

Tarek Btayhi, born in 1982, is a talented young artist. He graduated from the Faculty of Fine Arts Department of Painting in 2006. He has held solo exhibitions in his homeland Kuwait, Lebanon and participated in various group exhibitions in Beirut, London, Istanbul and Cairo. However, his multitude of skills is what brought him to Art on 56th's attention. In 2012, he participated in two auctions sponsored by Jusoor Foundation to support Syrian educational aspirations in Dubai and New York. Tarek's work, is characterized by its expressive content and spontaneity. During the painting process, the colours are what define the shapes forming contrast. The series «Figures of Women» are also an essential aspect of his paintings. He breaks stereotypical constraints of the female character through distinct representations in his paintings.

Exhibitions

- 2018 No Lost generation, auction to support education for children refugee, Beirut, Lebanon
- 2017 Summer collective, Art on 56th , Beirut, Lebanon
- 2016 An encounter with Beirut Women, Boshahri art gallery, Kuwait
- 2014 Syrian Art auction 101 works of Art for Syrian Children Refugees, Beirut, Lebanon
- 2014 Humanitarian Art Show «Syrian Art: of today», London, UK
- 2014 Art 14 London, Art on 56th, London, UK
- 2013 Art on 56th, «Women on Canvas» Beirut, Lebanon
- 2013 Contemporary Istanbul, Art on 56th, Istanbul, Turkey
- 2013 Gallery Kab, «World Peace Day, Kuwait
- 2013 Summer Collective Exhibition, Art on 56th, Beirut, Lebanon
- 2013 Beirut Art Fair , Art on 56th, Beirut, Lebanon
- 2012 Kettaneh gallery «Artist from Syria Today», Beirut, Lebanon
- 2012 Mashrabiah art gallery, «Artist from Syria Today», Cairo, Egypt
- 2012 Mustafa Ali gallery, «Small Painting», Damascus Syria
- 2012 Kozah gallery, Damascus, Syria
- 2012 Auction sponsored by Jusoor Foundation to support Syrian educational aspirations. Dubai, UAE
- 2012 Auction sponsored by Jusoor Foundation to support Syrian educational aspirations. New York, USA
- 2011 Boushahri art gallery, Kuwait
- 2011 Rewaq al Qeshla gallery «Sketch», Damascus, Syria
- 2011 Subhi Shuaib gallery, Homs, Syria
- 2009 Dar Kalamat gallery, Aleppo, Syria
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- 2009 Exhibition at the museum of modern art, sponsored by UNDP, Latakia, Syria
- 2008 Exhibition at the Arab Cultural center in occasion of the international day for the elimination of violence against women, sponsored by UNDP Mezzah, Syria
- 2007 French cultural center, Graduates exhibition, Latakia, Syria
- 2006 French cultural center, Graduates exhibition, Damascus, Syria
- 2009 Youth Exhibition, Damascus, Syria
- 2005-09 Cultural week for students, Golan, Syria

Art on 56th

Statement

In the world of Art, there are artists who pour their energies on formulating shapes, and then they purify those shapes from any add-ons, emerging with a painting from under their brushes polished like a piece of diamond trimmed carefully and slowly in one of those professionals of Anvers, with that they neutralize emotions to the maximum, and avoid the inclusion of details, to go to the essence of their painting: durability of creation, and a high level of proficiency. Gifted artists with fingers of gold, plan paintings, and execute it as planned! As studied in the work of da Vinci, Delatour, David, Mondrian, Leger, Maleevic, Arp, Picard, Celida, Melehi, Kaunas... There is a different kind of artists; to them paintings serve as an arena for their internal conflicts, external conflicts, and conflicts with color. They pour their emotions, confusion and anger into it, all of which are led by honesty. Not thinking about perfection they make a spectacle, spreading themselves onto the white space, not waiting for recognition and praise from the illusion of perfection or mastery. Manipulating shape, real colors flow with the breadth of the brush. In this battle the only survivor is conflict: the strokes and lines, the warm colors and cold colors, the self and the other, and the self with itself. Expressionistic artists standing in front of the painting; know how to start; yet they do not know where their improvisations and emotions will take them. Let's consider over the centuries the work of Caravaggio, Goya, Domiyet, Van Gogh, the teacher of expressionistic art Sotin, Kokoschka, De Kooning, Able, Madres, and Basilits...Tarek Butayhi is an artist of this second class. Each painting is an adventure in which no one knows the end result. His work portrays conflict with strokes of color and its opposite, a futile and desperate attempt to catch the balance between spontaneity and calculation, between chaos and control. He has mastered the painting process, and the randomness of color, including the risks that may decimate the entire painting. Tarek works in stages: he adds screaming, harsh, and crowded colors then he assigns the shape, and then spends the rest of the time straining to balance between noise and silence; this is done by coating large areas with a neutral color; to give the eye a moment of comfort to enjoy the high toned strokes of the initial colors. Women are the subject of his paintings. But not the romantic women we have come accustomed to see, not the mother nor the beloved, not the dignified virgin as in the Byzantine icons, and not the calm naked model as in the paintings of Courbet, not the farmer with a solid structure as depicted by Mahmoud Said, nor the salon lady as represented by Sargent, not even a miserable prostitute as portrayed by Rowe. She is a woman of another kind; sexy, glamorous and playful. A woman you don't see in your family or in your neighborhood. A woman formed from the fantasies of men. A woman that if seen once passing in a nightclub or a video clip you won't see again; your eyes won't touch her, your fingers will never see her. Lust is the engine that drives the artwork. The topic should not escape us, with all its boldness. What is essential; the foundation is the language of the painting, the relationship between the line and the stroke, the relationship the warm broad stroke has with the neutral moderate stroke, the conflict of color and its hues. What we see on the surface of the painting is not only a reflection of the emotions inside; concern, tension, and the quest for liberty in an era of total control. Tarek Butayhi arises into the regional world of expressionistic art. He examines his surroundings and projects himself, and then flaps his wings and flies away.

Youssef Abdelleki