

## GALERIE TANIT - BEYROUTH

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Ghassan Zard

Biographie :

### Expositions individuelles / Solo Shows

- 1988 Musée Sursock (Beyrouth)
- 1988 Galerie Epreuve d'artiste (Beyrouth)
- 1991 Galerie CMD (Paris)
- 1992 Galerie Nicole Bellier (Paris)
- 1994 Galerie Epreuve d'Artiste (Beyrouth)
- 2010 Galerie Rochane (Beyrouth)
- 2012 Galerie Rochane (Beyrouth)

### Exposition collectives / Group shows

- 1989 Galerie Fine Art (Beyrouth)
- 1990 Musée Océanographique (Monte Carlo)
- 1990 Galerie Pop Art (Munich)
- 1991 Galerie Kempl (Munich)
- 1992 Installation de sculptures en plein air a Boissy La Riviere
- 2011 Salon d'automne
- 2012 Beirut Art Fair 2012
- 2013 Galerie Tanit - Beyrouth (Naila Kettaneh Kunigk)
- 2013 Beirut Art fair 2013 (Galerie Tanit - Beyrouth)

L'approche de la peinture et de la sculpture, réveille en nous l'innocence de nos jeux d'enfant.

Pour cela l'œuvre de Ghassan Zard est teintée de nostalgie, d'un besoin de retour à l'émerveillement de l'enfance, à l'amusement comme concept.

Les êtres disparaissent en flocons, en lambeaux colores. Il se crée une séparation entre la pensée et le ressenti. Inexplicable torsion de l'esprit, qui mène a une reconstitution presque automatique qu'on ne perçoit qu'ultérieurement !

Ce cheminement est aussi un acte pour conjurer la folie meurtrière et transcender l'angoisse du quotidien. Ces sculptures seraient-elles une projection pour de futurs totems ? Un advenir en construction ?

Ghassan Zard is a Lebanese painter and sculptor born in 1954. He lives and works in Beirut. He has participated in multiple group shows such as "Vous avez dit abstrait?" Galerie Tanit, Beirut, 2013.

Initially his painting was influenced by lyrical abstraction. His large-scale canvases depict a coloured rhythmic universe reminiscent of music partitions. Compared to his pictorial work, his sculptures are more restrained but always tinted with irony.

Combining polished wood, aluminum and raw steel; Zard creates a bestiary of forms, interpreting the anatomy of reality to recreate a personal mythology. Playful by all appearances, his sculptures hide something that is deeply settled in the artist's approach. Beyond the shape, something tries to come to the surface, the naked wood, full of life, is stapled with a rigorous but intermittent violence. It seems to contain a body in the making, a tacit entity, however, extremely present, waiting in the heart of every piece.

Dreamlike animals become a metaphor for human beings and represent an artist's desire to give a protective and ludic shape to an old "souvenir". Buried in the subconscious digression, this sculpture can be read as the return of the repressed, skillfully formed, skillfully mastered.