



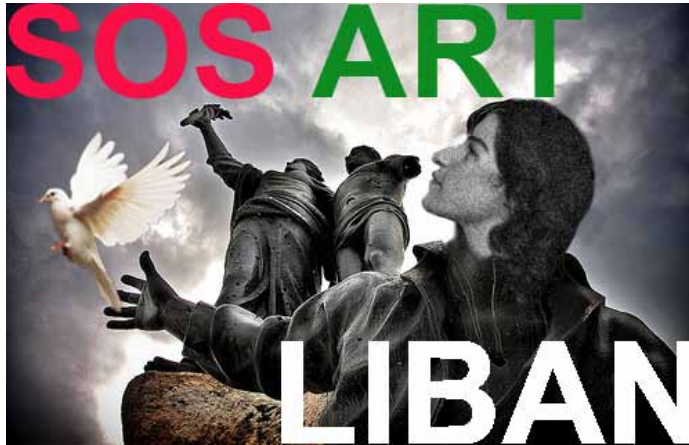
2016

# SOS ART LIBAN



**SOS ART LIBAN**, an art show and event of sociopolitical expressions for peace and justice, was held for the first time in Lebanon, from February 19 to 25, 2016, at the Palace of the Unesco in Beirut.

It was modeled after the SOS (Save Our Souls) ART event started in Cincinnati, Ohio, USA, in 2003, and had the same goals and objectives, namely to promote, encourage and provide opportunities for the arts as vehicles for peace and justice. Hundreds of visual artists, poets, and performers added their voice to this 1st event in Lebanon. The collective art show included, in addition to artworks by individual artists, artworks by students. The students' added voices broadened the dialogue and pointed to the immediacy of the problems our society faces.



The issues addressed by artists in this 1st time SOS ART LIBAN were quite broad covering many aspects of peace and social justice. Many were statements about peace and justice in general, but also many about the problems our society and our world face, namely violence and wars, problem of refugees, women and children rights, environment, religious tolerance and co-existence, local politics... and how to make our world better.

SOS ART LIBAN achieved its goals not only by giving artists a venue to express themselves and be heard, but also by providing them and the viewers an opportunity to exchange, challenge, educate, strengthen their own voices, also to break their isolation by building a community of sharing and trusting individuals who will connect, communicate and use their talent and their art to get involved in the community in which they live.

The SOS ART event started with an opening reception attended by several hundreds individuals and included during the 7 day-event movies, performances, poetry readings, panel discussions, all geared toward peace and justice, pointing to what hinders them, and also to what promotes them. The entire event was visited by hundreds of individuals and by a large number of students from several schools.

It is hoped that the art show and event will continue to grow every year with more participating artists bridging various art expressions and more viewers, We hope that SOS ART LIBAN 2018, scheduled for February 2018, will continue to build on this solid basis and that its messages of peace, justice, love and tolerance will again prevail and will become part of Lebanon's daily life.

Sincere thanks to everyone who directly or indirectly contributed to SOS ART LIBAN 2016's success and to the dissemination of its messages. Special thanks to Wahdatouna Khalassouna and to the Agenda Culturel for being co-partners in this 1st event and for helping promoting it; to all the friends and family who donated their time for its implementation and success; to Roula Zoubiane who graciously facilitated the poetry readings, Makram Ouais the panel discussion and Naja Al Achkar the post movie discussion; and especially to Gilles Abou-Debs and Bill Howes who traveled from France and the USA to help planning and installing the show. And of course thanks and gratitude to all the participating artists, poets, performers, actors, panelists... without whom this event would not have taken place.

Hope to see everyone again at SOS ART LIBAN 2018. Until then, please keep the messages of peace and social justice loud and alive.

With gratitude,

Saad Ghosn, SOS ART LIBAN organizer  
sosartliban@gmail.com; [www.sosartcincinnati.wordpress.com](http://www.sosartcincinnati.wordpress.com)

## ARTISTS

Ahlam Abbas  
Dina Abd Alkader  
Anthony Abdelkarim  
Maamoun Abdelkhalek  
Myrna Abdul Sater  
Arlette Sauveur  
Abidaoud  
Daisy Abi Jaber  
Gilles Abou-Debs  
Chadi Abou Eid  
Tareck Affarah  
Georges Akl  
Nadine Ali Dib  
Yahya Aljamal  
Rosanna Al Khatib  
Hadi Al Mahmood  
Layla Al Moussawi  
Hind Al Soufi  
Aziza Assad  
Diana Assaker  
Chris Assoury  
Marinella H. Avakian  
Alexandra Badaoui  
Bettina Khoury Badr  
Zeina Kamareddine  
Badran  
Lidia Saade Baroud  
Jinane Bazzi  
Ranim Bidawi  
Lina Boghossian  
Lina Itani Boudisseau  
Zeina Boueri  
Rana Chalabi  
Alain Chemali  
Hiba Darwish  
Gulène Torossian Der  
Boghossian  
Maral Der Boghossian  
Michel El Hachem  
Rania El-Halabi  
Mycal El Khouri  
Doreen Khanamirian El  
Zein  
Marianne Emad-Khouri  
Manon Fargelat  
Sirine Ahmad Fattoum  
Marc Fayad  
Maya Felfly  
Lee Frederix  
Chawky Frenn  
Vanessa Gemayel  
Lilian Ghanem  
Saad Ghosn  
Bernard Ghoussoub

Mona Zoueïn Ghorra  
Farouk Grissom  
Janet Hagopian  
Azza Haider  
Souraya Hallal  
Kameel Hawa  
Dagmar Hodgkinson  
Mohammed Hourani  
Frederic Hussein  
Rasha Ibrik  
Mona Jabbour  
Darine Jaber  
Lina Jouni  
Amal Géara Kamar  
Houda Kassatly  
Mariana Kawam  
Marc Khoreich  
Charles Khoury  
Ilat Knayzeh  
Antoine Mansour  
Rima Mansour  
Pascale Massoud  
Edgard Mazigi  
George Merheb  
Simon Mhanna  
Hannah Millet  
Lydia Moawad  
Ali Mokawas  
Jinan Moussa  
Lamia Saab Muhtar  
Fitam Murad  
Sabeh Gerges  
Nasrallah  
Jihad Nassereldine  
Yolande Naufal  
Jean Michel Noun  
Soraya Hage Obeid  
Ghassan Ouais  
Riwa Philipps  
Edith Rabbat  
Liane Mathes Rabbath  
Ruwaida El Rafei  
Lamis Rammal  
Bernard Sader  
Mireille Safa  
Pauline Avedissian  
Sakr  
Amal Salloum  
Bechara Samneh  
Mouna Bassili  
Sehnaoui  
Nour Shantout  
Thuraya Zakaria  
Tabesh  
Maïa Tabet  
May Talhouk

Lara Tannir  
Eliane Touma  
Simon Touma  
Dana Wazni  
Greta Wehbé  
May Yacine  
Nehmat Yammine  
Nadine Zahreddine  
**IC, Ecole  
Complémentaire**  
Maria Bou Samra  
Karen Chammas  
Riwa Hanna  
Aya Moujaes  
Tiffany Saadeh

## POETS

Issam Assaf  
Rita Bassil  
Antoine Boulad  
Michel Cassir  
Iskandar Habache  
Nada Helewa  
Fawzi Yammine

## MUSICIANS

Ali Dawi  
Abdullah Jatal

## PERFORMERS

Malek Andary  
Eve Aractingi  
Zyad Ceblany  
May Chelhot  
Roy El Haje  
Khaled El Naanaa  
Yasmine Farah  
Raffi Feghali  
Sienna Gebara  
Johnny Girges  
Nicolas Haddad  
Bilal Heneini  
Lynn Hodeib  
Natacha Jed  
Edward Khairallah  
Alexia Massaad  
Jad Mustafa  
Rim Othman  
Jad Safar  
Salam Salameh  
Joseph Samarani  
Maguy Tawk









# SOS ART LIBAN 2016: Programme des Evènements

## Vendredi 19 Février

18:00: Vernissage de l'exposition d'Art collectif



## Samedi 20 Février

10:00: séance de lecture poésie facilitée par Roula Zoubiane

11:15: "La Pauvreté au Liban", table ronde facilitée par Makram Ouaiss avec Kamal Hamdane, Boutros Labaki, Adib Nehmé.

12:30: déjeuner

13:30: "Ahlam Moallaka", film de Jean Chamoun et May Masri, suivi de débat facilité par Naja Al Achkar, en présence de Widad Helwany et de May Masri.

15:15: "Streets", performance par la troupe Cirquenciel, combinant improvisation, danse et cirque.

16:15: "Raconte Oh Grandpère", contes par Khaled El Naanaa

17:00: "Le Carnaval des Animaux", spectacle de danse classique et contemporaine, chorégraphie et mise en scène May Chelhot

17:45: "Histoires de Guerre", théâtre improvisé, dirigé par "Laban" et organisé par "Fighters For Peace", association d'ex combattants Libanais.



## Jedi 25 Février

18:00: Projection de "Shebaik Lebaik", pièce de théâtre filmé, dirigée par Zeina Daccache et jouée par des ouvrières domestiques migrantes, suivie de débat.



## Heures d'Ouverture:

**Vendredi:** 18:00-21:00

**Samedi, Lundi-Mercredi:** 9:00-20:00

**Jedi:** 9:00-17:00

**Dimanche:** fermé





# SOS ART LIBAN 2016: Program of Events

## Friday February 19

6pm: Opening of the collective Art show



## Saturday February 20

10am: Poetry reading facilitated by Roula Zoubiane



11am: "Poverty in Lebanon", panel discussion facilitated by Makram Ouais with Kamal Hamdane, Boutros Labaki, Adib Nehme.

12:30pm: lunch

1:30pm: "Ahlam Moallaka", movie directed by Jean Chamoun et May Masri, followed by discussion facilitated by Naja Al Achkar, in presence of Widad Helwany, and May Masri.



3:15pm: "Streets", performance by the troupe Cirquenciel, combining improvisation, dance and circus.



4:15pm: Tell Us Oh Grandpa", stories told by Khaled El Naanaa.

5pm: "The Carnival of the Animals", classical and contemporary dance performance, choreography and direction May Chelhot



5:45pm: "War Stories", improvised theatre, directed par "Laban" and organized by "Fighters For Peace", association of Lebanese ex combatants.



## Thursday February 25

6pm: Screening of the play "Shebaik Lebaik" performed by Migrant Domestic Workers and directed by Zeina Daccache, followed by discussion.

## Art Gallery Hours:

Friday: 6-9pm

Saturday, Monday-Wednesday: 9am-8pm

Thursday: 9am-5pm

Sunday: closed





## Ahlam ABBAS

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*"We need to keep our soul in peace and quiet, always ready for whatever our Lord may wish to work in us. It is a higher virtue of the soul, and a greater grace, to be able to enjoy peace in different times and different places. In my painting I use a view from up, in order to focus on the feeling of being free."*

Ahlam Abbas, Lebanese artist, has a Masters Degree in Fine Arts, Lebanese University, Faculty of Fine Arts, Lebanon. Ahlam is a member of LAAPS and a freelancer Graphic designer and a Design Illustrator of books and covers. She has participated in many exhibitions and workshops, symposiums and conferences inside and outside Lebanon.

**Yasmina**

mixed media on canvas; 140x160cm

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## Dina ABD ALKADER

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*"Deux enfants à l'intérieur d'une tente blanche. Une enfance qui s'endort malgré elle dans le froid et le vent et la neige... Loin de la maison, de la terre, de la patrie... Et très loin de l'enfance innocente et du droit des enfants à vivre décemment et en sécurité... Dans des tentes dites maisons jusqu'à nouvel ordre... Quelle honte ! Des enfants dans le dénue-ment qui crient et ne sont pas secourus."*

Dina Abd Alkader, artiste de nationalité Libanaise, née en Iraq en 1969, est diplômée de l'Université de Baghdad, Faculté des Beaux Arts, en art visuel - dessin, 1991. Dina a participé à plusieurs expositions individuelles et collectives et à plusieurs symposiums, en Iraq, au Liban et en Egypte.

**Enfance**

acrylique sur toile; 50x70cm





## Anthony ABDELKARIM

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*"L'ancienne Beyrouth de Bab Idriss, symbolise la coexistence pacifique et respectueuse d'avant la guerre; elle est un appel à la paix au Liban. Dans la 'Nature Qui Pleure' un paysage sous forme de visage triste pleure; il pleure la nature détruite par l'homme (par la pollution, la construction et surtout la guerre)."*



Anthony Abdelkarim, qui a 17 ans d'age, a commencé à peindre il y a quelques années. Il est en classe de terminale scientifique au Grand Lycée Franco-Libanais de Beyrouth.



**La Paix à l'Ancienne Beyrouth**  
acrylique; 65x100cm

**La Nature Qui Pleure**  
acrylique; 100x70cm



## Maamoun ABDELKHALEK

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*"According to Aristotle, Justice is a virtue, a middle between two vices, the excessiveness and the decrease due to the level of emotions and behavior (the lower part). Distributive justice implies that the state should divide or distribute goods and wealth among citizens according to the merit (the upper part). We have first to build the human being, in an environment of justice, to reach peace."*

Maamoun Abdelkhalek earned in 2002 a Bachelor of Sociology at the Lebanese University, also a Certificate of Merit in Sociology. Art is a pleasure for his soul and a passion for his life.

**The Middle**  
acrylic on canvas; 100x74cm



**Myrna ABDUL SATER**  
 sater.myrna@gmail.com

*"My painting represents the different forms of violence that a woman can endure."*

Myrna Abdul Sater is a Lebanese self taught classical artist who graduated in civil engineering from Ahuntsic College, Montreal, Canada. She started painting 5 years ago and participated in several collective exhibitions in Lebanon. Myrna is a member of Moltaka Alwan for Art.

**What You Allow Is What Will Continue**  
 oil; 120x100 cm

**Arlette Sauveur ABIDAOU**  
 arlette.sauveur@gmail.com

*"'L'Ascension' représente des personnages qui grimpent vers un lieu sur et serein, une terre de refuge, fuyant la guerre et l'insecurité. 'Le Radeau' est inspiré des drames de la migration de ces etres venus d'ailleurs avec l'espoir d'arriver à bon port. J'utilise le papier journal, porteur de nouvelles tragiques, afin de sublimer le spectacle désespérant de la destruction du monde et de la nature que raconte quotidiennement les journaux."*

Arlette Sauveur AbiDaoud, née à Liège, Belgique, en 1956, est mariée à un Libanais; elle est Libanaise de coeur. Architecte d'intérieur et artiste peintre/sculptrice, elle a exposé ses oeuvres en Belgique et au Liban depuis plus de 30 ans. Depuis 10 ans elle se concentre sur la sculpture en papier mâché, avec une volonté de récupération du monde usé dans sa création.



**L'Ascension (avec détails)**  
**Le Radeau**  
 papier mache et bois flotte; 125x145x45cm et 120x90x40cm



## Daisy ABI JABER

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*"Mon dyptique est un pretexte pour aller au delà de la réalité et laisser libre cours à l'imagination, à la création artistique et à cette interprétation qui donne à l'art une dimension infinie."*

Daisy Abi Jaber est diplômée de l'ALBA et de l'École Nationale Supérieure des Beaux Arts de Paris, France. Daisy est professeur de peinture et de l'histoire de l'art. Elle vit et travaille au Liban.

**Oeuvre Diptyque : Peut Etre Des Oiseaux (avec détail)**  
huile sur toile; 2 pieces; 180x180cm



## Gilles ABOU-DEBS

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*"Je ne conçois la paix et la justice qu'en leur devenir, non en tant que finalité, mais comme un état en permanence. Etre juste et vouloir la paix est un parcours individuel et non collectif. Mes pièces sont verticales pour exprimer le passage du matériel, du violent, agité (le bas des pièces) vers l'immatériel, la sérénité, le neutre, le gris. C'est un parcours possible pour aller du confus vers le plus juste, et vers le lumineux."*

Gilles Abou-Debs est architecte depuis 27 ans. Il est passionné de peinture depuis son plus jeune âge, parce que la rigueur de cette expression est dans l'ultime, le diffus, l'imprévisible, le surprenant, à l'opposé de l'architecture qui est une discipline qui ne peut pas accepter l'a peu près, à cause du lourd aspect économique et financier.

### Parcours I et II Ascensions I et II

acrylique-glycéro et pastel sur lames de carton;  
chacune 130x28x2cm





## Chadi ABOU EID

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*"My painting, after Agnes Cecile, is meant to portray our war-torn society. The intertwined faces allude to our lost identity and the bleeding heart to our nation's open wound. Through art and education we should be able despite all unfortunate incidents to move towards peace and justice. "He who steps upon his misery stands higher."*

Born in 1991, Chadi Abou Eid grew up in Zouk Mosbeh, Lebanon. He was introduced to the world of art and music early on and became a self-taught guitar student by the age of 12. Today Chadi is a senior architecture student. He recently discovered a passion for painting which has become the mirror of his identity and his expression to the world. Chadi is a member of the "Lebanese Talents" association.

**Hands Cannot Erase**  
watercolor; 70x50cm

## Tareck AFFARAH

tareck.affarah@gmail.com

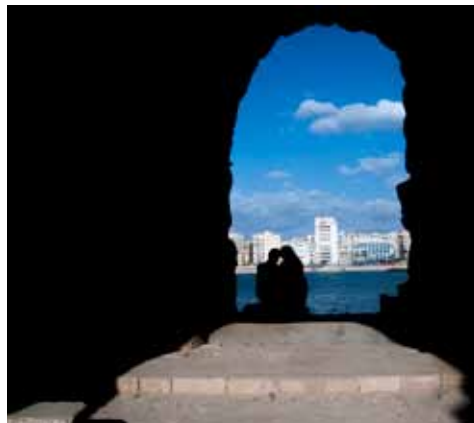
*"One of my pictures shows love and intimacy even during the unstable situation. The other represents a Syrian child who smiles regardless of the war conditions in the streets that he faces daily."*

Tareck Affarah is a graphic designer and photographer who in his work mixes reality with imagination. He worked for many companies and organizations. Tareck takes pictures of landscapes, portrait, and street scenes. He participated in many local and international competitions and exhibitions.

### **Intimty and Relaxation**

#### **Syrian Childhood**

photograph on foam board; 53x60cm and 33x50cm



## Georges AKL

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*"Justice, like the sun, will shine again, and new beginnings will loom on the horizon. Blue is a peaceful color; people want to live together in peace."*

From Damour, Lebanon, a coast hill over-seeing the Mediterranean Sea, the artist painter Georges Akl flew away to explore art, paintings and the world. His 30-year artistic journey keeps telling the same story: the burned land and resistance of the mind through culture, arts and sensibility. George's artworks consist mostly of water-colors, but also of oil on canvas, encre de chine and acrylique paintings.

### Justice Peace

watercolor; 31x23cm and 35x49cm



## Nadine ALI DIB

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*"My canvas reflects who I am and all the insecurities and un-peaceful moments I have lived and dealt with. Insecurity eats you out, fades your whole, like in countries and cities under war. Women have the right to feel secure and at peace in order to provide the same to the community."*

Nadine Ali Dib is a nonacademic painter whose art work stems from reality and social context, reflecting her day to day emotional state. She is a social activist with a degree in Women and Gender studies, and a strong interest in humanity and creativity. Nadine has also studied music.

**Under Insecurities**  
acrylic; 90x70cm



## Yahya ALJAMAL

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*"I took this photo during a walk with some fellow photographers, trying to capture a special moment. This Syrian refugee kid, who happens to have my name, lives with his family just outside the Ain El Helweh Palestinian camp in Saida."*

The moment Yahya AlJamal held the first camera in his hand (2006), he knew that photography was what he would be doing forever. Beauty and details are taken for granted most of the time, but photography makes things stand out and be noticed and Yahya uses it to make what might be considered insignificant known and seen.

### **When Golden is Lost**

color photograph; 66x100cm

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## Rosanna AL KHATIB

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*"Au dessus des pays voisins à la sécurité fracturée, au-dessus des blessures, de la douleur et du sang versé, est l'espoir du Royaume incarné par l'ange parfait, l'espoir tant souhaité... au début de la deuxième apparition."*

Rosanna Achkar Al Khatib, née 1958, a été l'élève de feu l'artiste Assaad Renno à l'Académie Michel Ange, a étudié 2 ans à l'USEK l'art religieux, et a eu d'autres instructeurs privés. Elle a participé à plusieurs symposiums et à plusieurs expositions collectives dont à Ajaltoun, Ballouneh, Hamra, et au BIEL (avec l'Institut Culturel Arabe).

**Living on Hope**  
acrylic; 100x50cm





**Hadi ALMAHMOOD**

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*"My painting 'Around Couple' wants to convey peace, justice and tolerance. It shows a peaceful couple of loving birds surrounded by the rainbow colors of justice."*

Hadi AlMahmood is an architecture designer, also a photographer, a painter and a freelance graphic designer.

**Around Couple**

oil on canvas; 45x45cm



**Layla ALMOUSSAWI**

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*"We look forward to the time when the Power of Love will replace the Love of Power. Then will our world know the blessings of peace. Peace cannot be achieved through violence, but through love, truth, and can be attained through understanding. My paintings try to express peace through flowers, because peace grows like flowers and flows like water."*

Layla AlMoussawi, Lebanese Artist, has a Masters Degree in Fine Arts, LU, Faculty of Fine Arts, Lebanon. Layla teaches art in high schools and has participated in many exhibitions, workshops and symposiums inside Lebanon.

**Peaceful Almond Flowers**

oil on canvas; 120x120cm



## Aziza ASSAD

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*"Foisonnement de vies, en quête d'harmonie, sur des lignes tracées comme des chemins infinis à la recherche d'un équilibre. La recherche d'équilibre et d'harmonie dans ma pièce reflète un état de paix."*

Née à Dakar, Aziza Assad est une artiste peintre contemporaine au parcours atypique. Autodidacte, elle enchaîne les expositions personnelles et collectives entre Paris et Beyrouth. On retrouve dans ses œuvres une certaine originalité caractérisée par un jeu de lumières, de formes et de couleurs mettant en relief une écriture neuve et précise qui semble parfois déstructurée.

### Composition 624

huile sur toile; 130x97cm

## Chris ASSOURY

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*"Freedom is the light within every person. When we appreciate it, we find our inner peace that can reflect on others. My painting 'Adjustment' reflects the contradiction between what is genuine and what has become still life in people's life. The hand symbolizes the giving, sharing, loving when it is genuine; it can also stop others' life or path when it loses its real meaning and effect."*

Chris Assoury, born in Beirut, 1977, has a B.S. degree in medical laboratory. In addition, she pursued her passion for arts by taking art courses at the Russian Cultural Center (2006 to 2008), studying byzantine iconography and attending many art workshops and the full annual homework space program at Ashkal Alwan, contemporary arts. Chris is actually now enrolled at the Lebanese University, studying fine arts. She has had two solo exhibitions and has participated in many collective exhibitions and international art symposiums.



### Freedom

acrylic on canvas; 90x60cm

### Adjustment

oil on canvas; 70x50cm



**Marinella H. AVAKIAN**

marinellaha.creations@gmail.com

*"Vous voulez la paix : créez l'amour," a dit Victor Hugo. Il n'y a pas de paix sans justice ni de paix sans amour. Alors créons l'amour, apprenons à aimer nos différences afin que paix et justice nous reviennent ..."*

Née au Liban de parents franco-libanais et élevée dans différents pays, Marinella Avikian s'est imprégnée d'un mélange de cultures. Pharmacien de formation et mère au foyer depuis une dizaine d'années, elle a redécouvert la peinture en 2013. Les couleurs, les mélanges, la beauté des lignes et des courbes la passionnent.

**Créer l'Amour**  
acrylique sur toile; 120x100cm



**Alexandra BADAOU**

alexbadaoui14@gmail.com

*'Memento mori' ('remember you can die'), draws from the poem 'Suicide in the Trenches' by Siegfried Sassoon which states that war is a hell for everyone. It alludes to the transience of life and to World War I. In 'Skin Deep' the teenagers' faces transformed into skulls by paint show that death can be sudden in these parts of the world. As individuals come together and the paint is peeled off to reveal real faces, the message is that by standing together, not divided by religion or politics, we can overcome tragedy & live long & happy.*

Alexandra Badaoui is an International College alumnus who found solace in her artwork. She uses oil paint to express her emotions and reflect on human suffering.

**Memento Mori**  
mixed media; 100x100cm

**Skin Deep**  
photography & video; 200x200cm + video







**Bettina Khoury BADR**  
bettinabadr@gmail.com

*"My work draws inspiration from Lebanon and the events that are part of the recent fragmented passed. It is an investigation of many dichotomies: presence / absence, ambiguity/clarity, preservation/eradication. My process incorporates my interests in materiality, color, contrast and surface. Some elements withdraw as if in search for another realm or advance towards coldness and stillness."*

Bettina Khoury Badr graduated from LU with a DES in painting, 2001. She received a Masters in plastic arts in 2012. Since 2007, she have been teaching at LAU School of architecture and design. Bettina has participated in many solo and collective exhibits in Lebanon and abroad.

**Dichotomy**  
mixed media on wood; 120x93cm

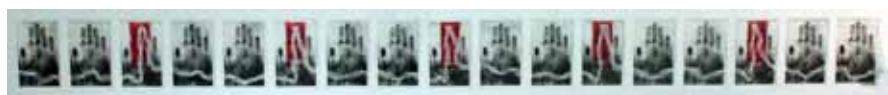
**Zeina Kamareddine BADRAN**  
zkbadran@hotmail.com

*"Fortitude' centers on healing, acceptance, courage in times of struggle. It is an installation of 17 etching prints of my hand connected with a strip of gauze representing the heartbeat line vector. The repetition of elements alludes to the passage of time. 'Summer 2006' was done right after the Israeli invasion in the summer of 2006, and after the Qana Massacre."*

Born in Tripoli, Zeina Kamareddine Badran is an art instructor at LAU where she studied Fine Arts. She also received certificates in lithography, etching, and silkscreen printing from ALBA and Artichoke printmaking studios in London. Zeina won the Ministry of Culture 1st Prize in painting in 2010 and is in the private collection of the Armenian parliament. Her work has been shown in Beirut, Jeddah, Dubai, London, Venice...

**Summer 2006**  
acrylic on canvas; 160x147cm

**Fortitude (also shown detail)**  
soft-ground etching and monoprint on paper;  
20x245cm



## Lidia Saadé BAROUD

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*"Dans un monde plein de conflits, où les enfants sont les seuls victimes, j'ai voulu montrer à travers mon tableau que la paix commence par l'amour d'un enfant innocent."*

Lidia Baroud est un artiste plastique de Jeita, Kesrouan. Son intérêt pour les arts a débuté sur les bancs de l'école et l'a accompagné jusqu'à la faculté des arts de l'Université Libanaise. Pendant plus de 30 ans elle a produit et exposé un grand nombre de peintures à huile. Elle a participé à "Zouk Souk", "Les Arts sont un Jardin", le "Biel", le festival des arts plastiques arabes de Dubai. Ses toiles sont représentées dans de nombreuses galeries.

**Enfant de la Paix**  
huile; 70x50 cm



## Jinane BAZZI

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*"Ma toile est un appel à toutes les générations pour un retour à nos racines pures vers Adam et Eve, inspirées de l'arbre... Le monde est envahi par la violence qui menace notre génération et celle à venir. Quelle que soit notre prière nous sommes tous égaux."*

Jinane Bazzi, artiste peintre et professeur de français et d'arts visuels au lycée Verdun, est également membre de l'Association des peintres libanais. Elle a exposé en solo au Club Culturel Arabe, Hamra, et a participé à plus de 40 expositions collectives et symposiums au Liban et à l'étranger, dont la Jordanie, la Grèce, le Maroc, la France.

### **Elevation**

technique mixte sur toile tendue sur bois massif;  
130x65cm





## Ranim BIDAWI

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*"My piece is made of a silk screened image on cardboard of one of the photographs I took of a Syrian Refugee in the North of Lebanon. I placed a gun on top of her mouth as a symbol of losing her right to speak due to war and conflict which are represented in the collage."*

Ranim Bidawi is a Lebanese interdisciplinary artist with a B.A in Fine Arts from LAU and an MFA from Falmouth University in the UK. She uses her art to discuss the idea of emotions, also as a therapeutic tool for those who suffer from war traumas, or who are afflicted by dementia.

### **Those Who Lost Their Right to Speak**

silk screen, acrylic, paper on cardboard; 70x100cm

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## Lina BOGHOSSIAN

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*" Dans 'Stigmates d'une Guerre' j'ai collé sur les troncs d'arbre des bandages plâtrés pour tenter de bander les blessures et les souffrances causées par la guerre. Dans 'Les Déplacés' des silhouettes errantes suggèrent les convois des condamnés à la fuite, à l'exil. Ma peinture me sert à faire mon deuil et à crier notre désir de Syriens de paix et de justice... de dire non à la guerre."*



Syrienne d'origine Arménienne, Lina Boghossian Charabati a obtenu son diplôme d'ingénieur architecte en 1984 de l'Université d'Alep où elle a également enseigné de 1985 à 1995. En parallèle Lina s'est lancée dans la peinture, sa passion, et a obtenu en 2007 une licence en peinture de l'Académie Saryan, et en 2015 un Master en Arts Visuels de l'ALBA. Lina a participé à plusieurs expositions en Syrie et au Liban.

### **Stigmates d'une Guerre**

technique mixte; 140x100cm

### **Les Déplacés**

peinture acrylique et sérigraphie; 95x150cm





## Lina Itani BOUDISSEAU

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*"Why wait for the ideal circumstances and environment to achieve peace? Having grown up with the war in Beirut, Peace is a theme very dear to me. I chose to illustrate the quote "Peace starts with me" by depicting symbols of scenery that inspire a sense of peace: sea, forest, flowers, heart as a symbol of love..."*

Lina Itani Boudisseau studied architecture. She loves illustration, photography, yoga and all things gluten free. She lives in Beirut with her husband and two boys.

### Peace Starts with Me

colored pencil and markers; 20x20cm



## Zeina BOUERI

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*"Ma pièce, inspirée des situations et crises actuelles, représente deux faux jumeaux, nés d'un même tissu recyclé (l'environnement, la mère terre) divisé en deux morceaux, chacun cousu à la main sur une toile (différents pays). Ils ont les mêmes couleurs et formes (partagent les mêmes problèmes politiques), mais sont de différentes mentalités. Un est "War" et l'autre "Peace". La balance de la Justice se penche du côté "Peace", plus grand que "War", arrondi et petit."*

Zeina Bouéri, âgée de 32 ans, est styliste modéliste depuis 10 ans. Elle travaille en ce moment dans une maison de couture internationale et est propriétaire de "Mademoiselle Miroir", vintage boutique et atelier pour enfants et ados où elle enseigne la couture et le stylisme.

### Faux Jumeaux

mixed media (tissu cousu à la main sur toile et acrylique); 2 pièces, 60x60cm et 50x50cm



## Rana CHALABI

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www.ranachalabiart.com

*"Jalaludin Rumi and the whirling dervishes have come to represent tolerance and a peace that radiates from the spiritual. Peace and being just, in the mystical tradition, need to come from within each of us before they can manifest in the outer world."*

Rana Chalabi is an established artist living between Beirut and Cairo. Her work in different media reflects her varied interests, mainly her interest in movement both physical and spiritual. Rana has exhibited all over the world: Beirut, Cairo, Tokyo, Paris, London, Zurich, Vienna, USA, Syria, Jordan. There is a permanent collection of over 30 of her works at Grand Valley State University, in Washington, D.C. and Brattleboro, Vermont.

### Whirling Dervish in Trance

mixed media; 50x70cm

### Whirling Dervishes in Perfect Harmony

mixed media; 50x70cm.



## Alain CHEMALI

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*"Après Moi le Déluge, expression ambivalente, signifiant tout autant la volonté de commander aux éléments déchaînés que l'aveu d'impuissance à y parvenir. Justice et paix sont les mamelles de la liberté. Et à ce titre, elles doivent être l'objet de notre constante attention et de nos soins les plus prévenants."*

Journaliste et collagiste, arraché à Beyrouth à l'âge de vingt et un ans par une catastrophe humaine majeure, Alain Chemali a naturellement atterri à Paris, sa deuxième coquille. Il y vit et travaille depuis plus de quarante ans. Il s'efforce, avec stylo et papier, écran et clavier, de démonter l'événement de manière professionnelle, mais s'évertue, à coups de cutter et de colle, à le reconstruire...à sa manière. Alain veut penser que le salut est bien dans l'art.

### Après Moi le Deluge (Min Ba3di el Tawafan)

### Une Bataille Difficile" (Ma3raka Sou3ba)

collage gravures sur gravure; 16x22cm et 22x14cm



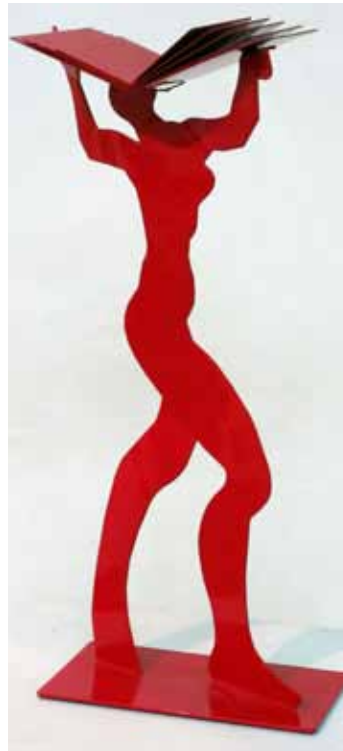


**Hiba Malek DARWISH**  
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*"'Trespassing' is about hope, about crossing roads from a dark level in life into another full of positivity. 'Resistance' shows the cry for help of some souls who suffered the pain of war. This war had turned the glamour of the dream city in the background of the painting into a disastrous place to live in. Even the river has turned its color to reddish brown and there is no light."*

Hiba Malek Darwish, born in Tripoli, Lebanon, in 1981, has a masters in research (2013), a masters in mural art (2011), a D.E.S. in fine art (2003) and a Bachelor of Business Administration (2002), all from the Lebanese University. She is currently a doctoral candidate at the LU doctoral school of literature and humanities. Hiba has exhibited her work in Lebanon, Egypt, U.A.E. She is an Art instructor at many universities and a member and committee board member of LAAPS.

**Trespassing**  
**Resistance**  
acrylic; 70x100cm and 80x240cm



**Gulène Torossian DER BOGHOSSIAN**

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*"'La Lecture' fait allusion à la culture, à l'éducation et à la communication qui ne peuvent s'épanouir que durant la période de paix. 'Le Sauvetage' est inspiré par l'histoire d'un manuscrit arménien colossal écrit et illustré sur parchemin au 12e siècle. Il a été sauvé par des anonymes d'un incendie intentionnel durant la 1ère guerre mondiale. Ma sculpture symbolise la victoire sur le vandalisme de la guerre."*

Née en 1951 à Beyrouth, Gulene Der Boghossian, artiste sculpteur, y vit et travaille. Elle est enseignante de sculpture à l'ALBA et à l'Institut des Beaux-arts, UL, depuis 1979. Elle a à son actif plusieurs expositions individuelles et collectives, biennales et symposiums au Liban à l'étranger. Elle est membre de LAAPS depuis 2000.

**La Lecture**  
**Le Sauvetage**  
acier émaillé; 26x90x36cm et 50x20x9cm





## Maral DER BOGHOSSIAN

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*Dans "Autoportrait I", inspiré des motifs de tapis arméniens et orientaux, les motifs illustrent l'œuvre ainsi que le corps du personnage, comme les taouages permanents. Elle signifie l'appartenance à la culture mère et la liberté de vivre dans la culture que l'on choisit avec respect et dignité. 'Autoportrait II' est inspiré des ornements de la carte d'identité libanaise. J'y suis présente avec mon visage et corps. Elle signifie la loyauté à la république."*



Maral Der Boghossian, née en 1976, peintre, a une Maitrise en Art de l'UL, Institut des Beaux Arts, où elle enseigne depuis 2007. En 2001 Maral était artiste en résidence à Vienne, sous le patronage de l'Unesco.

**Autoportrait I**  
huile sur toile; 80x115cm

**Autoportrait II**  
mixed media sur toile; 80x115cm

## Michel EL HACHEM

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*"Inspired by Van Gogh's painting "Skull of a Skeleton with Burning Cigarette", my two paintings address death, a taboo topic in our society. The human skull with its large eye sockets may elicit fear; however, it is still visually appealing. Death fascinates even as it repels. With courage of heart we can laugh in the face of death, overcome our fear and thus translate a negative into positive, death into peace."*



Born in 1989, in Beirut, Lebanon, Michel El Hachem lives and works from his studio located in Mar Mikhael, Beirut. A self-taught artist, he devoted himself to painting as early as 2005, choosing oil as his medium due to its intensity and vibrancy. Michel has participated in many local collective exhibitions. He will be taking part in the Blue Balls festival, a leading international arts and music festival, in Switzerland, in July 2016.

**On Bones and Flesh #2**  
**Skull Study #2**  
oil on canvas; 120x100cm and 117x95cm

## Rania EL-HALABI

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*"Danseurs ou lanceurs de pierre? ballerines ou soldats armés? Fleurs ou armes? 'Fête Luxueuse' chavire entre guerre et paix sur une terre qui ne cesse de danser sur du feu, source de guerre et de passion. J'ai rencontré ce 'Vendeur de Ballons' sur la corniche de Beyrouth. Deux pieds maigres et une centaine de ballons, comme un vendeur de rêves et de joie. Pourra-t-il rendre aux enfants qui l'admirent un peu de leur enfance perdue?"*

Rania El-Halabi est née en 1981 à Beyrouth, une ville en pleine guerre. Ayant perdu son père à l'âge de 7 ans, la peinture devient son échappatoire et son refuge. Après avoir suivi des études en Informatique et en Management, Rania travaille actuellement dans une Compagnie d'Assurance Vie. La peinture lui a permis de s'exprimer et d'exister comme elle le voudrait.

### Fête Luxueuse

#### Le Vendeur de Ballons

huile sur toile; chacune 73x62cm



## Mycal EL KHOURI

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*"Les Hurlements des 'Sans-Corps' est en réponse aux décapitations récentes qui m'ont donné envie de hurler. Dans 'Lady Justice' la justice en a pris un coup. L'art peut parfois réveiller certaines consciences et participer à rendre notre monde plus humain."*

Née au Liban et partie à 18 ans en France pour faire ses études, Mycal El Khouri est médecin biologiste et artiste. Elle expose ses oeuvres depuis 6 ans.

**Les Hurlements des "Sans-Corps"**  
acrylique; 70x50cm

**Lady Justice**  
acrylique et collages; 70x50cm





**Doreen Khanamirian EL ZEIN**  
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*"Happy scribbles is a peaceful expression of happiness and love."*

Born in Beirut, Doreen El Zein née Khanamirian graduated from Beirut University College (now LAU) in 1982 with a degree in Fine Arts. Shortly after, she continued her art studies at the Byam Shaw School of Arts in London. Her artistic creations range from contemplative to the vibrant and energetic. Throughout her works, one can see the strength of the human spirit. Using a wide range of materials, Doreen enjoys taking risks and experimenting with her art, expressing her emotions freely through unconventional themes and mediums.

**Happy Scribbles**  
mixed media, thread, acrylic; 120x120cm

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## Marianne EMAD-KHOURI

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mariannekhouri@gmail.com

*"L'oeuvre est composée de différents fragments juxtaposés formant un même et seul tableau. Les coloris passent dans les différentes parties: signes de paix et d'entente. La paix est cependant fragile comme dans cette oeuvre aquarellée; il ne tient qu'à nous de la bien vouloir maintenir."*



Marianne Emad-Khouri, née en 1953, à Tantah en Egypte, est diplômée d'architecture d'intérieur (DES, 1982), USEK, Liban. Elle a également une spécialisation en scénographie (DESS, 2009), INBA II, Furn el Chebek, Beyrouth, et un master d'arts visuels (2014), ALBA, Beyrouth, Liban. Marianne enseigne l'architecture d'intérieur à l'ALBA depuis plus de 25 ans et depuis 10 ans à l'USEK et à l'ALBA, campus Balamand, Liban Nord.

**Fragments Pluriels**  
monotype à l'aquarelle; 22x52cm



**Manon FARGELAT**

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*"Liban, France ou ailleurs, des personnes meurent sans raison à cause d'attentats. J'aimerais qu'à la place, le soleil et la paix s'attaquent au monde."*

Manon Fargelat est une franco-libanaise qui est née et a grandi à Paris. Elle a fait des études en web Marketing et Management des industries du Luxe. Famille d'artistes du côté de sa mère, et admirateur d'art du côté de son père, Manon a toujours aimé les industries créatives. Elle a 2 villes dans son cœur, pour lesquelles elle pleure aujourd'hui: Paris et Beyrouth.

**Hommage aux Victimes, Novembre 2015**  
collage:32x24cm



**Sirine Ahmad FATTOUM**

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*"The young girl in my painting has left all behind to go towards nature enjoying it, playing and smelling the roses. This is what we need for our children, to be able to play, enjoy and live their lives."*

Sirine Ahmad Fattoum, born in Beirut in 1979, studied fine art at the Russian Cultural Center. Sirine participated in many exhibitions, solo and collective, including among others at the Arab Artists Festival, Dubai, 2015; IbdAA, 2015; Faces from Lebanon, 2015.

**Children's Spring**  
oil; 70x50cm





## Marc FAYAD

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*"Photo taken in Hotel Douma near the reception area. It was in the morning and I saw a butterfly on the bricks, the light coming through the glass. The butterfly for me represents the people, the contrast between the wooden door and the glass, the prison, and the light on the wall, justice. Justice will always prevail and good people will always be free."*

When I was a little boy, I always asked myself if I got a hidden talent. I believed then that every human being should have one. One day, using my smartphone, I started taking pictures of my cat, my daughter, my wife, landscapes, nature, portrait, street scenes, etc. I became addicted and had to do it every day. I had finally discovered that photography made me happy and that it was "my Talent". Dreams do come true!

**Justice for the Free Minds**  
photography; 60x84cm

## Maya FELFLY

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*"In the summer of 2014, in an act of despair, women threw their children off the top of Sinjar Mountain, to spare them from the claws of Daech, or thirst under the scorching sun. As a mother-to-be, this unfortunate reality struck me: How deep is the divide between justice and fairness? In what way could a mother mourn her child in a war situation? My piece is my reflection on the repercussions of war, where the vulnerable are seldom compelled to decide the fate of the more vulnerable."*

As an interpreter by profession, and an artist by passion, Maya Felfly pursues communication through every means at hand, mainly engraving, etching, painting, writing, music and community outreach.

**La Pietà di Sinjar (The Sinjar Pietà)**  
clay sculpture; 39x21x38cm (including base)



**Lee FREDERIX**  
lee.frederix@lau.edu.lb

*"My piece, in collaboration with British painter C.Pike, is critical of the recurring use of car bombs in political assassinations, and specifically the killing of Mohammad Chatah, an important moderate voice in the local peace process. It looks at the pervasive disregard for the mechanisms of social good in contemporary Beirut, highlighting public urban transgressions that defy both municipal laws and conventions of social behavior."*

Lee Frederix is a Beirut-based artist and designer who was born into the wastelands of post-industrial America. His gypsy spirit carried him to live and work in Paris and Beirut, where he settled in 2001. There he founded Headquarters (HQ), an open studio for art and design in a converted garage in the heart of the Mar Mikhael Creative District. He currently serves as Assistant Professor in the Department of Fine Arts & Foundation Studies at LAU.

**Big Bad Wolf** (front and back)  
mixed media; 208x126x68cm



**Chawky FRENN**  
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*"The tragedy of our existence is reflected in the brokenness of a system that puts personal and party gains and power over the common good thus bringing injustice and suffering. Injustice begets Violence. Who of us does not acknowledge the deep yearning for justice, peace, and human dignity? Are religious convictions leading diverse people of goodwill in a path of fear, prejudice and intolerance?"*

Born in Zahlé, Chawky Frenn lived his formative years in a country that nurtured him not only with paradoxes, conflicts, and delusions, but also with mysticism, spirituality and beauty. He emigrated to the USA in 1981. His preoccupations with mysteries on God and humankind, good and evil, fate and freedom have evolved into humanist concerns on social justice, human rights, political discourse, religious dialects, identity and gender issues.

**That Which We Contemplate We Are Stop The Violence**  
oil on canvas; 56x40" and 40x40"





**Vanessa GEMAYEL**  
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*"On M'a Caché la Mer' denounces how new generic buildings are built along the coastline hiding the view of the sea to the rest of the inhabitants. 'The Tree' denounces the lack of environmental concerns in Lebanese urbanism. My work wants to decry corruption, lack of urbanization, the destruction of nature and green spaces."*



Vanessa Gemayel (born 1985) completed in 2015 her second solo show On m'a caché la mer and participated in the 6th edition of the Biennale Hors Normes in Lyon – MAPRA, Promenades de J.D.J., as well as in the exhibition Promenade(s) des Anglais at the Anatole Jakovsky International Museum in Nice where one of her paintings is now part of its public collection.

**On M'a Caché la Mer**  
oil on canvas; 60x80cm

**L'Arbre**  
mixed media on canvas; 90x120cm

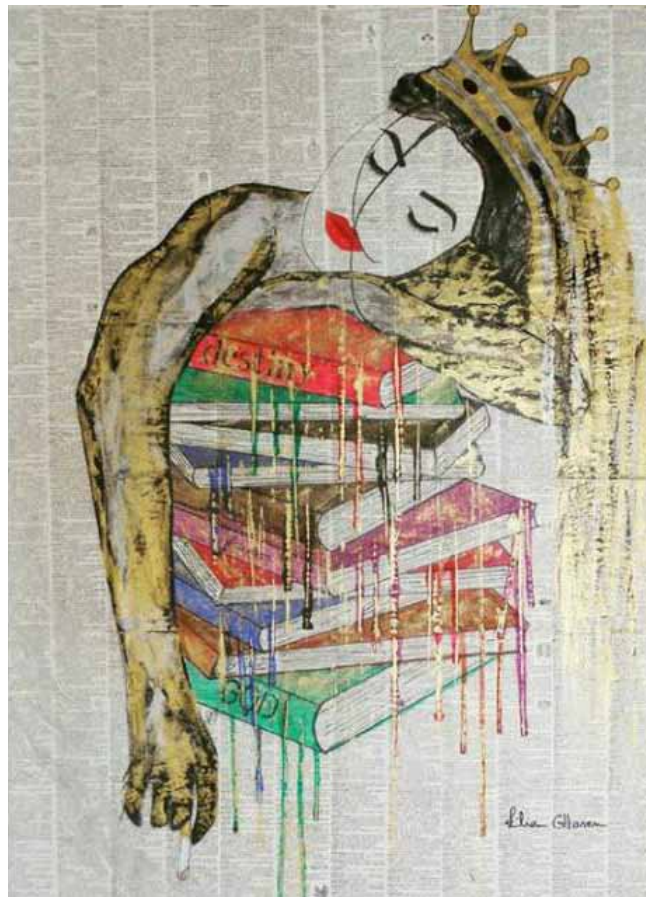
**Lilian GHANEM**

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*"My painting is close to a dream; it represents that peaceful state of mind when one knows the truth and realizes that it is the most deadly weapon to use in the fight for justice and equality. It is the power of educated women and their influence on society to rise above all negativities in order to achieve inner peace first and to then reflect it on society and on former and upcoming generations."*

Lilian Ghanem, born in 1990, is a self-taught Lebanese artist who uses modern art to illustrate her thoughts, messages and experiences. Lilian participated in several art exhibitions, symposiums, and lately in the first international conference of freedom and protection of human rights and world peace.

**Inner Golden Peace**  
acrylic; 70x50cm

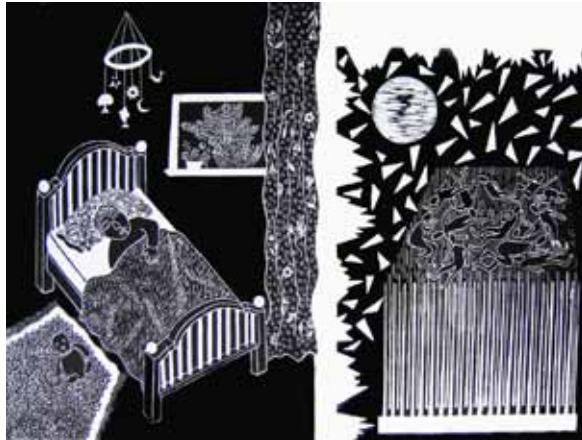


**Saad GHOSN**  
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*"Inequality often starts in a child's bed: for some children, very early on a bed of comfort, for others, a bed of nails. These life experiences influence who we are and what we do. We need to be aware of the unjust disparity, also non judgmental, compassionate about the type of beds others have slept in. We are all equal in life and in death. Wars and violence bring death, the same for all the departed and all those who remain and mourn."*

Saad Ghosn has lived in the USA since 1976. A recently retired medical professional and educator, he resorts to visual and spoken art to express himself and his views. He believes in art as activism. Saad currently lives in Cincinnati, Ohio, where he founded 'SOS ART' and is the editor and publisher of the yearly 'For a Better World, Poems and Drawings on Peace and Justice'.

**A Dead Is a Dead Is a Dead Beds and Beds**  
woodcut print on Rives BFK; 30"x22" and 22"x30"



A white marble sculpture. It features a bird-like figure on the left and a scale of justice on the right, both integrated into a complex, flowing form.

**Bernard GHOUSOUB**  
founoun.art@hotmail.com;  
bern\_art.ghoussoub@hotmail.com

*"Dans Paix et Justice #1' un pigeon (paix) vole vers le haut en intersection avec la balance (justice). Il porte une branche d'olivier signe de paix, en mouvement continu. Dans ' Paix et Justice #2' un pigeon central porte la balance de la justice de part et d'autre avec un mouvement de plusieurs pigeons pour marquer une divergence profonde."*

Bernard Ghoussoub, né a Beit-Chabab, 1963, est architecte d'interieur, paysagiste, peintre et sculpteur. Diplomé de l'Institut des Beaux Arts, UL, il est Professeur a la même faculté depuis 1990 et chef de departement de 2010 a 2014. Il a participé à plusieurs expositions collectives et individuelles et a executé plusieurs statues au Liban et a l'étranger. Bernard a reçu le Premier prix pour une sculpture de 10.5m de haut a Patna aux Indes.

**Paix et Justice #1**  
marbre bianco carara; 94x53x25cm

**Paix et Justice #2**  
pierre naturelle libanaise; 102x80x15cm





**Mouna Zoueïn GORRA**

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*"Dans une fenêtre, deux enfants libèrent une colombe qui s'envole au-dessus d'une mosquée et d'une église. Mon aquarelle illustre un Liban rêve d'espoir et de coexistence."*

Mouna Gorra est peintre depuis plus de 30 ans. Elle a illustré de nombreux livres pour enfants et enseigne la peinture à des jeunes dans l'atelier qu'elle tient avec son mari Marc.

**Peaceful, Free and Good to Breathe**  
aquarelle; 38x28cm

**Farouk GRISSOM**

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*"In my piece the shadow of assembled toy soldiers reveals the image of a crow eating another crow. It showcases evil human nature while highlighting the innocence of children. Teaching violence to children could have damaging psychological effects. We are one of very few species who kill for pleasure. Still we justify spending, in 2015, \$1250 billion on war. To erase poverty worldwide... we would need only \$250 billion."*

Farouk Grissom is a twelfth-grade student at the International College in Ras Beirut. Both his parents are American; his father moved to Lebanon 20 years ago for his job in quality management. He was named Farouk, which has the same meaning as Vance (he who divides good from evil), the name of his great-grandfather.



**Toy Soldiers**

shadow art using plastic sculpture with hot glue;  
30x50x50cm

## Janet HAGOPIAN

janethagobian@hotmail.com

*"The experience of being caught in three cultures, Lebanese, Armenian and Iranian, not so different and still not the same, dominates my creative work. Each of my pieces offers a glimpse into the social and religious realities that shape my identity, also the identities of those women who live in the Middle East with all problems and wonders."*

Born in Iran, Janet Hagopian graduated from Yerevan State Institute of fine arts and theatre. She specialized in decorative applied arts earning an MA in 1995. Janet has been living in Lebanon since 1995. She had solo exhibitions in Iran, Lebanon, USA and participated in many group exhibitions in Iran, Lebanon, England, Dubai. Janet also works as a freelance jeweler designer and teaches drawing at LAU.

### Hope

#### Peacekeeper

oil on canvas; 120x120cm and 95x70 cm



## Azza HAIDER

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*"Peace in nature... where to go for a safer and peaceful world. My paintings, inspired by nature, represent a kind of meditation, of forgetfulness and escape from reality into a calmer and more peaceful world. Nature becomes like a humanitarian case to go to to discover what's beyond. The transparent watercolors serve as a check and balance between spontaneity and thinking."*

Azza Haider, born in Damascus, 1983, studied fashion design at Esmod International University and art privately since 2001. Azza participated in many solo and group exhibitions in Syria, Lebanon and Turkey.

### Horizon I

### Horizon II

aquarelle; 55x60cm and 35x40cm







## Souraya HALLAL

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*"Le but de mon travail est d'éduquer et sensibiliser les membres de la communauté quant à la nécessité de prêter attention à l'environnement en conservant les ressources naturelles à travers le tri des déchets et le recyclage. Le Liban est un pays qui dépend de ses ressources naturelles et l'eau est une de ses principales richesses. My piece est basée sur un 'Mannequin' a la tête perforée, portant une robe de mariée faite de bouteilles de plastique."*

Souraya Hallal, née a Nabatieh, est diplômée des études supérieures en dessin et peinture de l'Institut des Beaux-Arts, UL et a un baccalauréat universitaire de l'Université Américaine, section Decor Interieur. Souraya est membre de LAAPS et a participé à plusieurs expositions individuelles et collectives tant au Liban qu'à l'étranger.

### Beyrouth

mannequin, bouteilles en plastique, objets de recuperation; 200x200cm

## Kameel HAWA

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ranine@mohtaraf.com

*"'The Burning Tune' is a tribute to M.Albouaziz of Tunis inspired by a Phoenician bas-relief. The three white pigeons on a wire are waiting for the dawn with the first hints of light."*

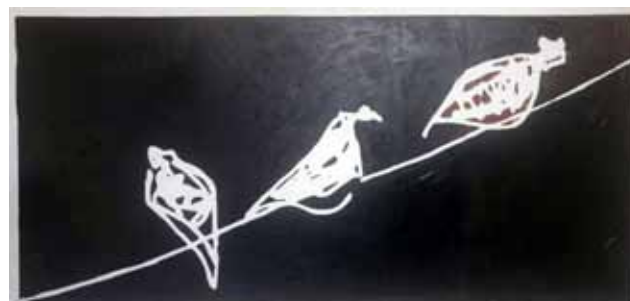
Kameel Hawa (member of LAAPS, AUB graduate, born in Beirut in 1947), is a self-taught artist, graphic designer and writer. His first exhibition was in 1989 in Beirut and his artworks have been since showcased mainly in Cairo, Jeddah, Kuwait and featured in many books. Kameel has founded Al Mohtaraf Beirut Graphics in the 80's and was twice awarded the prestigious Type Directors Club in New York. Designer of the Beirut Art Fair identity and the Beirut Art week he has participated in both. His public typographical sculpture with "neo-kufic" type, "Beirut" is on display Downtown Beirut, facing Zaytounay bay.

### The Burning Tune

oil on canvas and collage; 160x110cm

### Three Birds on Wire

silkscreen & oil on canvas; 60x120cm



## Dagmar HODGKINSON

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*"Mes aquarelles représentent un pays paisible, en harmonie avec la nature qui l'entoure. Deir el Qamar, une ville à majorité chrétienne, symbolise une coexistence de paix entre les diverses communautés religieuses à travers l'histoire. Elle fait oublier les tristes années de guerre qui ont déchiré le pays. La vie de chaque jour est représentée dans un marché de Saida, une ville côtière où diverses communautés religieuses coexistent en paix."*

Dagmar Hodgkinson, artiste allemande, vit au Liban depuis 56 ans. Depuis 30 ans elle peint les maisons, villages et paysages libanais qu'elle aime passionnément. Elle travaille la gouache, le placage sur bois et la mosaïque. Ses aquarelles montrent un Liban authentique et un patrimoine d'une grande richesse, qui risque de disparaître. Dagmar a exposé plusieurs fois au Liban, aussi bien qu'à Londres, Frankfort et Jeddah.

**Saida**  
**Deir El Qamar**  
aquarelle; 56x42cm et 42x56cm



## Mohammed HOURANI

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*"Beirut lives in peace and survives despite all the obstacles. It reflects the spirit of survival and gives hope to Lebanese. My other picture is of a refugee child drawing as a way to express her feelings and her rights to live in peace and be happy."*

Mohammed Hourani works in a non governmental organization industry in social development sector since 2002. Mohammed is also a freelance photographer since 2012, focusing on photojournalism and documentary, trying to picture the happiness, hope and misery of people. He is also a landscape and portrait photographer. Mohammed participated in many local and international exhibitions.

**Fly with Paint**  
**Beirut Lives in Peace**  
photograph on foam board; 75x90cm and 90x120cm







## Frederic HUSSEINI

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*"Ma piece fait partie d'une série dans laquelle transparissent des figures processionnelles, humaines ou urbaines, marchant, fuyant, guerroyant, manifestant, revenant, migrant, souffrant, dansant, conversant, libres ou enchaînées dans une marche silencieuse, violente ou pacifiste, mais toujours laminées par une uniformisation obsessionnelle et contraignante."*

Frédéric Husseini, né en 1957, est architecte. Sa peinture reflète le monde abstrait dans lequel il s'est inscrit, et où s'entrecroquent matière, transparence, plans, géométrie, traces et empreintes. Un langage composé d'actions qui matérialisent l'espace-temps du tableau et le donnent à voir comme un processus en mouvement. Frederic a participé à plusieurs expositions individuelles et collectives.

**Matricule H125-15**  
acrylique sur toile; 150x100 cm

## Rasha IBRIK

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*"The Muslim Arab woman, in a world where external forces dare to pin her down and restrain her from basic rights to life. Women in the Middle East are strong, willing and determined. Some are as desiring, sexual and lustful; others soft, sensual, tender and loving. Many are still lost, wandering aimlessly to find out who they truly are. My photographs are part of a series "Woman" based on modern women's conflicted plight against oppression in the Middle East."*

A Beirut native all her life, Rasha Ibrik discovered photography when searching for the artist within. Her professional experience in the world of banking and finance had made her a keen observer of human behavior with a strong inherent emotive insight. It was after she received her first DSLR camera that her sharp curiosity reached out to all the techniques there was to learn.



**Hidden  
Done**

photograph; 75x95cm and 95x75cm

**Mona JABBOUR**  
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*"My paintings represent specters of Phoenicians reincarnated as modern people in search of a goal to fight for. Desperate, desolate warriors, they herd together in confrontational stances reminding us of the lack of peace & justice on our planet and specifically within their own lands and geographical boundaries. They are defiant pawns manipulated through a brutal political game defined by their limited environments."*

Mona A. Jabbour, a Lebanese artist, holds an MFA in Fine arts/Painting from Pratt Institute (1990). She is a Fine arts/visual design lecturer at the School of Architecture & Design at LAU. Mona likes to travel and attends workshops abroad often exhibiting in various collective shows. Since 1992, she has held several solo shows in her native city Beirut.

**Where Is Peace and Justice in My Old Phoenician World?**  
mixed media acrylics on canvas; 70x70cm

**Phoenician Pawns**  
mixed media acrylics on gessoed board; 80x80cm



**Darine JABER**  
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*"Peace can start with a smile like in the Mona Lisa. In my Painting I am trying to express the importance of World peace, freedom and happiness among and within all nations and peoples. World peace is an idea of planetary non-violence by which nations willingly cooperate."*

Darine Jaber, Lebanese Artist, has a Masters Degree in Fine Arts, LU, Faculty of Fine Arts, Lebanon, where she is also currently a teacher. In addition, she teaches art in high schools. Darine has participated in many exhibitions, workshops and symposiums inside Lebanon.

**Peace Tweets 2**  
mixed media on canvas; 140x120cm





**Lina JOUNI**

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*"The diverse colors of the revolution scatter love, life, peace, and filaments of light and brightness. They provide hope to the children, the flowers of life, and optimism for a better tomorrow."*

Lina Jouni is a Lebanese female artist born in Kuwait in 1971. She works as a social adviser. Lina has participated in many exhibits, workshops and symposiums in Lebanon and abroad. She is a member of LAAPS.

**Shining**  
oil paint; 60x50cm

**Amal Géara KAMAR**

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*"L'envol 2' représente l'envol très haut d'oiseaux essentiellement noir sur blanc... Le blanc représente la paix; les oiseaux s'envolant très haut, la liberté. Ma 2nde toile représente une manifestation pour la justice au courant du mois d'Octobre 2015 à Beyrouth."*

Amal Geara Kamar a été professeur de dessin et de peinture de 1968 à 1975 aux écoles des Soeurs de Besancon à Beyrouth et Hazmieh et des Soeurs du Sacré-Coeur à Sioufi. Elle a participé à plusieurs expositions individuelles en France où elle vit depuis 1976, ainsi qu'à Londres et au Liban; également à plusieurs expositions collectives. Ses oeuvres consistent en peintures (huile et acrylique), dessins à l'encre de chine et sculptures en terre cuite ou en bronze.

**L'envol 2**  
**Beirut October 2015**

acrylique et huile sur toile; chacune 130x100cm





## Houda KASSATLY

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*"Les photographies sont le résultat d'un travail de groupe sur le souk des migrants originaires du Bangladesh a Sabra. Chaque dimanche, vendeurs et acheteurs se pressent pour proposer ou acheter des produits de leur pays d'origine. Jadis cachés, les migrants deviennent de plus en plus visibles dans des lieux de la ville qu'ils occupent et fréquentent selon des rythmes divers. Le but du travail était d'étudier l'interaction entre populations très diversifiées : libanais, palestiniens, syriens et migrants venus du sud est asiatique."*

Ethnologue, photographe et directrice d'une maison d'édition sur le patrimoine et la photographie, Houda Kassatly est également directrice du département capitalisation de l'association Arcenciel.

### Migrants du Bangladesh / Souk de Sabra

photographies couleur; tailles variables 30x47cm a 50x67cm



## Mariana KAWAM

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*"Mon tableau reflète la souffrance que l'homme paye comme prix pour obtenir la paix. C'est une souffrance universelle que j'ai traduite par deux éléments: la femme réservée et le pigeon, symbole de paix, blessé."*

Mariana Kawam Makkawi, née à Saïda, Liban en 1972, a reçu une licence d'enseignement en Arts plastiques de la faculté des Beaux arts, UL, Beyrouth, 1993. Mariane a enseigné les arts plastiques au lycée Najd de Riyad (Arabie Saoudite) entre 1998 et 2011. Elle est membre et enseignante des Arts à l'Association "Epilepsy" et membre de l'Association des peintres Libanais. Elle a participé à plus de 12 expositions collectives au Liban et à plusieurs symposiums internationaux.

**Souffrance Réservee**  
acrylique; 70x100cm





## Marc KHOREICH

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*"My video shows the spontaneous movement of nature and everyday life experienced by humans, animals, plants and inanimate. It sets off the search around peace and justice, through living stories. We isolate ourselves in quiet places to rest, then go back to wrestle. We consider things that surprise us, pose a question, a worry... as 'unnatural'. However, there is no such thing as "unnatural" in nature."*

Marc Khoreich, an artist and art critic, works and lives in Beirut. His work focuses on finding links between a person, the person's past and future. His 1st play "Wa Intabhna" (2014) showed the isolation experienced by human beings despite new technology and new social ideas; his 2nd, "I'm not complaining" (2015), raised the issue of conflict between a woman and herself; his 3rd, "Mama" (2015), was an exploration on man's relationship with passion and motherhood, sex and love, body and death.

### Lion King of the Jungle

video; 9 min 31 s (Link on Vimeo: <https://vimeo.com/151851677>; password: mayan2016)

## Charles KHOURY

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*"Paix et justice, deux termes souhaitables sur terre. N'existant point dans ce monde, je les espère du moins dans ma peinture."*

Charles Khoury est un artiste peintre né à Beyrouth en 1966. Depuis 1993, il expose son travail à Beyrouth et a à son actif 14 expositions personnelles. Charles a participé à des expositions en France, dans les pays arabes et en Afrique. Il est titulaire du " Prix Musée Surssock 2008."

### Sans titre (avec détail)

acrylique sur toile; 80x120cm



## Ilat KNAYZEH

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*"This painting represents the unfair way that our country is being ruled with, & how little by little people are realizing that we must not compromise with our rights. We deserve to live with integrity & in peace."*

Ilat Knayzeh graduated as a Graphic Designer from the Lebanese American University in 2012. She has also a wide experience in Theatre & Filmmaking. Ilat is a co-founder of the NGO AGONISTIK for performing arts (AFPA) and a member of MMKN NGO. She was one of the co-founders of MISHKAL, a youth festival for all arts launched by AFPA in 2012. Ilat had her first Solo Exhibition in March 2015, at Rodinia, Hamra.



### Reversing Oppression

mixed media; 55x75cm



## Antoine MANSOUR

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*Caesar Money is introduced in a "piggy bank" shaped as human head.....If Caesar is the money guarantee, the other is our fortune. Are we becoming a concrete society with molded mentalities?? The child inside of us is instead starving for greenery, natural purity of life... My paintings are a call to retrieve the other one within us, the human being, in our daily struggle in a material modern life, the noble values of human relations, the endless source of universal Peace and Love*

Antoine Mansour, born in 1964 in Beirut, has a Diploma in interior design from the Fine Art Institute, LU, 1988. His paintings reflect his philosophical and spiritual meditations. Antoine has participated in many solo and collective exhibitions. He lives, works and exhibits between Beirut and Brussels.

### Money Box (Tirelire)

mixed media and painting on canvas;165x155cm

### Raphael Watering Concrete Pillars

sand & oil painting on canvas; 112x234cm







**Rima MANSOUR**

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*"I want to point to the injustice and oppression in many places of this world; and that despite war surrounding them, children maintain their innocence and their desire to play together."*

Rima Mansour has a Diploma of Painting, LU, Faculty of Fine Arts, 2007 and a Master 2 of Fine Arts, Lebanese Institute of Fine Arts, 2009. She participated in many local and international (Cairo, Tunisia, Dubai, Al Sharja) exhibits and received several arts awards and creativity recognitions.

**Oppression**

acrylic and mixed media on mdf wood; 150x200cm

**Kids despite War**

acrylic and mixed media on canvas; 60cmx70cm



**Pascale Raymond MASSOUD**

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*"'Spider' is about the situation of a woman wanting to be in peace and demanding justice defending her life. 'Selfie' highlights the egocentrism that lies within each of us. In my installation I encourage each individual to let go of the same old external pictures and instead to head to a portrayal of the deep inner self. This will help discover the secrets and riddles hidden inside and break the internal cuffs through thinking and meditation."*



Pascale Raymond Massoud, born in Lebanon, 1966, has a MFA (2012) and training in restoration. She is a member of LAAPS, one of the founders of "Moultaka Alalwan Alfanni" and of "Linaltaki", and a facilitator of the peace circle "Initiative of Change". Pascale has exhibited her work in many collective and solo shows. She teaches art in her studio in Fanar.

**Spider**

mixed media painting; 90x130cm

**Inner Selfie** (shown face and profile)  
installation; 125x85x75cm



## Edgard MAZIGI

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*"Koullouna Lil Watan' is about the coming back of Lebanese (or any other nationality) who had emigrated due to war in order to survive. Other countries have the moral responsibility to open their doors to refugees. Coming back to one's homeland after years of absence can also be considered an act of patriotism. As disillusioned as we can be we need to have hope and 'Give Peace (another) chance!'"*

Born in Beirut in 1955, Edgard Mazigi holds a diploma in textile engineering from ESITL Lyon (1978) and a certificate in painting from NYSS New York (1998). He has had several solo shows in Beirut and group shows abroad (USA, Ireland, Dubai, Qatar, London, Istanbul). In 2009 he taught drawing at LAU, and in 2010 he started teaching drawing at the UPT at Saint Joseph's University, Beirut.

**Koullouna Lil Watan (Raji3oune)**  
oil on linen; 102x115cm

**Give Peace (Another) Chance**  
oil on linen; 102x115cm



## George MERHEB

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*"Les civilisations méditerranéennes sont depuis l'antiquité jusqu'à nos jours sources de tous les conflits et sources de toutes les cultures. Un paradoxe vécu au quotidien par tous les peuples riverains."*

George Merheb, diplômé de l'Institut National des Beaux Arts- UL, a étudié la restauration des monuments historiques et la restauration des fresques et décorations murales à Venise en Italie. George vit et travaille au Liban.

**Une Odysée Mediteraneenne (détails)**  
mixed media sur carton marouflé sur jute;  
100x1000cm





## Simon MHANNA

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*"Time..kills our features... Our biggest fear is to forget lineaments... a scream... a face or a souvenir. Seeking peace is a scream. A palette knife skillfully manipulates the hand of its holder to forge stylized screams upon an array of forgotten faces, gradually fading away into the lightness of their expressions. Caught up in a covert battle between the artist and his instrument, the scream dissolves in a powerful interplay of inhibition and intensity, of warmth and diligence."*



At 16, Simon Mhanna discovered his drawing skills and his talent. He started saying things with colors and shapes that he couldn't say before... Simon is the founder of "Lebanese Talents", a non-profit association which helps talented Lebanese express themselves and show their talents.

### Le Temps Detruit les Traits Faded

acrylic, 90x90cm and 62x180cm

## Hannah MILLET

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*"'Dolce et Decorum Est', inspired by the poem of Wilfred Owen, means to portray patients who suffer from PTSD. The army cloth that is suffocating the man represents fears and nightmares instilled by war. My piece painted with the colours and composition of the Lebanese flag, is a patriotic tribute to those who suffered the Lebanese Civil War, and the country itself. 'A Warning' tackles the issue of pollution, war and oppression, and centers around the frightening gas mask worn by the young girl."*



Growing up with mixed backgrounds has allowed Hannah Millet to view the world with eyes unclouded by religion or race. She has traveled the world, seen many great masters and drew inspiration from many. She also saw the many shades of pain many countries face. Hannah uses her art as her voice to reflect on these atrocities.

### A Warning

oil on gel; 120x100cm

### Dolce et Decorum Est

mixed media on canvas; 80x80cm

## Lydia MOAWAD

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www.lydiamoawad.com

*"The Vomiting' represente un vieil homme, alourdi par les problèmes sociaux dont il est témoin. Son écoeurement atteint son apogée; il se met a vomir et son corps se désintègre petit à petit. Dechirement entre vie réelle amère et vie fictive, 'Hallucinating Reality' est une representation stéréotypique de caractères féminins qui, à travers un cri, représentent les diverses douleurs de la Femme Libanaise."*

Lydia Moawad a expose ses oeuvres a travers le monde. Ses peintures ont ete vendues au "Modern Art Show Arabian Wings 4", en 2014, a Jeddah, en meme temps que celles de Picasso et Van Gogh. Lydia a reçu plusieurs decorations et prix pour son travail au Liban et a l'etranger. Elle est membre de LAAPS, de l'Association Internationale des Arts, UNESCO et Ambassadrice de Women's Art World (WAW).

### The Vomiting

### Hallucinating Reality

huile et acrilique sur toile; 120x90cm et 60x160cm



## Ali MOKAWAS

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*"Dans 'Waiting for Peace', un arbre denude de feuilles, avec plein d'oiseaux, est entoure de gens divers qui attendent, tout en travaillant. 'Peaceful Scenery' represente la beaute de la nature du Moyen Orient et refilete la simplicité de la vie des paysans."*

Peintre Syrien, Ali Mokawas malgre la guerre vit toujours en Syrie et exprime a travers ses œuvres l'attente de la paix « Waiting for Peace ». Joumana Uhlemann le represente au Liban.



### Waiting for Peace

### Peaceful Scenery

acrylique sur toile et carton; 130x110cm et 100x130cm





## Jinan MOUSSA

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*"A number of peace symbols have been used in various cultures, such as the dove and olive branch. In my painting, the old woman with a peaceful heart is that symbol. She is stitching the flags of Lebanon and Palestine, two countries who share not only a border, but a history of resistance and blood against a common enemy who occupies their land. She wants this history to become a story of freedom and peace for all."*

Jinan Moussa, Lebanese Artist, is working on her PHD at LU School of Literature & Humanities & Social Sciences. A member of LAAPS, she has participated in many exhibitions, workshops, and conferences inside and outside Lebanon. Jinan has been awarded the "Chaouki Chamoun Youth Award" at the Visual Art Forum II UNESCO. She has organized and planned multiple workshops and exhibitions at the Faculty of Fine Art, LU.

### Peace Sign

mixed media on canvas; 140x100cm

## Lamia Saab MUHTAR

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*"The balance in my installation represents justice. The dove on one side represents peace and carries colorful flags topped by the Lebanese flag. On the other side are 'abstract' people representing different political parties and religious sects, all wrapped up with the Lebanese flag and carrying white flags. On the bottom is written 'Wahdatuna Khalassuna'."*

Lamia Saab Muhtar, a Lebanese free lance artist, received 2 degrees from LAU, a BA in fine arts and an AA in advertisement. She taught art in elementary schools for 25 years and presented art workshops for several years. She currently does art therapy upon request. Lamia had 2 solo exhibits and participated in many local and international collective shows. She is the co-founder of Busy Bok Arts & Crafts Lounge.

### Peace and Justice, Wahdatuna Khalassuna

mixed media installation; 195x140x65cm



## Fitam MURAD

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*"Mon phénix (A) résume un cri de défi et une résurrection renouvelée des cendres vers une vie décente. Mon phénix (B), géant, plane et se libère des cendres afin de cueillir l'horizon de son chant. Le mythe du phénix Méditerranéen est une réflexion de notre situation. Nous composons jusqu'à brûler et souffrons, motivés par l'espoir d'un rivage qui reste cependant un mirage."*

Fitam Murad who has a BA in Arabic Literature and Language (1973) and a MA in Plastic Arts (2010), was a Professor of arts at LU (1987-2011) and is a member of its Alumni Board of Faculty of Arts. She is Recipient of the Miro Award, Madrid (1984) and was a representative of the UNESCO exhibition in Paris (1994). Fitam participated in many solo and group exhibits in Lebanon and abroad and represented Lebanon in the Exhibit "The Sand" (2015) in Okrania.

**The Phoenix (A)**  
**The Phoenix (B)**  
mixed media; 140x70cm and 75x100cm



## Sabeh Gerges NASRALLAH

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*"My painting represents the whole world: evil versus goodness; innocent souls and minds living in peace where justice applies, suddenly finding themselves confronted with evil trying hard to ruin the world. Every person's country represents the world to him."*

Sabeh Gerges Nasrallah, born 1970, Kaa, Bekaa, lives currently in Dbayeh. Sabeh, a gold designer since 1992, started drawing and painting in 2009. He has participated in many collective exhibitions including at the Unesco, Horch Beirut, Kalaat Saïda Elbahria, Ras El Maten, Jounieh and Ballouneh.

**Evil versus Goodness**  
acrylic; 95x110cm





**Jihad NASSERELDINE**  
paintermaster1234@gmail.com

*"La paix ne peut se réaliser qu'avec l'accord de toutes les couleurs du monde: races, confessions, classes sociales..."*

Jihad Nassereldine est né à Ain Baalbeck, Liban, en 1977. Il a participé à plusieurs expositions individuelles et collectives au Liban, ainsi qu'à plusieurs festivals des arts.

**Paix**  
huile sur toile; 100x100cm

**Yolande NAUFAL**  
yolande\_naufal@hotmail.com

*"Mes tableaux parlent de la joie dans la cohabitation et le respect mutuel. Des liens d'amitié alors se tissent favorisant l'égalité, la tolérance et la solidarité et soutenant une communication participative démocratique qui renforce une culture de paix dans une société juste. Les artistes eux aussi contribuent à la paix faisant découvrir les valeurs humanistes par la musique, le mouvement, la danse, le théâtre..."*

Yolande Naufal, née à Beyrouth, a un doctorat en psychologie et éducation, un diplôme d'études supérieures en dessin et peinture, et un diplôme en ingénierie de la formation à distance. Elle a comme expériences celles de Chercheur au CRDP –Professeur à l'UL, Professeur vacataire à Kaslik, Consultante de mémoire à l'USJ, Art thérapeute à l'hôpital psychiatrique de la Croix. Elle a participé à plusieurs expositions individuelles et collectives (Liban, France, Suède).

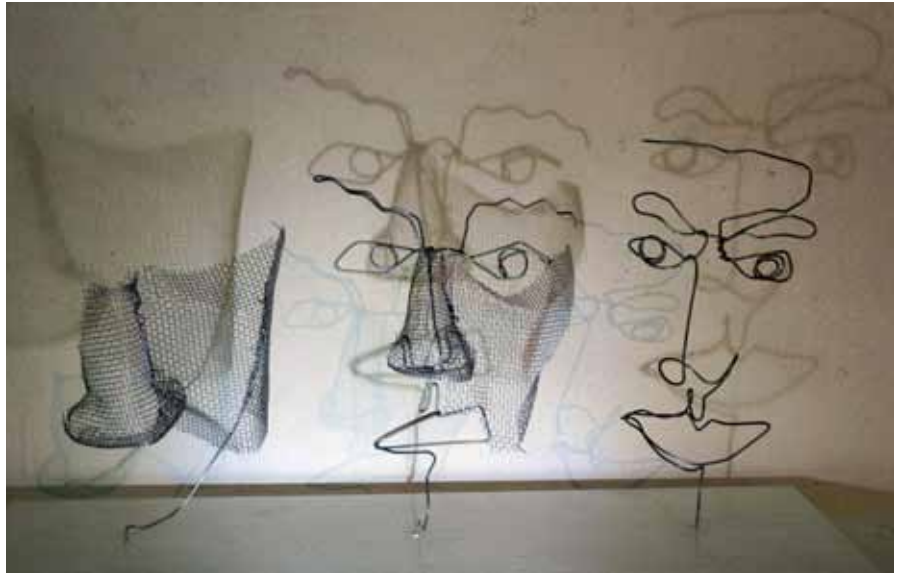


**Jardin de la Paix**  
**Joie Exuberante**  
huile sur toile; chacune 100x100cm

## Jean Michel NOUN

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*"Layered' is a wire art work from my series: Wire Morphing. It consists of two layers on top of each other, one for justice and the other for peace, and a light to expose their shadows. Alone, each layer's shadow is incomplete, but together they form a complete image. Peace without justice is oppression, and justice without peace is revenge, but together they complete each other and form a face representing humanity."*



Jean Michel Noun, a 21 year old Lebanese emerging artist, participated in many art exhibits. His works consist of 3D junk art, oil paintings and sketch art.

### Layered

wire; 30x30x30cm



## Soraya Hage OBEID

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*"My painting expresses beautiful moments of love experienced between a man and a woman. My story is about resilience and emotional growth through artistic expression. It's about the development of a child, from a chaotic environment and predisposed sensitive temperament, into a young adult who feels safe and who is able to create meaning in this world."*

Soraya Obeid cultivates artistic and therapeutic growth in her work and teaching, addressing in all the interplay of psyche and art. She has a BA in Graphic Design from LAU and a MFA from ALBA; also a scholarship to the Ecole Nationale Supérieure des Beaux-Arts (ENSBA) in Paris, France, and an art therapy certificate from the Center for Educational and Clinical Art Therapy in Australia. Soraya is an art therapist at Myschoolpulse, working with children suffering from chronic illnesses. She gives private art lessons in her studio. She has exhibited her work widely in Lebanon.

### Beautiful Moments #2

oil on canvas; 60x70cm





## Ghassan OUAIS

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*"The 'peace defender' is the creation of mother nature by colliding all her creatures into one in order to protect humanity. Like Noah's arch, 'peace will be born' when we will all gather and understand the true meaning of life. My drawing is in the shape of an egg, allusion to life. Aiming to refuse the injustice and ugliness of the world, I try in my work to create peace out of fantasy."*

Ghassan Ouais, a computer science grad from Balamand University, 2005, has his own app development and design company. Ghassan took many art courses at Beirut Russian Center with Hassan Yatim. He likes sketching with ink and painting in acrylic. Among his favorite artists are Guiseppe Arcimboldo and Juliana Seraphim.

**Peace Defender**  
**Peace Will Be Born**  
ink; each 21x15cm

## Riwa PHILIPPS

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*"A mon avis, la paix est une réconciliation des opposés. Quand la mort et la vie seront un, quand la nuit et le jour s'unifieront, quand les constructions de l'homme et la nature se développeront l'un dans l'autre alors le monde connaîtra une certaine paix. Dans mon tableau, à gauche, la ville pendant la nuit; à droite, la nature pendant le jour; et au centre, au-devant des manifestations, du sang et des actualités, l'arbre de la paix regroupe nature et construction, lune et soleil."*



De mère libanaise et de père allemand, Riwa Phillips a grandi au Liban et a étudié à l'IC. Après avoir obtenu son baccalauréat français, elle a passé un an en Allemagne, où elle a appris l'allemand et a fréquenté une école d'art. Depuis septembre 2015, elle fait ses études d'audiovisuel à l'ALBA.

**Homéostasie**  
acrylique et collage; 80x110cm

## Edith RABBAT

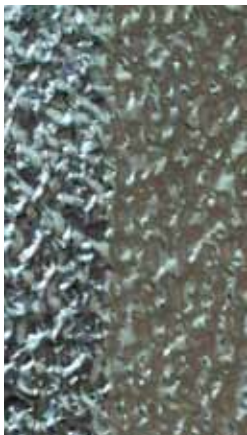
dith-rabbath1@hotmail.com

*"Butterflies are preaching peace with their choreography. I consider butterflies, like the white pigeon, to symbolize peace. Where there is Peace, there is surely Justice."*

Born in Beirut, Lebanon, Edith Rabbat, Interior Architect, created a limited edition of Choreographies after more than 20 years of experience in the world of Interior Design. Her extensive experience allowed her to nourish innovative Interior Design solutions with a variety of surrealistic impressions. Her Choreographies collection of patterns is to be used in various spaces, creating different ambiances.

### **Dance of Peace** (also shown detail)

digital art back printed on acrylic; 55x150cm



## Liane Mathes RABBATH

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*"Ma robe en 2 parties séparées représente, quand réunies, l'union de Paix et Justice au Liban. La 1re partie (Paix) consiste en une toile trouée par des balles de guerre diminuant vers le haut, le cœur souhaitant la Paix; la 2de (Justice), martelée par les coups de marteau lors des verdicts prononcés par le juge. Les 2 parties formeront UNE robe lorsque Paix et Justice seront rétablis au Liban pour danser ensemble et unis dans l'espoir."*

Ayant eu le privilège d'exposer à Beyrouth et internationalement, Liane Mathes Rabbath est motivée et encouragée par chaque exposition qui apporte différentes problématiques, audiences et conversations. En tant qu'Artiste-Plasticienne Luxembourgeoise vivant au Liban, l'idée de Paix et Justice au Liban l'interpelle d'avantage, vu son espoir de voir revivre ce pays pour lequel elle a quitté le sien il y a bien longtemps.

**La Robe de l'Espoir** (avec details)  
installation, metal; 130x90cm





**Ruwaida el RAFEI**  
painterruwaida@hotmail.com

*"My two paintings deal with the Arab people's revolutions against regimes. They embody the Arab future in light of these revolutions and mean to convey a message to the world for the "Revival of Peace and Justice" in line with the "Arab Revolutions" because there can be no peace without justice. Maybe there can be no peace without war, but "Can we get Peace by War?"*

Ruwaida el Rafei, a Lebanese artist, received a Diploma in Fine Arts specialized in Plastic Arts and an M1 in "Mural Paintings" from Lebanese University III and an M2 "Research in Fine Arts" from LU, Sin el Fil, Beirut. She has been a Teacher of Plastic Arts at LU III since 2001 and the Head of its Plastic Arts Department from 2013 to 2015. Ruwaida is a member of the LAAPS and of the Lebanese syndicate of Fine Arts. She has exhibited her work locally and internationally.

**Revival of Peace I**  
**Revival of Peace II**  
acrylic, mixed media; each 150x90cm

**Lamis RAMMAL**  
lamisrammal@gmail.com

*"It's about a 'coded being' who is no longer a human being. It explores the ambiguity of time and history. 'Say No' is about the lost nature when you didn't find your real roots... save nature... save humanity... save the world."*



Lamis Rammal is a Lebanese female artist who is currently pursuing a Doctorate in fine arts. She has a Master of fine arts (LU, Hadath) and is a member of both the Lebanese Artist Association and the Lebanese Artist Syndicat. Lamis has participated in many exhibitions inside and outside Lebanon. She received several awards and certificates of appreciation throughout Asia, Africa and Europe.

**Say No**  
mixed media (digital print); 70x100cm

**Coded Being**  
mixed media on canvas; 120x120cm



## Bernard SADER

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"A la Recherche de la Paix' est inspirée des derniers "flots de réfugiés" en provenance de tous les horizons en particulier de Syrie, déchirée par la guerre. Le Dialogue National au Liban – Ne serait-il pas un 'dialogue de Sourds' ???!! Mon travail parle souvent pour les "sans-voix"."

Entièrement autodidacte, Bernard Sader est Graphiste, Peintre, Calligraphe-Enlumineur (Calligraphie Romaine). Sa Passion l'a conduit sur le long chemin de "l'apprentissage" de ces différents moyens d'expression pour communiquer avec le grand public et faire passer un "message".

**A la Recherche de la Paix (avec détail)**  
mixed media sur bois; 46x126x4 cm

**Dialogue de Sourds – Le Dialogue National au Liban**  
mixed media; 100x80cm



## Mireille SAFA

mireillesafa@gmail.com

"La Fillette (Allégorie de la Justice) divise l'espace en 2 parties: ses bras font barrière à la guerre et à la mort, couleur sang. Au-dessus de ses mains, les oiseaux ont repris possession du paysage après le vacarme des canons. En vol ou posés sur des fils barbelés, ils chantent le retour de la Paix, symbolisée par la Colombe. Mon tableau grande nature veut que le spectateur y entre de plein-pied, inclus dans la joie de la Paix."

Née à Beyrouth en 1947, Mireille Safa vit actuellement en Ombrie (Italie). Autodidacte, elle a travaillé en tant que comédienne au Liban avec Roger Assaf, Nidal Achkar, Jalal Khoury, Lina Abiad, au Théâtre de 10 Heures, ainsi que pour la télévision libanaise. A Paris où elle a ensuite vécu, elle a continué à faire du théâtre. C'est en Italie qu'elle a commencé à peindre inspirée par la lumière exceptionnelle de l'Ombrie et par les peintres de la renaissance italienne.

**Fillette - Justice (avec détail)**  
huile sur toile; 210x106cm





**Pauline Avedissian SAKR**  
paulinesakr3@yahoo.com

*"Mon tableau montre un paysage typiquement libanais où les églises et les mosquées se cotoient. Là où il y a justice il y a paix, et là où il y a paix il y a une vie communautaire mixte où toutes les religions sont respectées et tolérées."*



Après des études de Graphic Design, Pauline Avedissian Sakr s'est investie dans l'art de la mosaïque. Une activité qui a commencé comme un loisir manuel à l'UPT s'est révélée être sa passion, et ceci après beaucoup de tâtonnement dans le domaine de l'art, notamment après avoir touché à la peinture, à l'art décoratif, à la sculpture, et à la céramique.

**Beirut, Ville Cosmopolite (avec détail)**  
mosaïque; 30x122cm

## **Amal SALLOUM**

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*"Veuve et orpheline d'un martyr mort en combattant pour la paix, la veuve, fermant ses yeux, fuit la réalité et prie pour la justice. 'L'Enchaîné', un révolutionnaire capturé, héros pour quelques uns, criminel pour d'autres. Mes peintures font partie d'un cumulatif représentant les événements et répercussions du « Printemps Arabe »."*

Amal Salloum (née Hassan, 1949), est une artiste Libanaise. Licenciée en Affaires de l'AUB en 1972, la peinture a toujours été sa passion. Après avoir pris des cours d'art à Paris et à Montréal, elle a participé à plusieurs expositions collectives. Amal est mariée avec quatre enfants et sept petits-enfants.



### **Coût de la Paix L'Enchaîné**

acrylique; 76x51cm et 77x61cm

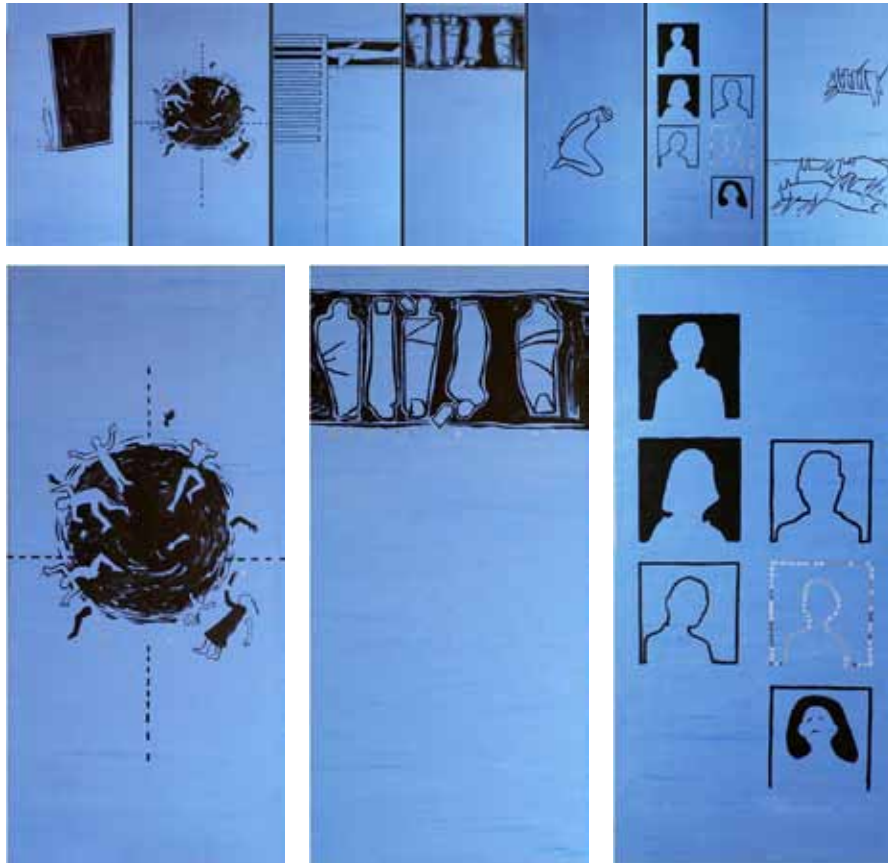
**Bechara SAMNEH**

b.samneh@gmail.com

*"The topic of my painting revolves around freedom, peace and family values. Here a mother bird is feeding her babies, surrounding them with a safe environment of peace and love, while protected by the father. Growing in Peace and Freedom is what we can give to our children."*

Graduated from AUB, Bechara Samneh now uses multiple media in the arts, painting, sculpture and conceptual art. He participated in several national collaborative exhibitions. His paintings are known to represent emotions expressed with colors and fluidity in movement.

**In Peace We Grow**  
acrylic; 80x80cm



**Mouna Bassili SEHNAOUI**

mobseh@inco.com.lb

*"At the beginning of this century hopes were high for a new different beginning. We must have learnt lessons from the 20th Century which saw 2 world wars, a cold war, strife and turmoil. 4 years into the 21st century I realized with great sadness that mankind had not learnt from lessons of the past and added instead new miseries. My seven paintings: The Wall, Collateral Damage, World Trade, Mass Grave I & II, Hostage, Missing, represent some of those events."*

Mouna Bassili Sehnaoui is a Lebanese artist born in Egypt. She studied at the Sylvio Bicci Academy and at the AUB and received a BFA at University of Arizona. She participated in many solo and group exhibits in Lebanon and abroad, including in Paris, Washington D.C., Dusseldorf, London, Strasbourg...

**State of the 21st Century** (also shown details)  
acrylic on canvas; 7 panels, each 85x40cm





**Nour SHANTOUT**

nourshantout@hotmail.com

*"By constructing the ruins, the remains of something beautiful, we draw a memory line that helps us understand our future. This was my intent in 'Destruction'. 'Butchery' is an approach to the acts of the internal monster that exists inside each one of us. My work wants to reflect the reality in order to change it."*

Nour Shantout: Fine Arts degree at Damascus University (2009-2012); BA, ALBA (2013-2014); exchange student, Beaux-Arts de Paris (2015); masters student, Academy of Fine Arts Vienna (2015-2016). Collective exhibitions: experimental Art, The Venu Gallery (Beyrouth) –2014; How soon is now, Beaux-Arts de Paris (2015).

**Destruction**  
metal; 53x30x30cm

**Butchery**  
meat hook, ceramics, metal; 100x35x30cm

**Thuraya ZAKARIA TABESH**

mrbs310@yahoo.com

*"Who didn't have tears seeing this little child refugee drowned and thrown by the shore? This boy should instead be at home playing and sleeping in his bed. Dead and drowned, his soul did not forget, however, to send a pleading message: "Dear God, please Save Our Souls and send Peace and Justice to the WORLD." Amen. War is not a way of living; it deprives humanity from naturally occurring."*

Thuraya Zakaria Tabesh is an empowered 50 years old woman who studied Psychology at AUB. A teacher for over 20 years, she has chosen to pursue her dream to participate in several art exhibitions. Thuraya got her fine arts degree in 2015 and have chosen to paint for humanitarian purposes, most recently the Syrian crisis which has affected the Lebanese society in a major aspect. She currently teaches 5 students at home, ages 7 to 15.



Message for Peace and Justice  
mixed medium, acrylic & oil; 27x27"

**Maia TABET**

maiatabet2@gmail.com

*"Ma sculpture est née après les attentats de Paris et lors des nuits blanches qui ont suivi. Dix oiseaux de tailles différentes se protègent les uns les autres et se réchauffent mutuellement."*

Née en 1965, Maia Tabet est libanaise, naturalisée française, parisienne de cœur, artiste autodidacte, directrice artistique free lance sur des tournages.

**Restons Groupés**

mousse/papier/metal; 35x35x15cm



**May TALHOUK**

maytalhouk@yahoo.com

*"'Ice Skate' represents playful characters ice skating and having fun. My painting is a point of view of 'Bekaa', colorful and joyful. My use of vivid colors reflect my inner feelings of joy for life, also my peace of mind."*



May Talhouk is a deaf painter whose talent was discovered when she was five years old. During the civil war in Lebanon, she took painting lessons at the Hamawi Art Center, Ras Beirut, and graduated with a Painting Diploma, acknowledged by the Lebanese Government. May was awarded first prize in the International Art Competition for Deaf Students in Larnaca, Cyprus, 1992. She has exhibited her work in many solo and collective exhibitions in Lebanon, Washington D.C., and London.

**Ice Skate Bekaa**

oil; 50x65cm and 30x40cm





## Lara TANNIR

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*"My piece is a 3D collage of a face representing injustice screaming, hanged to death by the hands of the people united all around the world. Real life photos showing word injustice are taped to the face. Shades of grey and black allude to fear and mourning. The background goes from black to yellow to show that without injustice the world will live in peace. Red around the hands refers to blood. People do not want injustice, but justice and peace."*

Lara Tannir, born in Beirut, 1995, started painting classes at the age of 12. Her first exhibition was at the age of 16. When she entered university she felt chose to become a nurse as she loved helping people. After only one semester she knew this was not where she wanted to be and transfered to fine arts. Lara is currently a fine arts student at LAU. She also plays the piano, likes dance tango, and is a kid's scout leader.

### United for justice

mixed media on canvas; 55x65cm

## Eliane TOUMA

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*"Following many failed attempts since 2014 to elect a new Lebanese president, the quest of creating a fictitious one was a must! All optional assemblages were narrow, conflicting and seemed outdated, and the result always Anachronistic. I merged the six dominating political Lebanese figures in one portrait."*

Eliane Touma, born in Zahle, received her MA in Graphic design & Visual Communication from LU, Institute of Fine Arts. She attended many workshops including serigraph printing in Germany, calligraphy in Jordan and participated in many collective exhibitions. Her photographic installation "Eternal Root" is in MACAM museum. Her recent work "Anachronistic Assemblages" has been awarded for the collage & assemblage category at Beirut Experimental Art IV. Eliane is currently enrolled at the Lebanese University Doctoral School, where her research is in Contemporary Photography.



### Anachronistic Assemblages (Our Fictitious President)

photomontage on rusted iron frame; 1/6; 40x32cm

## Simon TOUMA

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*"Ma peinture represente les 2 éléments paix et justice, tels un pont de 2 structures de bases solides exprimées en métal. Ils soutiennent notre chemin de vie de tous les côtés malgré toutes les difficultés. Ils sont essentiels à notre vie et nous permettent de vivre l'humanité en respect."*

Simon Touma, né en 1972, est un architecte d'intérieur et peintre Libanais. Il a reçu un certificat en peinture et trompe l'oeil de l'artiste Georges Aroyan et un diplôme d'études supérieures à l'UL, Institut des Beaux Arts INBA 2, Forn El Chebbak, en 1998. Simon a participé à plusieurs expositions collectives, dont 'l'Art of Living' et le 'Forum de Beirut.'

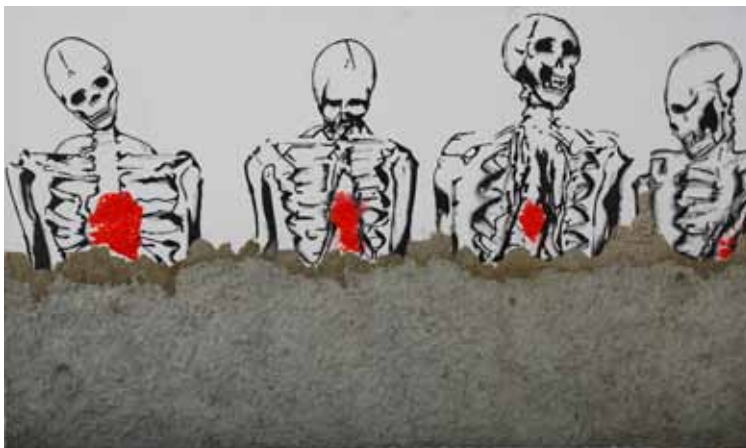
**Le Pont de Paix et Justice**  
acrylique sur toile;120x85cm



## Dana WAZNI

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*"'STOP Judging' shows how black men are discriminated against and separated from the rest of the world by a thin yet sturdy fence. It aims to raise awareness against any type of discrimination which leads to injustice and violence. 'From the Ground Up' represents how we, skeletons, are angry at the world and how bad things are erasing the good heartfelt intentions. The cement is slowly disfiguring the skeletons' body. Unfortunately, our world is stuck in concrete."*



Dana Wazni is an architecture student at AUB. She has a passion for art and loves challenging herself working with diverse media. Through her artwork she likes to highlight worldwide issues such as Justice, Peace, Humanity, in order to reach out to people in an engaging and entertaining way.

**STOP Judging**  
oil paint on canvas; 60x80cm

**From the Ground Up**  
cement, red wax, acrylic paint;100x120cm





## Greta WEHBÉ

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www.gretawehbe.blogspot.com

*"La forme dans mes 2 gravures réalisées en 1984 à Aix en Provence symbolise la maison libanaise avec ses arcades. Une urgence alors pour moi de capter un peu de ce qui avait été détruit et qui m'était si cher dans le Beyrouth de mes jeunes années. Elles m'ont apporté une paix intérieure."*



Greta Wehbe a quitté son pays natal il y a de cela 35 ans. Elle a étudié à l'école des Beaux Arts d'Aix en Provence et de Paris. L'art l'a toujours accompagnée sous différents aspects provoquant tantôt mélancolie, tantôt joie, refuge, paix ou encore réconciliation... Greta a tout le temps souhaité d'exposer un jour au Liban!

**Arcades Libanaises #1**  
**Arcades Libanaises #2**  
aquatinte sur zinc; chacune 50x60cm

## May YACINE

mayyacine@gmail.com

*"Mon tableau représente une femme-arbre. Sur la gauche des couleurs froides, les feuilles tombant de l'arbre représentant la justice en chute dans le monde entier, laissant des victimes partout et des vies fânées; à droite, des couleurs chaudes représentant la vie, des oiseaux sur des branches et d'autres qui volent en liberté. Le contraste présenté est une référence au contraste dans le monde où la justice est perdue et où beaucoup de personnes souffrent dans l'indifférence générale."*

May Yacine a une Licence d'Arts plastiques, UL, Faculté des Arts, Hadath-Beyrouth (2012), et une Licence d'Archéologie, UL, Faculté des Lettres et Sciences Humaines, Unesco-Beyrouth (2009). Elle a participé à plusieurs expositions de peintures au Liban.

**La Justice Perdue**  
acrylique sur toile; 60x50cm



## Nehmat YAMMINE

nehmatyamine@gmail.com

*"In a time when terror and crime reign over the world, peace is my only wish for our self-destructing world. I seek a world where people are not judged by color, ethnicity or religion. My painting is a representation of the world I wish we could reach, united."*

Depuis son enfance Nehmat Yammine a été attiré par le dessin devenu depuis son compagnon de tout temps. A l'âge de 12 ans il gagne 2 compétitions de dessin parmi toutes les écoles du Liban. Il reçoit de l'Université Libanaise un Diplôme d'Études Supérieures en Dessin et Peinture. Nehmat a participé à plusieurs expositions. De plus il est doué pour la chanson orientale et pour le jeu du oud qu'il a étudié au Conservatoire National du Liban.

### Angels of Peace

oil painting; 70x60cm



## Nadine ZAHREDDINE

nadine.zahreddine@gmail.com

*"Every human being is looking for justice, liberty, peace & the pursuit of happiness. My work aims to bring these issues of justice and women's rights and survival to the forefront. 'In the Shadow' depicts a woman searching for her rights; struggling to survive, always shut out while asking for freedom.*

*'Darkness' reflects on the fact that in conflicts and wars, women and mothers have been fighting on all sides, often left with broken hearts."*

Nadine Zahreddine, born in Beirut, a painter and designer, holds a Master degree in Plastic art and a Diploma in drawing and painting. A member LAAPS and of the "World center for the arts", she has participated in numerous exhibitions and symposiums. She is Professor of drawing and a graphic designer.

### In the Shadow Darkness

mixed media on canvas; 100x80cm and 80x120cm





# Children and Schools SOS ART LIBAN

Schools are invited to participate in SOS ART in order to create a children's component to the event and add children's perspectives and voices on peace and justice. Art teachers willing to participate in the project are asked to engage their school children during the year to think about issues of peace and justice and to help them provide their own visual statements. In addition to adding children's voices to the event, children SOS ART presents an opportunity to schools, school children and their parents to view the entire show, participate in the event and contribute to the ongoing dialogue on peace and justice.

In 2016 and due to the 1st time SOS ART LIBAN was taking place, only one complementary school (**IC Ain Aar**) participated. Below is a succinct information provided by the art teacher, **Maya TABBARA**, about the 5 students, as well as selected pictures of the art produced and exhibited.



## IC AIN AAR, ECOLE COMPLEMENTAIRE

(Professeur d'Art: Maya TABBARA)

**Maria BOU SAMRA** (sabamona@hotmail.com) a 13 ans et est en classe de 4èmeB. Elle aime l'équitation, la natation et le dessin qu'elle étudie depuis 5 ans.

*"Mon tableau représente 2 mains qui se serrent symbolisant unité et solidarité essentielles à la paix et à la justice. La partie du haut représente la paix avec des motifs de fleurs et d'ornements de toutes les couleurs; celle du bas la guerre avec un fond noir et des éléments morbides."*

**Faisons la Paix**  
acrylique et feutre; 40x40cm



**Karen CHAMMAS** (karenkouki@hotmail.com) a 14 ans et est en 3èmeB. Elle aime la musique et joue de la guitare. Elle a commencé à peindre à l'âge de six ans quand elle vivait à Qatar. Peindre est sa joie.

*"Mon tableau montre une femme torturée avec des cicatrices au dos, reflétant l'injustice et l'abus physique qu'elle subit. Elle se tient devant une fenêtre ouverte, à la recherche d'une aide et d'une vie paisible. Le pigeon blanc à la fenêtre est son signe d'espoir et de lumière."*

**Femme Abusée**  
huile; 75x60cm

**Riwa HANNA** (riwa.hanna2003@icloud.com) a 12 ans et est en classe de 5èmeA. Elle aime la musique, la lecture et le dessin. Elle aime attirer l'attention des gens par ce qu'elle crée.

*"Tout commence par l'amour qui vit dans nos coeurs et qui nous mène à la paix. Dans mon tableau les deux mains qui se serrent représentent l'amour; elles entament un chemin pavé avec des coeurs à semer à travers le monde. Le chemin mène à un soleil, symbol d'espoir, de lumière et de chaleur au monde entier."*

**Le Chemin de la Paix et de la Justice**  
acrylique, 40x30cm



**Aya MOUJAES** a 13 ans et est en classe de 4èmeA. Elle aime l'art et le sport, aussi aider les autres. L'Art l'aide à s'exprimer et à partager le bien et la beauté de notre planète.

*"Mon tableau représente la terre, le signe de la paix, les drapeaux du monde, le pigeon qui symbolise la paix et la balance, la justice. J'espère vivement qu'un jour il y aurait un vrai changement dans nos coeurs et dans nos actes."*

**Paix et Justice**  
acrylique; 35x45cm



**Tiffany SAADEH** (saadetiffany@hotmail.com) a 13 ans et est en classe de 4èmeA. Sa passion est la peinture. Elle joue également du piano et au tennis, fait du ski, et adore la danse et la gymnastique. Tiffany médite quotidiennement et l'Art la rend heureuse.

*"J'ai représenté dans ma toile l'épanouissement d'une fleur, symbole de paix, de sérénité et de justice, également de nos rêves et aspirations. L'être humain doit créer sa propre paix interne pour aboutir au bonheur; alors il sème le bien et la beauté."*

**Epanouissement**  
acrylique et feutre; 50x60cm





# LAU artists unite for peace and justice



Liane Mathes Rabbath presents her *Dress of Hope*.



Fine arts student Lana Tannir's *United for justice*.



Part-time faculty Bettina Khoury Badr's *Dichotomy* draws inspiration from the many dichotomies in the Lebanese society: presence/absence, ambiguity/clarity, preservation/eradication.

February 26, 2016—

The link between culture and peace is held in great consideration by LAU, whose guiding principles are civic engagement and the betterment of society. It is no surprise, then, that several members of the university community participated in the SOS (Save Our Souls) ART exhibition, hosted by UNESCO from February 19 to 25.

SOS ART has existed since 2003, created by Cincinnati-based Lebanese Saad Ghosn. Together with other artists, he originally conceived the idea of an art exhibition that would unite artists around the theme of peace and justice in the aftermath of 9/11.

“There was a climate of fear in the U.S. and many artists felt isolated,” Ghosn says, “so we thought of creating a venue where they could express what they thought was missing.” Given the unstable regional climate, Ghosn’s decision to introduce the concept to his country of origin this year is more than logical.

The event at UNESCO welcomed all forms of art, ranging from painting and sculpture to theater and poetry. A panel discussion, facilitated by LAU’s Assistant Professor of Political Science Makram Ouaiss, tackled the issue of poverty in Lebanon and its impact on peace and justice.

“There are many social problems left by the war and we have to remind Lebanon that our struggle has not yet ended,” says Ouaiss, ex-coordinator of the pro-peace coalition of 29 non-governmental organizations *Wahdatouna Khalasouna* (Our Unity is Our Salvation), which supported the realization of SOS Art. “At a time in which the region is hemorrhaging, the voices of peace should be louder than guns.”

One of the most incisive pieces was presented by LAU student Liane Mathes Rabbath, a well-regarded visual artist based in downtown’s Galerie Ghandour. Her metal installation, entitled *The Dress of Hope*, depicts two separate sides of the same dress. One of them bears the scars of bullets, while the other one those of the gravel. “The idea is that these two sides can be reunited and form the perfect union between peace and justice,” says Rabbath.

Among the exhibitors was also artist and LAU fine arts instructor Zeina Badran, who presented a powerful painting that captures the emotions of the 2006 Israeli invasion, as well as 17 etching prints of a hand, representing the theme of healing. “The repetition of elements represents the passage of time, while the gauze that connects them is the heartbeat and the vector of healing,” says Badran. The hand, purposefully represented with an open palm, is a clear invitation to put an end to violence and conflict.

Fine arts third-year student Lara Tannir also joined forces in sending out a message of peace. Her 3D collage personifies injustice as a face, distorted into a scream as the hands of other people pull a rope around its neck.

The exhibition inspired the public to think more deeply about the meaning of peace and injustice, and provided artists with an occasion to connect and benefit from each other’s work.

“The idea behind SOS ART is to establish a local community of artists who want to use their work to contribute to the betterment of society,” says Ghosn. “Artists can talk about a world that is different,” says Ghosn, “and, through this message of hope, conquer people’s hearts.”

*Other fine arts faculty members who took part in the event are Lee Frederix, Mona Jabbour, Janet Hakopian, Bettina Khoury Badr. Along with Zeina Badran they are already looking forward to next year’s SOS ART event.*



# Letter from Lebanon: First edition of SOS Art Liban held in Beirut

by Saad Ghosn

Published in March 2016, AEQAI ([www.aeqai.com](http://www.aeqai.com))

I just returned from Lebanon, where I helped organize in Beirut the 1st SOS Art Liban event.

SOS Art, which stands for "Save Our Souls" Art, is a collective art exhibit and a festival of the arts focused on creative expressions for peace and justice. It was started in Cincinnati in 2003 at the beginning of the invasion of Iraq, prompted in fact by the earlier Cincinnati racial riots of April 2001, the 9/11 terrorist attacks of 2001 and the launch of the war against terrorism by the Bush Administration. Due to the then prevailing atmosphere of fear and intimidation caused mostly by the implementation of the Patriot Act, artists felt unable or unwilling to express themselves freely and communicate through their art their sociopolitical views of the time; they also felt isolated and silenced in their beliefs.

SOS Art was intended initially to provide them with a friendly venue to voice their concerns, to break their isolation by connecting with other similar artists and to create a dialogue with viewers and visitors regarding important timely matters. SOS Art, however, having become annual, quickly expanded to include additional broader aims, namely those of i) encouraging, promoting and providing opportunities in all the arts as dynamic vehicles for peace and justice; ii) encouraging artists to use their art as their voice on issues that concern them, their community and the world; iii) forging a community of local artists who will network and collaborate together, using art as a means to impact issues of peace and justice where they live; iv) using the arts to speak about, inform, educate and create a dialogue on issues of peace and justice, thus bringing about positive change.

SOS Art, now in its 14th year in Cincinnati, has had from the start, and has kept all along, a local focus and dimension, meant essentially for local artists and for their role and involvement in their local community. Being originally from Lebanon and having more time at hand due to my recent retirement, I had a definite interest in duplicating the local characteristics of SOS Art in Lebanon, and therefore decided to transplant it there with the hope of achieving the same goals.

SOS Art Liban took place for a week, in February 2016, at the Unesco Palace in Beirut. It consisted of a collective art exhibit and of a festival of the arts (poetry reading, movies, play, storytelling, dance, debate...), all under the overarching banner of peace and justice. 108 individual visual artists as well as 5 students, 12 and 13 years old, representing a middle school, participated in the art show. They came from many parts and cities of Lebanon (Beirut, Tripoli, Sidon, Tyre, Zahle, Nabatiyeh...) and used different art mediums (painting, drawing, sculpture, installation, photography, video) in their work, each providing their own message. It was noteworthy, however, that some well established artists refused, or were made to refuse by the gallery that represented them, to take part in the show, objecting to having their work displayed next to less well known artists or even unknown students for that matter. This was contradictory to the democratic, egalitarian basis of SOS Art Liban, the main purpose of which is to promote the voice and the message of the artists rather than their elitist and egotistical notoriety. SOS Art Liban was in this respect different from other collective art shows organized in Lebanon, and hopefully one that will trigger a new spirit and a novel approach in the future.

The visual artists included in the show were selected based primarily on the appropriateness of their works to the themes of peace and justice and to the inclusive character of their message; their artistic merit was also taken into consideration.

As compared to the artworks submitted at SOS Art shows in Cincinnati, the Lebanese artists were more careful and more prudent in their handling of the themes of peace and justice. A good number took a general and conceptual approach to them, addressing, for example, what they meant, the symbols used to represent them, the feelings they create, instead of tackling daily social and political

issues relating to them and that could be perceived as inflammatory. This was to a certain extent expected especially in view of the heightened sensitivities in a country that has experienced violence and wars and that is still politically unstable with neither a current president nor a strong government.

In *"Yasmina,"* for instance, a mixed media painting on canvas, Ahlam Abbas represents a woman standing on a flying carpet, looking from above, down upon a city, feeling free. To the right, also flying, is a white dove, symbol of peace.

*"Peaceful Flowers,"* a large oil painting by Layla Al Moussawi, depicts a beautiful flowering almond tree, erect in a peaceful setting of a lush green and colorful nature. "My painting tries to express peace through flowers," says Al Moussawi, adding: "because peace grows like flowers and flows like water."

Gilles Abou Debs conveys his message of peace and justice using abstract colors. His mixed media *"Ascensions I & II,"* vertical in their composition, progress from an agitated dark atmosphere at the bottom to a serene light one at the top. For him, to be just and to want peace is an individual rather than a collective trajectory. His vertical pieces mean to express the passage from the earthly, the material, to the immaterial, the spiritual, a "possible but difficult path from the confused to the more just," as he states.

Some artists used the general theme of childhood when referring to peace; they stressed the need to protect childhood by all means for the survival of society.

Dina Abdel Kader, through her painting *"Childhood,"* calls to the rights of children for safe and decent living conditions and to our obligation to provide them with all physical and emotional needs in the forging of a peaceful future. And Yolande Naufal, in her large oil painting *"Garden of Peace,"* shows children playing together in harmony, respectful of each other, coexisting in tolerance, peace and solidarity, thanks precisely to the positive environment given to them.

In a country where religions have always been used to divide and stir violence, many artists focused their message on the desired peaceful coexistence between religious communities in a diverse Lebanon.

In her mosaic *"Beirut, Cosmopolitan City,"* Pauline Avedissian Sakr represents a typical and harmonious Lebanese urban landscape where churches and mosques are within reach of each other. "Where there is peace, there is a mixed communal life where all religions are respected and tolerated," she says.

German artist Dagmar Hodgkinson, who has lived in Lebanon now for over 50 years, refers in her watercolor *"Deir El Kamar"* to the predominantly Christian village which has served as a symbol of peaceful coexistence with Moslems throughout history. By including a mosque in her image, Hodgkinson means to cast shadows on the sad civil war years that, still not too long ago, tore the country apart.

In his acrylic painting, *"Peace in the Old Beirut,"* high school student Anthony Abdel Karim, on the other hand, represents peace as it used to be in Lebanon and as he would like to see it again. He paints a peaceful and idyllic quarter of the capital, Bab Idriss, as it was many years ago before the war. It shows happy people coexisting and interacting peacefully despite their differing religions.

Other artists addressed the interplay between peace and justice and the fact that one cannot exist without the other.

Liane Mathes Rabbath, an artist from Luxembourg now living in Lebanon, created a 2 part metal sculpture titled *"The Dress of Hope."* Each part of the sculpture represents one half of the dress, one, riddled with bullet holes, alluding to war, and indirectly to peace, and the other, hammered with a



judge's gavel, to justice. Rabbath's message is simple: in order to form a complete dress, one that will be able to dance, both parts need to unite.

Many other artists, on the other hand, confronted in their work daring contemporary and local socio-political issues affecting peace and justice. These included, among other subjects, violence and war, local politics, women's rights, the problem of refugees, the abuse of the environment, the materialism of modern life...

Farouk Grissom, a twelfth-grade student, used plastic toy soldiers in his mixed media installation "*Toy Soldiers*." He assembled them in a way so that their projected shadow revealed the image of a large rapacious crow preying on a smaller one. It was his commentary on wars and on the hidden motives behind them, always benefiting the powerful at the expense of the poor and vulnerable.

In his collage "*A Difficult Battle*," Lebanese artist Alain Chemali, resident of France, points to the current devastating struggle in the Middle East between Saudi Arabia and Iran, using the Sunni and Chiite populations as proxy. Sadly, one can easily conclude that there will be no winners, just losers, in view.

Mycal El Khoury, also a Lebanese artist residing in France, addresses in her acrylic painting "*The Screams of the Lacking Bodies*," the atrocious beheadings committed by ISIS.

An American Beirut-based artist who teaches art at the Lebanese American University, Lee Frederix created a mixed media, free standing and double sided sculptural panel he titled "*Big Bad Wolf*." It states his criticism of the recurring use of car bombs in political assassinations in Beirut, as well as his condemnation of the physical violence carried out with impunity and outside the realm of law in the streets of the capital.

Eliane Touma, deploring the continuous absence of a President to the country after almost 2 years of failed bickering negotiations between the various political parties, decided to create one on her own. Her photomontage "*Anachronistic Assemblages (Our Fictitious President)*" consists of collaged parts of the faces of various current political leaders. Unfortunately the result just proved anachronistic and a failure.

In her mixed media acrylic painting "*Phoenician Pawns*," Mona Jabbour, also an art teacher at the Lebanese American University, reflects on the Phoenician origin of the Lebanese people and on their current status in their own conflicted land and in a world devoid of peace and justice: "My Phoenician pawns refer to us Lebanese," she says. "They are defiant, manipulated through a brutal political game..."

George Merheb, on the other hand, in his 33 feet long mixed media "*Mediterranean Odyssey*," speaks of the Mediterranean civilizations which have been the sources, from antiquity up to today, of all cultures and conflicts at the same time. "A conflicting paradox that is lived daily by the people of the area," he notes.

The problem of refugees in general, and of Syrian refugees in particular, now in very large numbers in Lebanon, was the subject of many works.

Lina Boghossian, a Syrian artist who left her country because of the war and is now living in Lebanon, represents in her silk screened acrylic painting "*The Displaced*" silhouettes of fleeing people aiming for better horizons, for a stable and peaceful life.

Arlette Sauveur Abidaoud uses the same theme in her papier mache and drift-wood sculpture "*The Raft*." It shows people sitting tightly on a raft, facing a dangerous sea, hoping to make it safe to a kinder and more serene place.

And Thuraya Zakaria Tabesh portrays in her mixed media painting "*Message for Peace and Justice*"

the desperate fate of many of these helpless refugees, similar to that of this little boy drowned and thrown by the shore.

In her mixed media silk screen *“Those Who Lost Their Right to Speak,”* Ranim Bidawi makes, however, a larger statement, depicting a Syrian refugee child with a gun placed on top of her mouth. War and conflicts not only made the child a refugee, but also silenced her and took away her childhood.

Women’s rights and women’s conditions in the Arab world were also tackled by many artists.

In *“Darkness,”* a mixed media painting, Nadine Zahreddine represents a lonely, naked, isolated and somewhat desperate woman, sitting curled up in the dark, surrounded by a shattered world of broken glass. “The woman is searching for her rights; she has been struggling to survive, always shut out while asking for freedom,” says Zahreddin.

And Rasha Ibrik confronts with courage the situation of the Muslim Arab woman, “in a world where external forces dare to pin her down and restrain her from basic rights to life,” she states. Her photograph *“Hidden,”* is part of a series “Woman” based on modern women’s conflicted plight against oppression in the Middle East.

Myrna Abdul Sater’s poignant oil painting *“What You Allow Is What Will Continue”* addresses domestic violence and violence against women. The woman she portrays is silenced, blinded and physically abused.

Concerns for the environment were expressed in other works.

Using a mannequin that she dresses with a wedding gown made out of plastic water bottles and that she titles *“Beirut,”* Souraya Hallal makes a strong statement about the imperative necessity to pay attention to our natural resources and to the sorting and recycling of our waste.

A large number of works addressed also various and disparate issues pertaining to our general world, our society, our values...

Antoine Mansour, for instance, reminisces on the lost child in each of us and on the excessive materialism that has corrupted our values and our innerselves. His sand and oil painting *“Raphael Watering Concrete Pillars”* shows a child watering a world of concrete pillars and growing, despite all odds, a green plant. “My painting is a call to retrieve the other one within us, the human being who struggles daily in a material modern life, and who, unfortunately, is endangered by egoistic purposes, by the greed of money and the search for power,” Mansour says. He adds: “This human being, however, can be secured when retrieving the noble values of human relations and the endless source of universal Peace and Love.”

In his oil canvas *“That Which We Contemplate We Are,”* US-based Lebanese artist Chawky Frenn reflects on the brokenness of a system that puts personal and party gains and power over the common good, thus bringing injustice and suffering to an enslaved population.

Hannah Millet, a young college student, uses her oil on gel painting *“A Warning,”* to warn us about the future. Centered around a frightening gas mask, her painting means to remind us of the disastrous effects of pollution, war and oppression, and of the pain they elicit.

And Mouna Bassili Sehnaoui notices that sadly things have not much improved in the beginning of this 21st century. Her 7 acrylic on canvas panels *“State of the 21st Century”* each addresses one of the major problems she sees still exists in the world. We’re putting up “Walls” instead of spreading love and compassion. Bombs kill civilians whom we dehumanize by labeling them as “Collateral Damage.” When justice is not equal for all it may lead to “World Trade” disasters. “Human” and “Animal Mass



Graves” are still revolting realities. Innocent individuals are often victims, and for unjustifiable reasons, of “Hostage” taking. And so many “Missing” people disappear with no clear clues as to their destiny leaving a cruel pain in the heart of their loved ones.

To Sehnaoui’s list of problems, Rima Mansour adds, through her acrylic and mixed media painting “*Oppression*,” injustice and oppression which are prevalent in so many places of the world.

In “*Butchery*”, a metal and ceramic sculpture, Nour Shantout wants to warn us overall of the acts of the internal monster that exists inside each one of us.

Many additional art pieces, each making a strong statement regarding peace and justice on its own, were also part of the show; they are, however, too many to mention here.

The SOS Art Liban exhibit was attended over an entire week by hundreds and hundreds of visitors who spent, for the most part, a long time viewing the art, reading carefully the artists’ statements. Many commented on the simple, unpretentious, respectful and egalitarian spirit of the show, also on how much they were touched and moved by the diverse messages of the artists.

Some schools also brought their students to see and discuss the work, and in some instances met with the exhibiting artists. I was touched in particular by the students of school X, all 7 to 10 years old, who came one day to visit. They each had in hand already copied images of some of the exhibited works given to them by their teacher, with accompanying questions that they had to answer. The questions related to the artist, the medium, the content and message of the piece, also to their own views and reactions to the work.

They spent 2 hours diligently going from one artwork to the other, writing answers to questions, drawing. I learned later that they came from a very poor camp in the suburbs of Beirut and that they all live in very desolate conditions.

The festival of the arts of SOS Art Liban, which brought together many literary and performing artists, was also successful and very well attended. Poets read their poems relating to peace and justice, in both Arabic and French. Researchers, experts and thinkers spoke of poverty in Lebanon. 2 movies, one on the effects of the Lebanese civil war on society and one on the current issue of foreign domestic workers in Lebanon were screened and debated. A storyteller performed stories his grandfather told him about his youth in Palestine and his forced exile from there. Dance (classical and contemporary) and juggling/circus performances entertained both the young and adults; and people participated in improvised theatre based on memories and stories of the Lebanese civil war.

This first edition of SOS Art Liban would have hopefully achieved some of its intended goals, especially those of promoting the use of art as the voice of the artist and as a catalyst for change towards a better world. It is hoped that it will become an annual event and that it will expand further to actively involve art and artists in the daily life of their community, thus contributing to its betterment. It is also desired that SOS Art Liban become involved with school children and university students using and encouraging the arts as vehicles for peace and justice, and that it gets implemented in various cities and regions of Lebanon.







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