account of British soldier T. E. Lawrence. Arab nationalism and the dream of an independent nation-state necessitated the dissolution of the Ottomans, a colonial tactic orchestrated by the British and French empires. Keeping this historical aspect of deconstruction/reconstruction, Rechmaoui creates an installation of domestic objects – various materials collected from crumbled ruins of a residential building – embedded in a concrete pillar; a basic structural element in urban architecture. Flowers, pillows, among other decorative items reflect the burden of time as it transforms society and the individual from the colonial to the post-colonial, and the modern to the post-modern.



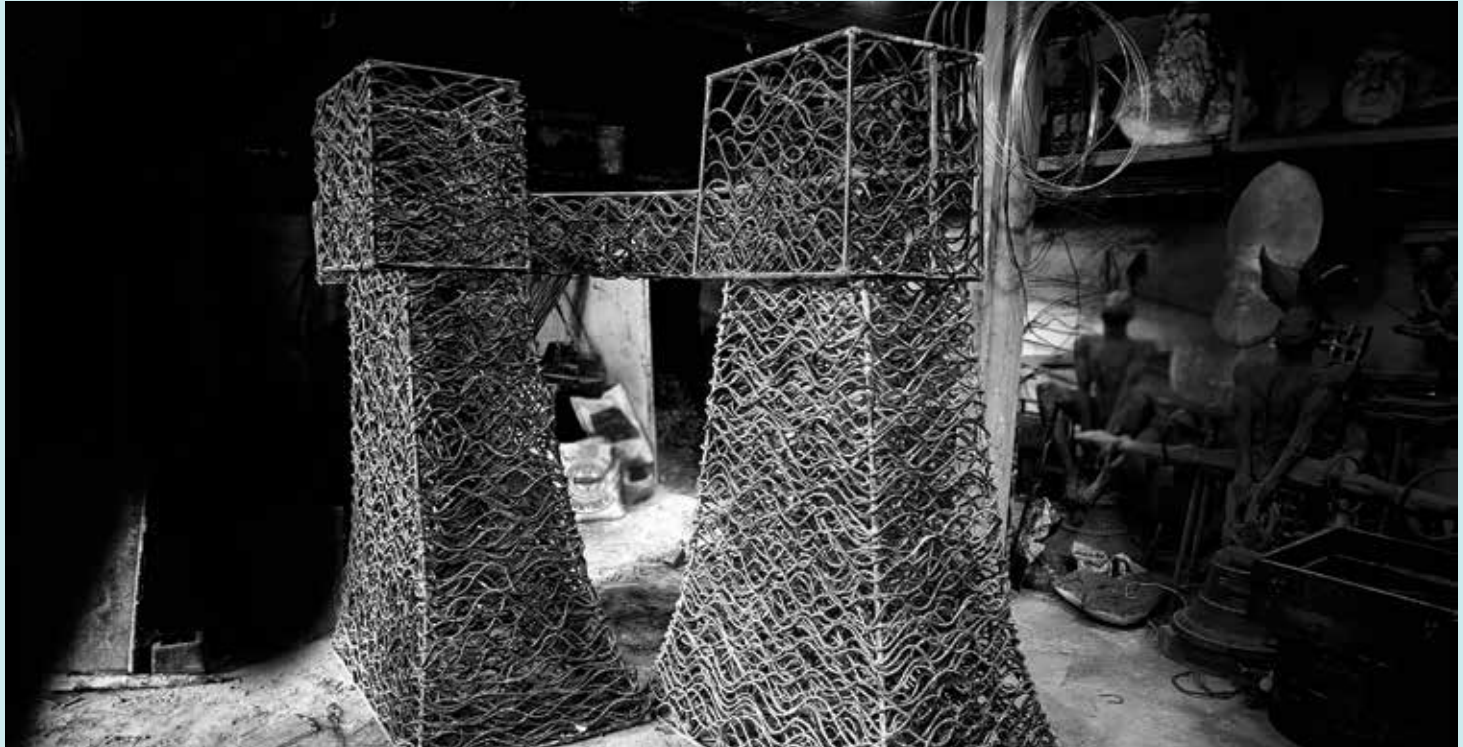
# NANCY DEBS HADAD

## Ninti - 2016

Wide-core iron sticks & wavy shape metal sticks / 250 X 240 cm

Lebanon

Courtesy of the Artist



resistance

persistence

## Biography

Nancy Debs Haddad was born in 1967 in Nigeria. The artist studied photography at the Université Saint-Esprit Kaslik (USEK) in Lebanon where she currently resides. Haddad also pursued a Masters degree in photography at the same university. She has exhibited her work in a number of cultural institutions, namely the Sursock Museum, Unesco Palace in Beirut as well as the French Cultural Center in Beirut, Damascus and London. The artist's approach to photography is classical; perpetuating through documentation the withering industrial reality of her hometown in Africa.

## Statement

"Ninti" is the Sumerian Lady of Life, a representation of the purity of humanity without segregation. Two totems embody the Lebanese love of life with welcoming arms. A single armed Ninti holds its unarmed clone representing the solidarity and kinship of the Lebanese people. A statuesque installation piece that the artist wishes to create across oceans begins its journey at the Sanayeh Garden in Beirut.



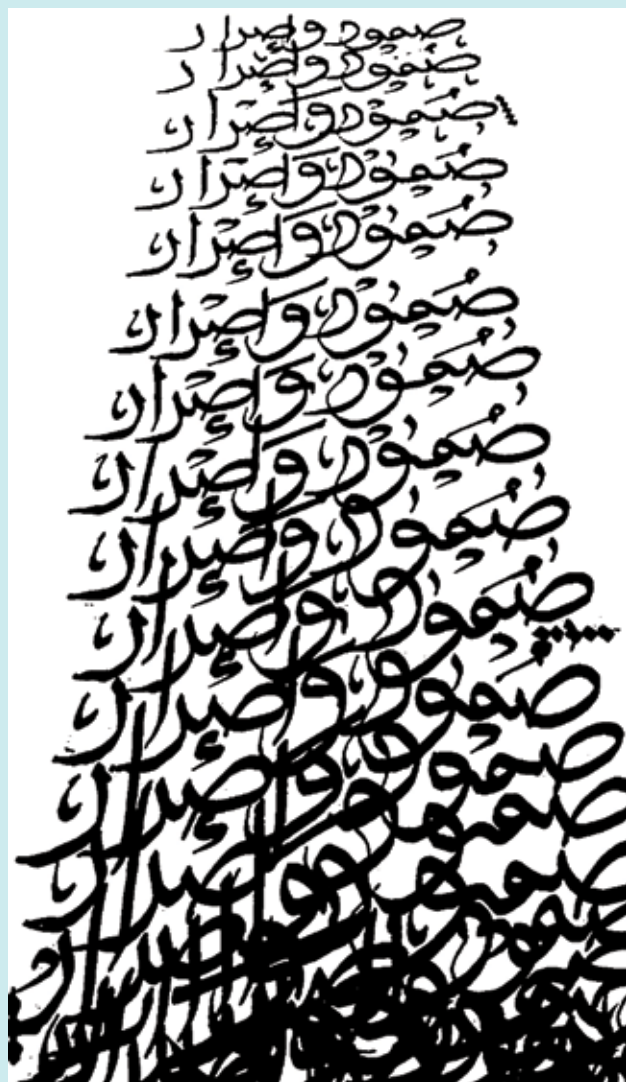
# YAZAN HALWANI

Ounadikom - 2016

Bottles / 500

Lebanon

Courtesy of the Artist



## Biography

Yazan Halwani was born in 1993 and grew up in Beirut, Lebanon. Throughout his upbringing, he noticed the remnants of the Lebanese Civil War and identity schism. The city's walls were punctured by artillery, filled with divisive figures in the streets and areas in Beirut. Halwani got in contact with street art at a young age and found a voice subverting the grip on identity that politicians had created in the city; one that war had cemented. In 2009, Yazan started producing monumental murals on the walls of Beirut. By 2012, the artist had forged a distinct visual language using Arabic calligraphy, geometry and portraits creating an Arabic art form that is in continuity with tradition yet disrupts its stagnance. Yazan's work has been seen across the world: in Lebanon, Jordan, UAE, Tunisia, Germany, Singapore, France and the USA and has been featured in several collections and publications.

## Statement

Ounadikom or (The sacralisation of weakness)

The installation represents a visual representation of what could be considered the "resistance and resilience of Lebanon". Where Lebanon seems to never achieve its full potential, its people are in a constant call for help, awaiting a "Deus ex Machina" resolution. In that sense, any show of weakness has become sacred. Living along the mundane problems has transformed in itself into an act of resistance or resilience. Perhaps it has become nobler to stand up in shallow water and walk away than to obsessively call for help that will never come.

# YOK YOK

## Dome – 2016

Wood, paper, thread / 1200 cm diameter

France

Courtesy of the Artist



resistance

persistence

## Biography

Artist bio: A design workshop consisting of three architects: Steven Fuhrman, Samson Lacoste and Luc Pinsard. The workshop was born in Paris with projects extending to destinations to celebrate local skill, material and ideas. YokYok's projects are primordially architectural with emphasis on connected disciplines such as urban and landscape design, contemporary art, scenography, photography and video.

## Statement

Artist statement: The Dôme is an ephemeral structure constructed of tiles; creating a whimsical yet complex design. The artists explore narratives of Lebanon through the use of newspapers as founding material for the dome structure. Conscious to the deviation of light and wind, the Dôme produces a sensorial experience that is continuously varying.

# ZIAD ANTAR

## Cactus 1 - 2016

Concrete and fiber mix / 110 x 58 x 49 cm / Edition 1 of 5

Lebanon

Courtesy of the Artist



resistance

persistence

## Biography

Born in 1978, Lebanese artist Ziad Antar studied Agricultural Engineering at the American University of Beirut before shifting to video art and photography. Antar received a residency at the Palais de Tokyo in Paris and pursued a post-diploma at the École nationale supérieure des Beaux-Arts, Paris. The artist's work has been acquired by numerous public collections, including Centre George Pompidou in France and the British Museum in the United Kingdom.

## Statement

Ziad Antar's "Cactus" series is an ongoing project that follows the historicity of territorial constructions focusing on clashes and bonds between the old organic borders and the new industrial ones. Those borderlines exercise a political, economical and vital impact on land, people and nature. Antar is witnessing and documenting this escalation of oppression. After all a cactus gives a fruit but wires don't.

**VI-**

**-DEO**

**ART**

# VIKA KOVA

## Powers of the World, sHe - 2016

Plexiglas, video, metal base / 200 x 200 x 200 cm

Russia

Courtesy of the Artist



resistance

persistence

## Biography

Born in Ex-USSR, in Vladivostok, artist Vika Kova grew up in Germany. She then left to Holland, pursuing a career as a musician and performer and later on as a multimedia and video artist. The artist's work evokes a particular singularity in her approach to music, the moving image, as well as high and low technologies. Her connection to the Middle East has driven her to conduct the "Peace in the Middle East" project in Holland and across the Middle East.

## Statement

The "Powers of the World: sHe" video cube explores conflict and migration, symbolized by womanhood. Through images of women's eyes, beauty as well as a distraught society can be witnessed. The eyes reflect both the pressure and strength, as does the landscape of any city.



**PER-**

**FORM-**

**ANCE**

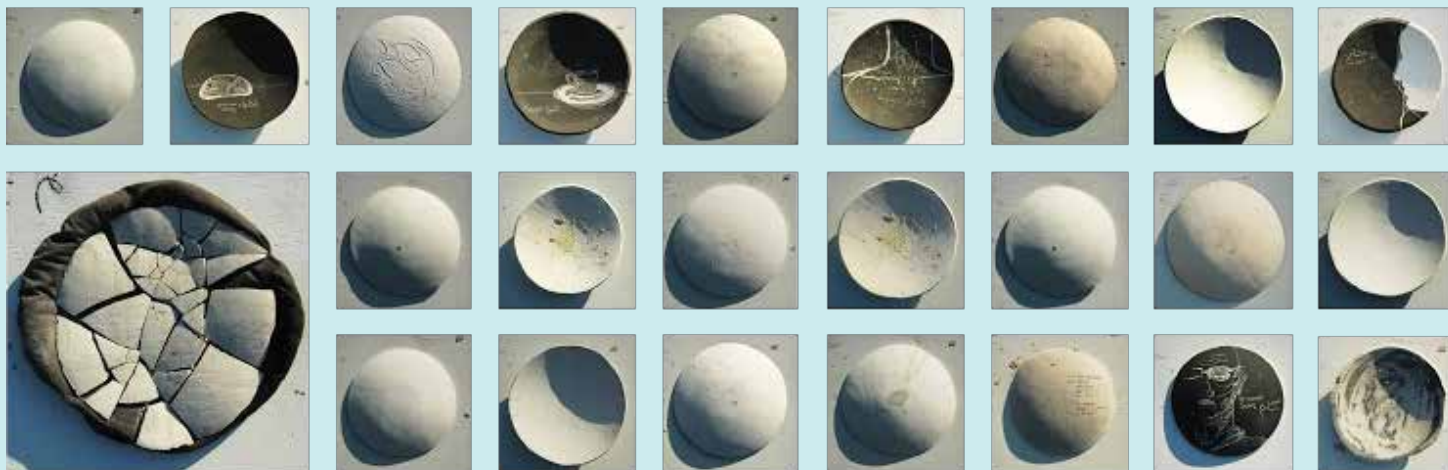
# ZEINA HAMADY

## "سراب" The Land of Earthly Delights - 2016

Clay, flour, steel, and fire / 200 x 200 cm

Lebanon

Courtesy of the Artist



## Biography

Born in 1986 in Beirut, Zeina Hamady has mastered the art of leaving home. In doing so, she has been able to acquire a collection of skills which serve her artistic practice. In learning the fine arts of woodworking, carving stone, raising copper, shaping clay, weaving wool, baking bread, and telling stories, Hamady has constructed a practice in which her non-mastery of any craft in specific plays a large role in her aesthetic choices. She likes to think that the stories she wishes to tell - stories about the abandonment of home - choose the medium for her. Her practice revolves around her craft, and the constant struggle to grasp the exquisite space that could only exist at the intersection of beauty and tragedy. Deeply moved by Mahmoud Darwish's poetry, Hamady brings his imagery into most of her work. He, and her mother, are the strongest story tellers in her life, and in her work. "سراب" means to become an archive for all the things, people, and places she carries.

## Statement

"سراب" is an installation and performance piece in which the artist sits on the floor and bakes Saj bread and presents it to her audience. Surrounded by ceramic bowls etched with imagery and poetry by or about the nomads in her life, she spends two hours a day, every day, making bread and placing it in these bowls. The bowls move, exchange hands amongst the audience, fill up with bread and dust, and settle back around her throughout the performance. When she is absent, the piece becomes an installation. Each bowl, before having been fired, was handed to a person who had left what they called home at some point in their life. The collection is fluid, what with the possible damage of some bowls, the loss of others, and the addition of new ones during or after the performance. The collection is meant to act as an archive of stories which constantly reminds the artist, and possibly her audience, that she is unlearning, and that she is politicizing what seemed at first to be only people, traces, and things littered all over the world.

# WORKSHOPS

**5-15 OCT, 2016**

## Arabic calligraphy workshop with Ghaleb Hawila

*Days: 5, 6, 7, 8, 13, 14, 15 October*

*Time: 5-7 pm*

*Maximum number of participants: 10*

*Location: Sanayeh garden*

Ghaleb Hawila will initiate the participants to the ancestral art of calligraphy. They will experience first-hand, authentic Arabic Calligraphy tools with Ghaleb Hawila and learn about the history of Arabic Calligraphy. At the core of Arabic and Middle Eastern culture, the artist transmits his passion and his mastery of an art that he has successfully transposed in the vocabulary of street art.

*Ghaleb Amin Hawila has revived the artisanal craft of calligraphy to modern day. At 23 years old, the young Lebanese designer took the ancestral art to the streets with a refreshing approach. Hawila is an artist with a thorough understanding and deep appreciation for Middle-eastern heritage. He recently designed the logo for the album artwork for "Ibn el Leil", Mashrou3 Leila's 6th album as well as a full calligraphic poster.*

# WORKSHOPS

**6-7, OCT 2016**

## Raise your voice with Hanaa Malallah

*Days: 6, 7 October*

*Time: 11 AM*

*Maximum number of participants: 10*

*Location: Sanayeh garden*

Day 1 Walk through Beirut to collect industrial rubbish (metal, plastic, glass and cartoon rubbish)! The material will serve to create your own artwork and the walk will be the occasion to exchange on Biohazard with the artist.

Day 2 Create your own biohazard with Hanaa and become a clear voice against obsession industrialization that is covering almost of our daily life and intoxicates it. Doing that in such green clean space like the garden reveals a clear conceptual art message about the conflict between negativity of industrialization and agrarian positivity.

# WORKSHOPS

**26 SEPT - 4 OCT, 2016**

## Architecture workshop – Yok Yok

*Days:* 26 September - 4 October

*Time:* All day

*Maximum number of participants:* 10

*Location:* Sanayeh garden

Atelier Yok Yok will invite architecture students to help build the installation and learn about their techniques and vision. The workshop / the making of, will take place at the garden and will be followed by conversations around innovative architecture and the relationship with art.

# PERFORMANCE

**5-23 OCT, 2016**

## Performance with Zeina Hamady

*Days:* 5, 8, 9, 15, 16, 22, 23 October

*Time:* 5-7 pm

*Location:* Sanayeh garden

An installation and performance piece in which the artist sits on the floor and bakes Saj bread and presents it to her audience. Surrounded by ceramic bowls etched with imagery and poetry by the nomads in her life, she spends two hours a day, every day, making bread and placing it in these bowls. The bowls move, exchange hands amongst the audience, fill up with bread and dust, and settle back around her throughout the performance. When she is absent, the piece becomes an installation.

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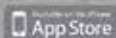
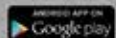
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Project Jiran : aims at supporting municipalities in implementing a waste management action plan for sorting, recycling and collecting and providing awareness techniques and informative sessions.

Project Act for Hunger: aims at reusing and repurposing excess food destined to waste ,providing meals for people and families in need.

Contacts info : 70/ 225551

Email : [info@act4tomorrow.org](mailto:info@act4tomorrow.org)

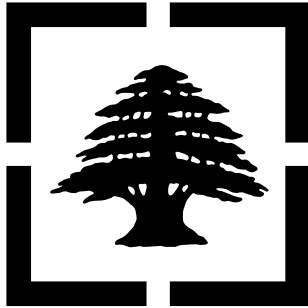
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