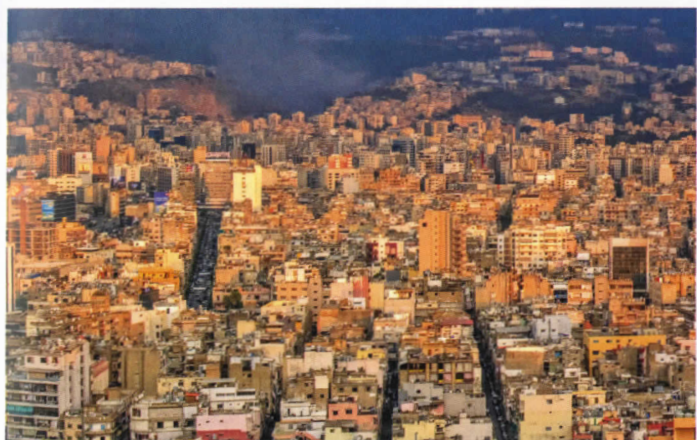




Ashot Harutyunyan
Solo Exhibition
Hamazkayin 'Lucy Tuntunjian' Art Gallery
April 11-27

There is a practiced naiveté to the work of Harutyunyan, which lends his work a childlike feel. Drawing on memories of his family and his home, he portrays colorful scenes of village homes and fields, as well as portraits and drawings of animals. Only the facial expressions of his subjects, which are solemn and sincere, betray the whimsical ambiance of his paintings. Like many Armenian artists, Harutyunyan has a style that simply cannot be replicated elsewhere. One unique feature of the exhibition is the inclusion of works painted directly on wooden planks. Refurbished and given new life, these scraps are transformed into worthy art objects. He paints with unselfconscious simplicity of line and a beautiful palette, setting the standard for a naive style amongst his contemporaries.



Joumana Jamhuri
Le Chemin du Retour
Galerie Tanit
May 15-June 8

Jamhuri has been fascinated with industry, and the landscape of Lebanon, most often in conjunction, for most of her artistic career. This exhibition of photographs continues her interest in the urban environment, revealing layers of the industrial complex in Beirut by moving from the exterior to the center. Jamhuri takes the viewer on a journey through these levels of production, simultaneously informing about hidden processes, and reminding of the ills of industry on the ecology of the city. She gets at the heart of the issue, photographing the sites, materials, and sources of energy that drive this massive and highly destructive system. Yet, despite the malevolent forces that surround those spaces, there is something in the aesthetic of her photographs that is still striking, or perhaps shocking.

Nazir Ismail
Fifty Three Years
Art on 56th
April 12-June 1

This retrospective exhibition celebrates the legacy of a beloved painter on the third anniversary of his passing. The exhibited collection of over fifty artworks spans the length of Ismail's career and serves as a tribute to his life and artistic practice. Internationally renowned, Ismail has become an important figure in the region with pieces in venues like the Museum of Qatar, the Royal Museum of Amman, and the Barjeel Art Foundation, to name a few. As a painter he used the materials of his craft to delve into the human psychology, striving to capture a range of emotions through the shades of his palette. His distinctly elongated, oval faces are disjointed, often combined into group compositions, each individual face devoid of any expression. Yet, through these seemingly forlorn figures he captures a strength and solidarity, a collective mass that demands attention. Throughout each painting he maintains a clear reference to nature, retaining a raw, emotive humanity, but, at the same time, using distortion and an abstract aesthetic as a channel into the psyche of his subjects. In many ways, these canvases are not expository, but rather indicative of the psychological and emotional layers of collective social behavior.



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