

Born in Beirut in 1979, Dyala Khodary graduated from the Lebanese University Institute of Fine Arts in 2002. Her work combines various aesthetic and decorative tendencies. She participated in several renowned exhibitions including “Salons D’Automne” at Sursock Museum, where she showcased some of her early paintings. Her art is conceptual in content and figurative in representation: she juggles with the complexities of surfaces and the emotional characteristics of places. For her second solo-exhibition at Art on 56th, Khodary will be examining the city from architectural and sentimental perspectives.

## Exhibitions

- 2018 “Beirut in Patterns” , Art on 56<sup>th</sup> , Beirut, Lebanon
- 2017 Summer collective, Art on 56<sup>th</sup>, Beirut, Lebanon
- 2016 Beirut Art Fair, Art on 56<sup>th</sup> Beirut, Lebanon
- 2016 “Never been seen” Collective exhibition, Art on 56<sup>th</sup>, Beirut, Lebanon
- 2016 “Art & Sustainability”, Collective exhibition, Art on 56<sup>th</sup>, Beirut, Lebanon
- 2015 Art on paper, Art on 56<sup>th</sup>, Beirut, Lebanon
- 2015 Beirut Art Fair, Art on 56<sup>th</sup>, Beirut, Lebanon
- 2015 Collective 2015, Art on 56<sup>th</sup>, Beirut, Lebanon
- 2015 Art 15 London, «Emerging artists from Lebanon & the MEA» Art on 56<sup>th</sup>, London, UK
- 2015 “Tailor-Made”, solo exhibition, Art on 56<sup>th</sup>, Beirut, Lebanon
- 2013 Summer Collective Exhibition, Art on 56<sup>th</sup> Gallery, Beirut, Lebanon
- 2012 XXXIe Salon d’Automne, Sursock Museum, Beirut, Lebanon
- 2008 XXVIIIe Salon d’Automne, Sursock Museum, Beirut, Lebanon
- 2005 XXVIe Salon d’Automne, Sursock Museum, Beirut, Lebanon

# Art on 56th

## Artist Statement

Wandering the streets of Beirut, younger generations will be curious to notice the remnants of older times, times that were all but destroyed by the pervasive impact of the dark winds of change that plagued the city for the last couple of decades. The grotesque patchwork of urban landscapes, structures, towers and vestiges brings about unsettling feelings while being emotionally captivating at the same time.

The fading patterns of what is left of our heritage, specifically noticeable in ornamental elements that distinguished our old houses and buildings, are fundamental to the representation of Beirut in these paintings. The traditional practices and crafts alluded to in several compositions also depict the manifest social contradictions and inconsistencies that agonize the city, as well as an unrelenting determination to annihilate the old.

The circular format chosen for the illustration of some of those patterns is yet another attempt to intensify the “Urban Exploration” (“Urbex” or “Place Hacking”: exploration of man-made structures, usually ruins, occasionally involving trespassing onto private property) in this exhibition by shedding a peeping light on the forsaken. The unusual perspectives used ( low and high angle compositions) reflect the helplessness of those Urban Explorers who stand in awe of the cataclysms unfolding before them and making them tourists in their own country...

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