

# ART RESIDENCY ALEY

A T O R I E N T G A L L E R Y





**T**he Orient Gallery in Amman and the Lebanese-Syrian Art Residency Alely are collaborating on an exhibition entitled “Syrian Art in Hard Times.” Taking place between February 4 and February 27, 2014 at the gallery, these two creative platforms are working together to generate a dialogue and an understanding between emerging or mid-career Syrian artists and the rest of the world. With the mainstream discourse on the Syrian crisis being well reported in the media, the exhibition seeks to provide different perspectives on the crisis and on Syria itself from those that have lived it.

These creative practitioners are graduates of the University of Damascus and a very clear testament to the quality and creation an education from the Faculty of Fine Arts in Damascus provides. Perhaps it is more than that. An era spent in the city of Damascus, however short, will undoubtedly infuse an artists’ soul with its beauty, its splendour and the opportunity to express it poetically.

Painter Adnan Abd El Rahman boldly represents fluidity through his work, depicting the relationship he has with his own thoughts and the darker issues of the world. He describes this process to be linked to Sufism, where he disappears into the time and space of this universe.

Painter Hasko Hasko creates fictional visions from his memory based on the experience of his multicultural background and his upbringing and aims to transport audiences back to the essence and nature of life.

Artist Rabee Kiwan reflects the conflict of the world around him, its impact on human life, but through the vessels of objects and things, as he slowly finds the presence of the human in his



work starting to decay, leaving nothing but the material traces of one's life.

Artist Husein Tarabieh's creations are inspired by his own conversations with his thoughts. Borrowing the artistic vocabulary of those before, he channels them into its very basic stages, focusing on the "line."

Artist Khaled Al Boushi takes it upon himself as a finite being to communicate with and represent the infinite, the absolute and the godly through his work. His reasons come from the idea that our existence varies between being pointless and minor.

Artist Remy Haddad is an expressionist, letting the color of life's dramatic pace wash over into her canvases spontaneously. She invites the viewer to shape what they see of the drama, pace and color into an interpretation that fits their own experiences.

The relationship that Mohamad Omran establishes between the human form and his work is a very honest one. Using emotions as themes and their representations as sub-themes, he has recently developed his work into an expression of the unique modern-day Syrian human experience.



Ultimately, the exhibition will remind the audience that the meanings of any works of art tend to shift and waver as political spotlights move about and influence an artist's life. This can sometimes be detrimental to the messages that collective exhibitions such as these actually stand for. The emotions and experiences portrayed are, in fact, timeless, placeless and faceless; hence, the audience is promised that, even once the contexts are removed and one is observing these works of art as purely a series of visual senses, they will be as mesmerised, inspired and provoked as ever. ■