

ANACHAR BASBOUS

2014-2015

أجياال
للفنون التشكيلية



AGIAL
art gallery

J'aî eu envie d'écrire ce texte de tes sculptures ...dis-moi ton avis ...

Anachar .tel un satellite tournant autour de son orbite....décryptant Astres et Planètes ...

Un univers de lumière se projetant sur la matière

Ses carrières de pierre sont inépuisables...pierres que sa main polit jusqu'à l'extrême graine de leur nature .

Son terrain scintille d'acier et de fer rouillé de réelle texture ...

Le bois s'habille de voluptueuses teintes rares et précieuses ...

Le bétonmême le béton acquiert ses lettres de noblesse entre ses mains de magicien ...

Le Basalt redécouvre son magnétisme ferrugineux ne reniant jamais ses origines Volcaniques

Le soleil se mire dans son marbre à la peau si douce ...si éclatante de blancheur ...

Anachar se renouvelle avec chaque matière qu'il touche et ennoblit ...

Son inspiration jaillit d'une source mystérieuse intarissable ...

Ludiques sont ses sculptures "...témoin de son bonheur au travail ...

Ses sculptures s'amuse entre elles à décliner leur nature et leur identité....

AN EXERCISE IN IMMERSIVE SPECTATORSHIP

"Sculpture occupies real space like we do... you walk around it and relate to it almost as another person or another object."- Chuck Close

What's curious of sculpture is its potential to intervene with a spatial experience. Every formal nuance imparts an alternate impression that shifts the next, which can modify our perception of the entire encounter. This in turn shapes the way in which we inhabit the same space as the medium. The viewer's role no longer remains that of a mere observer, but rather a responsible participant in forging the experience.

Anachar Basbous' sculptures are an exercise in immersive spectatorship.

Materials including brass, marble, corten steel, stainless steel, tiny magnets and basalt are individually used to transform simple geometric forms into distinctly imaginative structures comprised into layers of intricacy. Freed from the confines of a traditional base, the works appear to seamlessly float, inviting the viewer to consider the mystery of their composition. Sharp lens-like shapes merge as though drawn together by an invisible gravitational force. Collisions between various pieces never seem at a standstill- rather an illusion of continuous motion lends a potent dynamism.

"It should be unique from a 360-degree view. When you walk around it, you should discover something new and interesting at every angle," Basbous asserts.

Maneuvering around the immaculately polished pieces reveals static views distorted into fragmented aspects of reality. Beams of sunlight pierce their polished surfaces, shimmering outward while also deflecting upon different overlain edges, creating a domino-like effect of fractured reflection.

In other non-reflective surfaces, elaborate textures serve to animate the works. One basalt lens appears divided into two halves with miniscule magnetic pellets oozing from its center. These innumerable pellets fuse and contort with one another to produce a complex network of attraction. Circular ripples envelop the volcanic rock's exterior, as steel sticks puncture its foundation and protrude from the other end.

Size constitutes a notable progression in Basbous' latest body of work. The works do not confront the viewer with the same magnitude as his previous pieces. These are sculptures that can unassumingly infiltrate any interior. It is with this level of intimacy wherein the boundaries set in place between the artwork and the consumer of the work are breached and reconstituted.

Jimmy Dabbagh
Beirut, December 2015



BASALT



58x70x46cm



CORTEN STEEL



55x70x50cm



BRASS



31x32x18cm



BRASS



30x52x40cm



BASALT



43x40x25cm



BRASS



36x40x37cm



BASALT



29x28x26cm



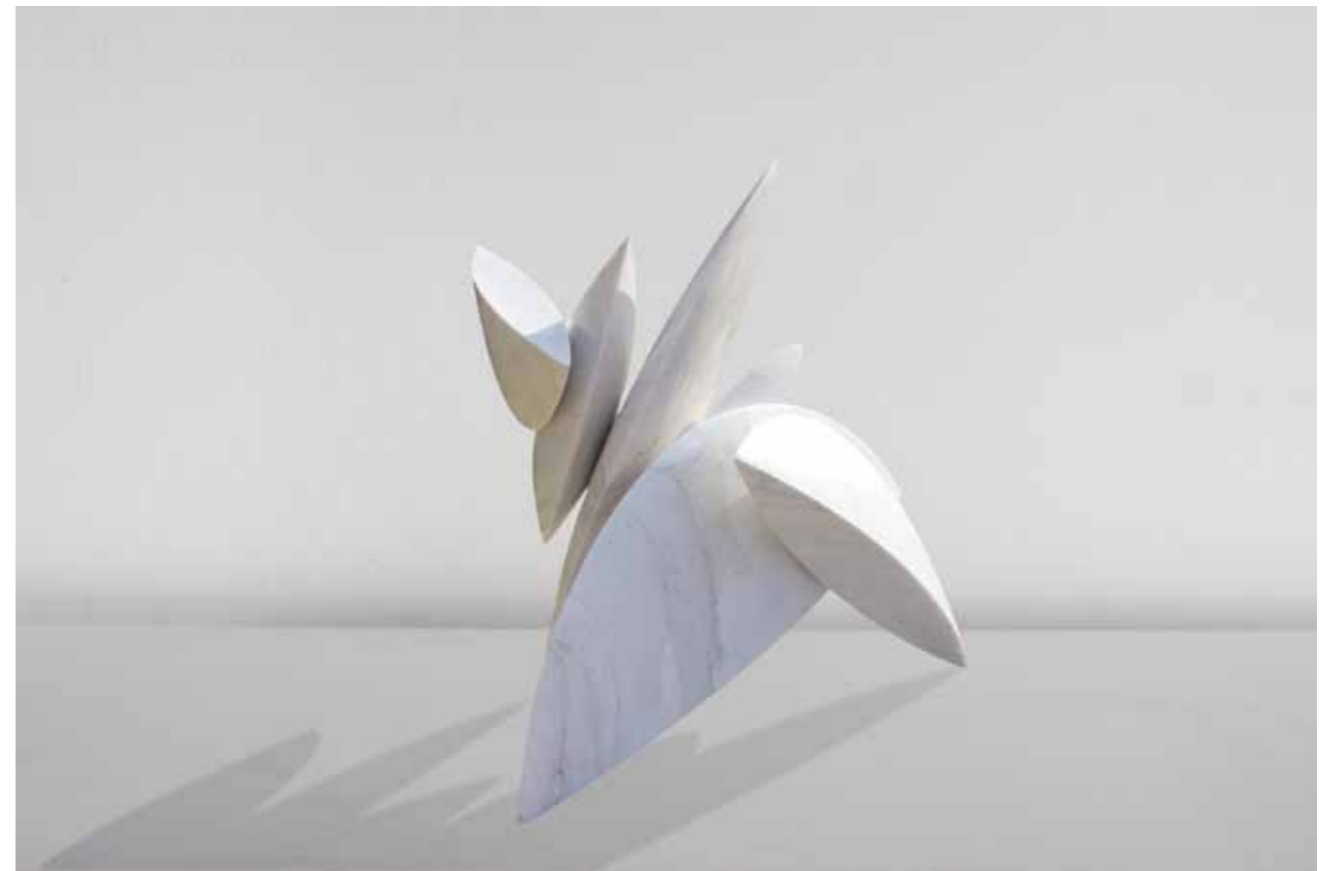
BRASS



32x38x30cm



MARBLE



95x98x100cm



BASALT-STEEL



20x23x11cm



CORTEN STEEL



50x90x55cm



BRASS



33x48x28cm



BRASS



30x52x40cm



MARBLE



35x33x33cm



BRASS



34x35x22cm



STAINLESS STEEL



35x50x28cm



BRASS



32x52x32cm



STAINLESS STEEL



52x56x30cm



MARBLE



90x110x50cm



BRASS



26x41x20cm

About the artist

Born in 1969, Lebanon. Lives and works in Rachana, Lebanon.

Anachar Basbous as a child preferred playing with magnetic boards to the regular clay modeling. In adulthood that preference for building-up rather than carving stayed with him. Nowhere is that clearer than in his latest body of work. Seemingly moving parts, almost floating in space create the illusion of constantly changing and dancing shapes. "I like to start from simple, pure shapes; a square, a rectangle, a disc or a lens..." he says " the shape is the beginning of my inspiration". Most importantly his work is driven by his fascination with, and the relationships between his sculptures and sunlight. His works pierce space upwards, like big astral machines in a perpetual dialogue with the sun, his sculptural works becoming pure reflection, the dialogue between nature and architecture, gravity and magnetism, the macrocosm and the microcosm, the body and the spirit, between man and the Cosmos.

Anachar lives with his wife and two children in Rachana, a village of open-air sculptures overlooking the wide expanse of the Mediterranean Sea. He was born into a family of artists, his father Michel Basbous, was a renowned sculptor in his own right, and his mother a writer and poet. Anachar lived and breathed art and creativity since his birth. He made his first sculpture at the age of 10. Even his name Anachar is a play on his birthplace, forever tying him to this magical place.

Anachar finished his studies in Beirut; then continued his graduate studies in Paris at the ENSAAMA (Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art) where he specialized in architectural wall design. When he returned to Lebanon in 1992, he opened his own sculpture workshop in Rachana where he dedicated himself to stone, wood and metal sculpture, as well as mural sculptures. His works can be found across Lebanon and beyond, in public places, hotels, private residences and gardens.

In 2008, he was commissioned to design a ten meter bronze memorial to commemorate the life and death of Prime Minister Rafic Hariri on the exact spot where the latter was assassinated by an enormous car bomb in Downtown Beirut.

His sculptures appear in many private collections as well as in public places in Lebanon, France, United States, Canada, the United Arab Emirates and beyond.



Anachar Basbous, Rachana.

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