

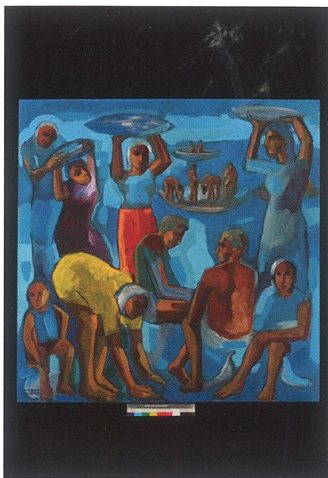
Previews

Jamil Molaeb

Jamil Molaeb has exhibited at the Janine Rubeiz Gallery more than 10 times – a rather fitting accomplishment for the 63-year-old who was part of the gallery's inaugural exhibition in 1994. Since the age of 18 when he first exhibited a stone sculpture at the Surock Museum's Salon d'Automne, Molaeb's career has included everything from colourful realistic scenes of nature and original, abstract images, to work depicting the intricacies of the human body, villagers and their traditions, historical sites, drawings only using black ink, woodcuts, engravings and detailed mosaics. This cross-generational Lebanese artist is guaranteed to inspire.

Wed 23–Mar 23 at Janine Rubeiz Gallery (01 868290) 2nd floor, Gen-

eral Du Gaulle Avenue, Majdalani Bldg, Raouche. Tue-Fri 10am-6pm; Sat 10am-2pm.



Harun Farocki

German artist and filmmaker Harun Farocki exhibits a selection of major video installations, including well-known works such as Interface, I Thought I Was Seeing Convicts and

Eye/Machine III. He explores the production, dissemination and reception of images, and the power they wield, by investigating the relations between war, technology, politics, sport and institutions like prison, cinema and media. Farocki's work was featured in Documenta 12 in Kassel and the Tate Modern.

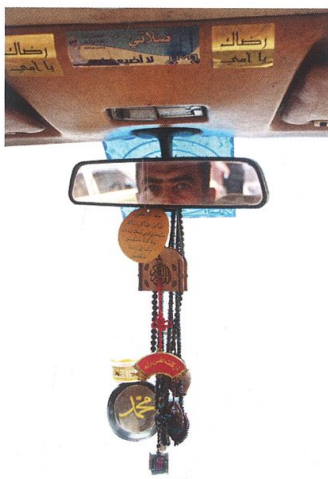
Thur 10–April 9 at Beirut Art Center (01 397018, 70 262112) Bldg 13, Str 97, off Corniche An Nahr, Zone 66, Jisr el Wati, Adlieh. Mon-Sat 12noon-8pm.



Levant, Past and Present

A triptych exhibition, 'Levant, Past and Present' will be presented in Beirut, Damascus and Amman during 2011. The first chapter, presented by ASILE (Artists Support and Impulse to Levant Heritage), hits Beirut this month. It deals with tradition, religion, territoriality and collective memory, combining artworks, ceramics and antiques, linking the city's tangible and intangible heritage through contemporary creations and thousand-year-old artifacts.

Fri 4–Sun 13 at Art Lounge (03 997676) Quarantina River Bridge, near Forum de Beirut, Quarantina. Wed-Sun 6pm-12am; Tue 15-Fri 25 at USEK Museum, Kaslik (TBC). Call ASILE (76 623315) for more information.



In the studio

Nathalie Khayat

Ceramicist **Nathalie Khayat** spins the wheel for **Tracy Lynn Chemaly**.



What is the style you've developed with porcelain?

Usually when you work with clay on a wheel, you deal with symmetry, but I like to push and prod my clay as it turns. One movement can completely off-centre a piece, making something interesting happen. When the clay falls, I like to leave it this way. I find beauty in things that I don't necessarily control.

You even have cracks in some pieces.

When I see cracks, I like to open them even more. Imperfection is where you're able to see the handmade aspect of such work. It demonstrates something unique and expresses a moment in time that contrasts greatly from an industrial item.

Why have you decided on the predominant absence of colour?

I like my work to be as raw as possible. Sometimes I'll glaze the inside of a vessel to catch the light

and play with the contrast between the inside and outside of the piece, but I prefer not to add a layer of paint over the clay and hide the porcelain. When I do use colour, I colour the clay before moulding it.

Do you work on one piece at a time?

I prefer to have various pieces on different wheels in the same room simultaneously. This allows a dialogue between them. Sometimes I'll think that one piece would look great on top of another, and move it over. It's a silent interaction, and the more time I spend on these different wheels, the more developed the language becomes as the pieces begin to speak with each other.

And your work isn't only art – it's functional too.

I eat from my plates and drink from my cups – that's what makes ceramics so special.

For more information, call 03 751 555.