

ADHAM AL DIMASHKI





Adham Al Dimashki (14-4-1990) is a Lebanese visual artist and poet living and working in Beirut, Lebanon.

A University lecturer in art therapy and self- development.

He holds an MFA from the Lebanese university (2017), a diploma in the Art of Theater and Acting from the Modern Theater Art School (2013), and seven certificates in drama and art therapy.

His poetry was published in the Arab world and translated to English, French, Armenian and German; and was subject to multiple poetry recitals in Lebanon, Armenia, Sudan, Jordan...

An educational trainer on active teaching methods in the Arabic language.

Al Dimashki won several prizes for his work:

Gold medal for poetry (2009-2010) in Studio Al Fan, the leading Lebanese cultural TV program.

First prize and gold medal (2008- 2009) for a short story in a competition organized by the Lebanese Ministry of Culture.

Prepared and directed a series of documentaries between 2012-2019. He is currently preparing to finish a short film that he wrote and directed.

His Acting career was marked by contributions with the legendary writer, director, and actor Mounir Abou Dibs with whom he played Macbeth and The Hour of the Wolf between 2013 and 2014.

In his multidisciplinary work, Adham Al Dimashki is engaged in a profound investigation on the possible relations between life, memory, nostalgia and the power of now through poetical representations. He tries through words, paintings, images or his own body to retrieve what was erased or to hold what could survive. He digs through his own biography, his childhood, his village and family to make visible with no restrictions the road on which, the nomad who he is, continues to walk.



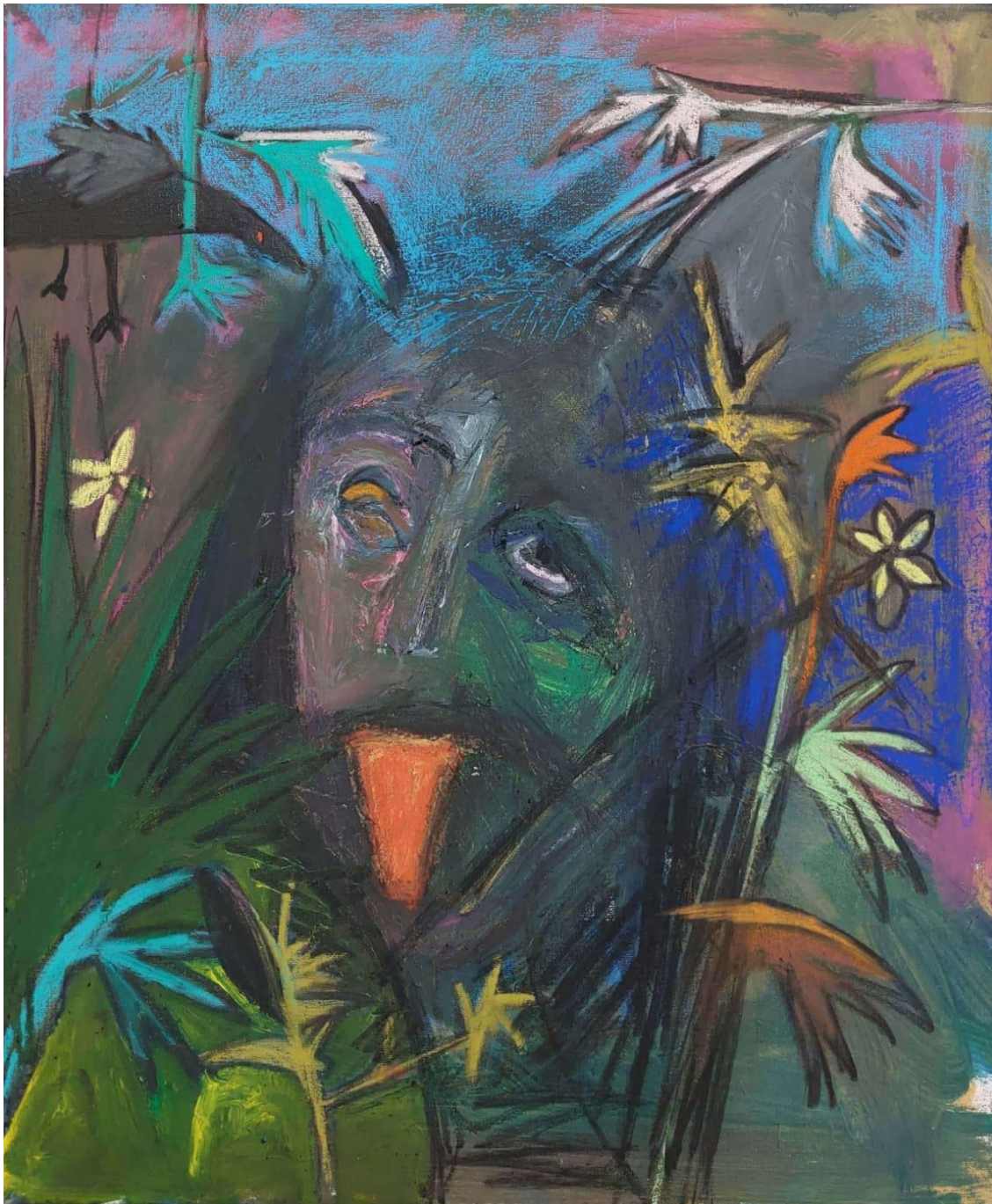
ABEET \ عبيط A new collection in process 2021 - 2022



عبيط \ ABEET - Mix media on canvas, 140 x 90 Cm, 2021



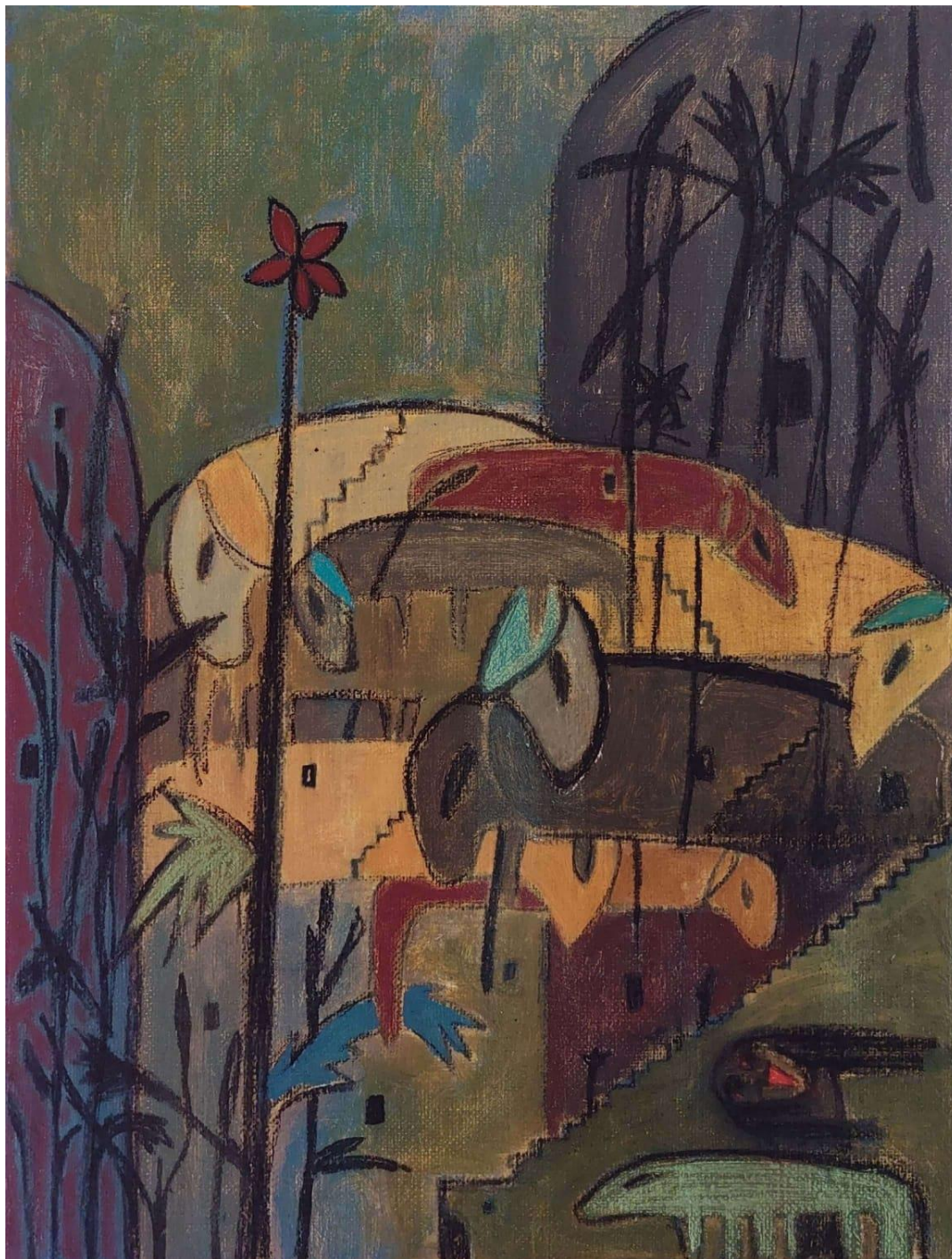
عبيط \ ABEET - Mix media on canvas, 200 x 150 Cm, 2022



Mix غيب \ ABEET
media on canvas, 90
x 70 Cm, 2022



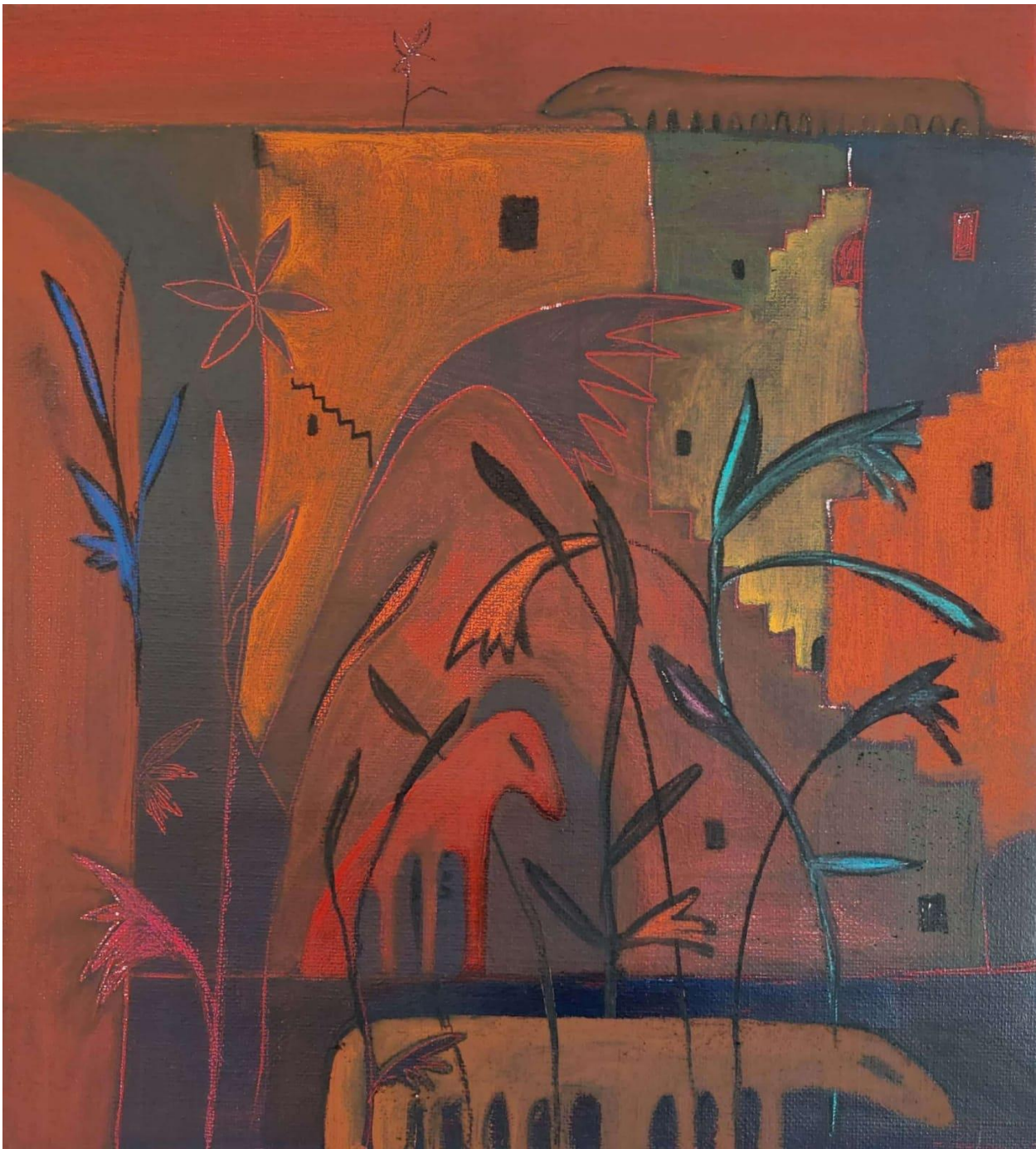
Mix عبيط \ ABEET
media on canvas,
65 x 55 Cm, 2022



Mix **عبيط** \ ABEET
media on canvas,
55 x 43 Cm, 2022



Mix عبيط \ ABEET
media on canvas,
55 x 43 Cm, 2022



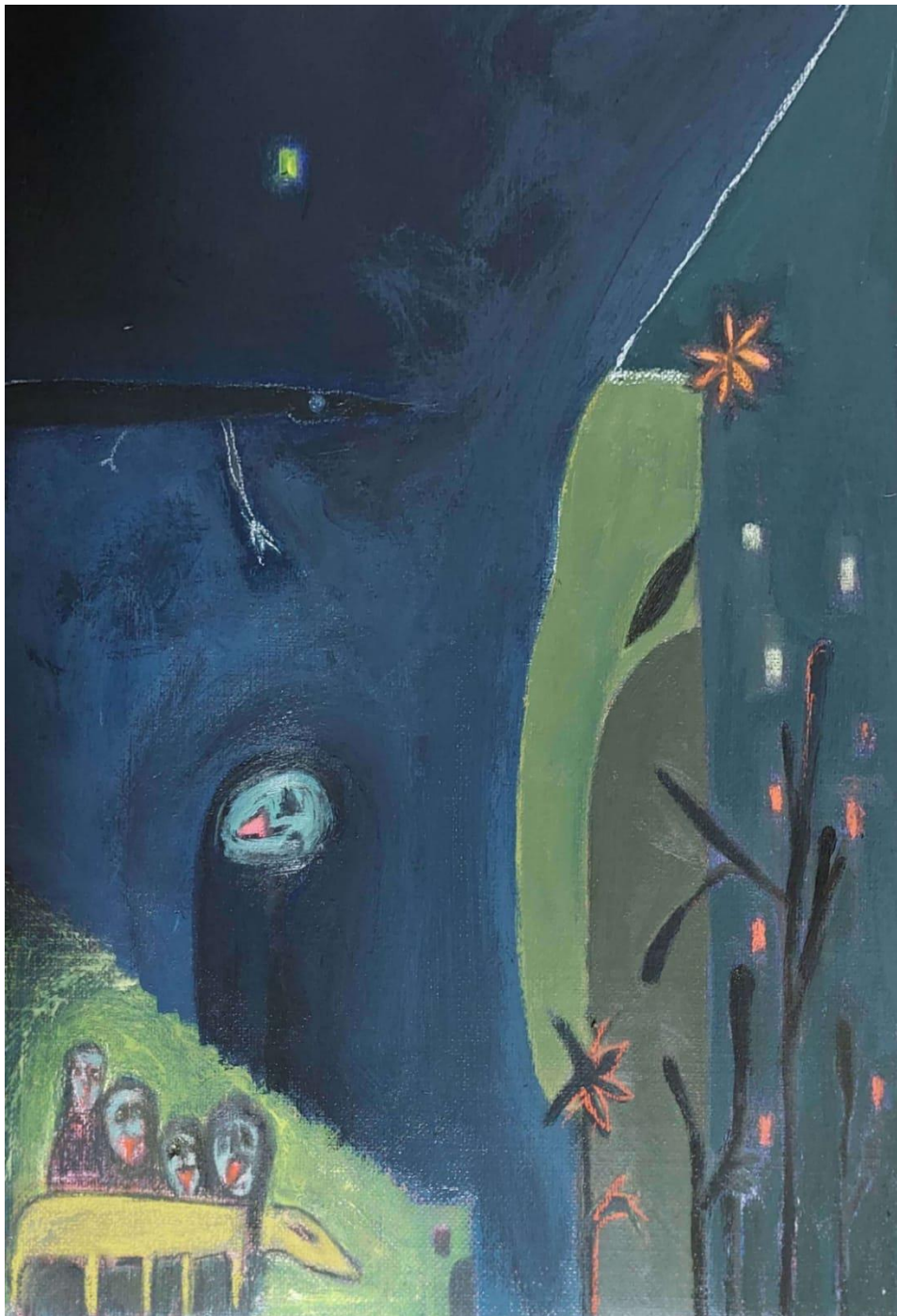
Mix عَبِيْط \ ABEET
media on canvas,
55 x 43 Cm, 2022



عبيط \ ABEET - Mix media on canvas, 115 x 70 Cm, 2021



Mix **عبيط** \ ABEET
media on canvas,
85 x 70 Cm, 2022



Mix عبيط \ ABEET
media on canvas,
55 x 43 Cm, 2022



Mix media on غيبط \ ABEET
canvas, 70 x 40 Cm, 2022



عبيط \ ABEET
Mix media on canvas,
90 x 70 Cm, 2022



عبيط \ ABEET
Mix media on canvas,
90 x 70 Cm, 2021



عبيط \ ABEET
Mix media on canvas,
100 x 85 Cm, 2021



عبيط \ ABEET
Mix media on canvas,
70 x 50 Cm, 2021



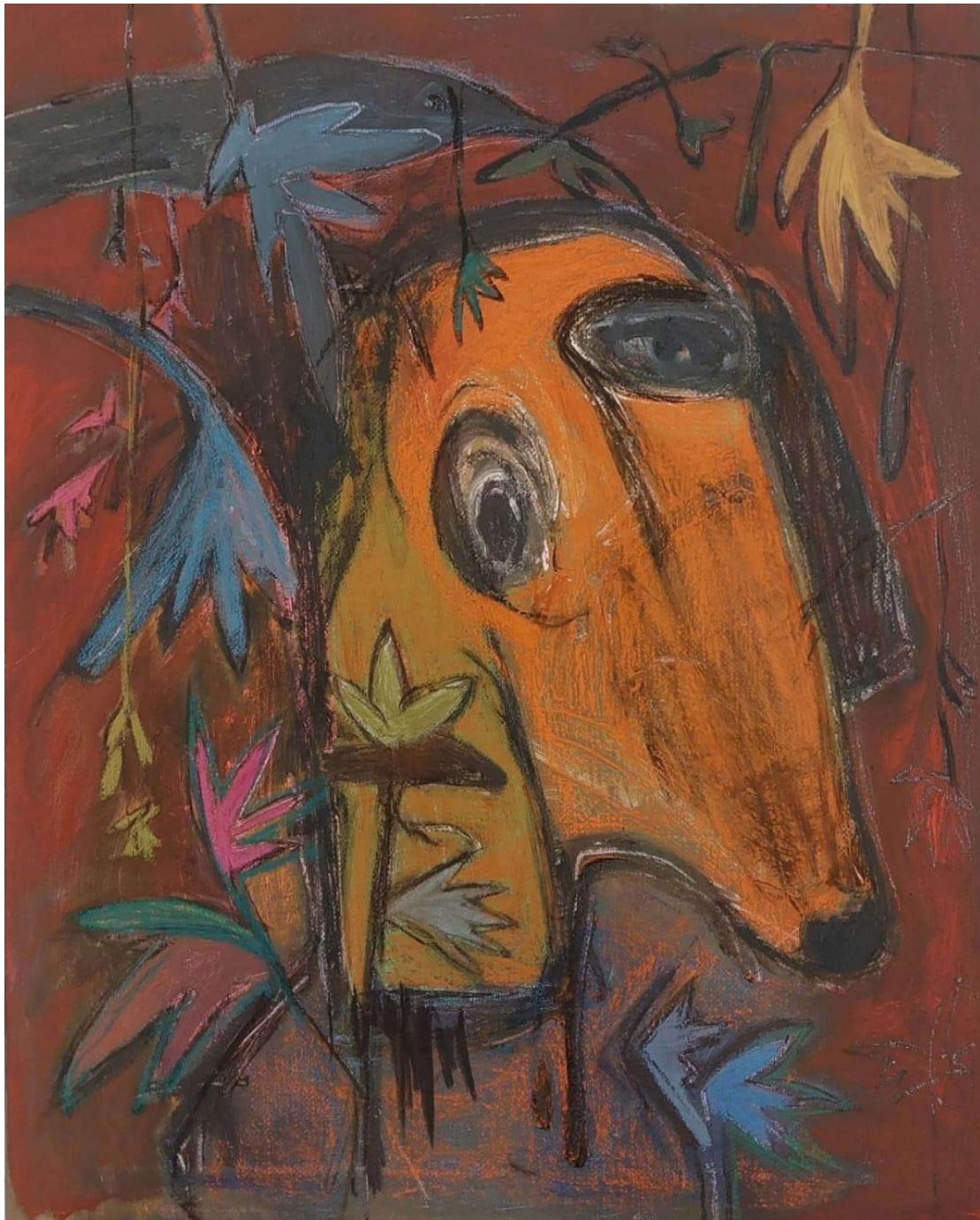
عبيط \ ABEET
Mix media on canvas,
70 x 50 Cm, 2021



Mix **عبيط** \ ABEET
media on canvas,
85 x 70 Cm, 2022



Mix عبيط \ ABEET
media on canvas,
55 x 43 Cm, 2022



Mix غبيط \ ABEET
media on canvas,
65 x 55 Cm, 2022



Mix media on canvas, 83 x 75 Cm, 2022 عَيْب \ ABEET



عبيط \ ABEET - Mix media on canvas, 141 x 74 Cm, 2021

ANBAR A Solo art exhibition 21 June – 4 August 2021



ANBAR

A Solo art exhibition by
Adham Al-Dimashki

On June 21, 2020,
Godot comes to my
home, wagging his tail
and sleeps on my
shoulder. when I see a
black window, he raises
his feet and urinates in the
streets of * **Beirut** *.

On August 4 at 6.08 pm,
This exhibit was born
while I was
accompanying my dog-
Godot- on a trip near the
Roum Hospital.



Mix media on canvas,
200 - 150cm, 2021



Mix media on canvas,
120 x 100 Cm, 2021
Collected by: RIBAL BOU
MOUJAHID



Mix media on canvas,
150 x 120 Cm, 2021
Collected by: NAJI JURDAC



Mix media on canvas,
100 x 80 Cm, 2021
Collected by: ANWAR AZZI



Mix media on canvas,

80 x 60 Cm, 2020

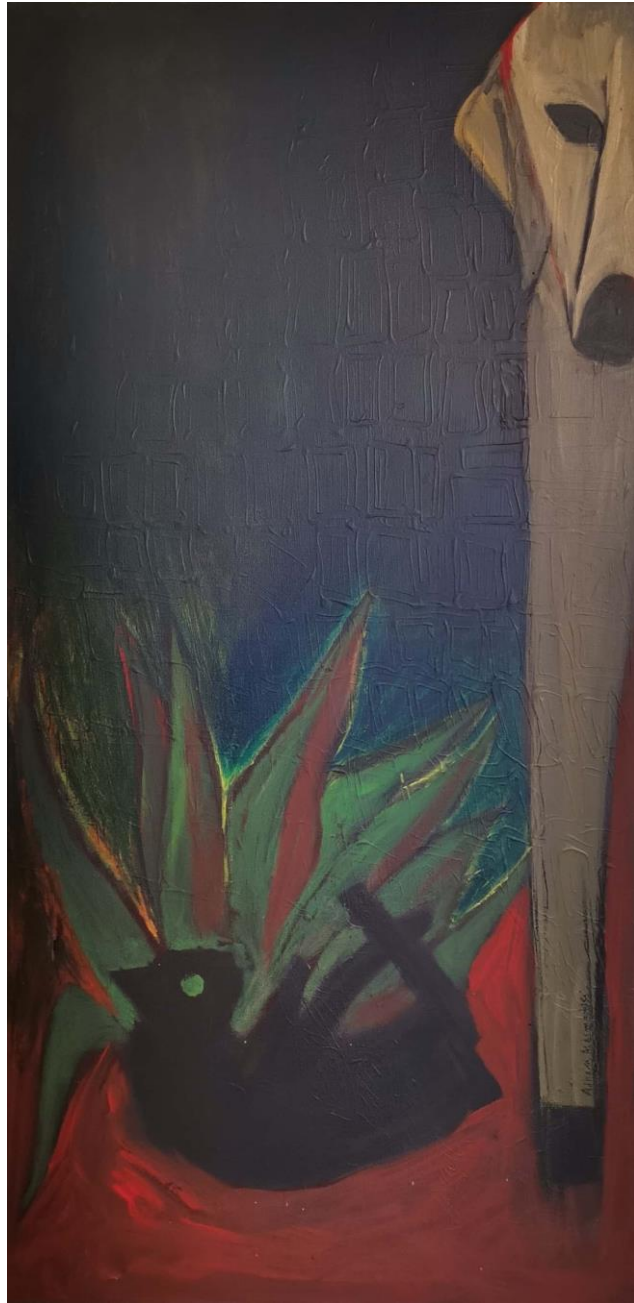
Collected by: WORLD ART COLLECTOR



Mix media on canvas,
100 x 75 Cm, 2021
Collected by:WORLD ART
COLLECTOR



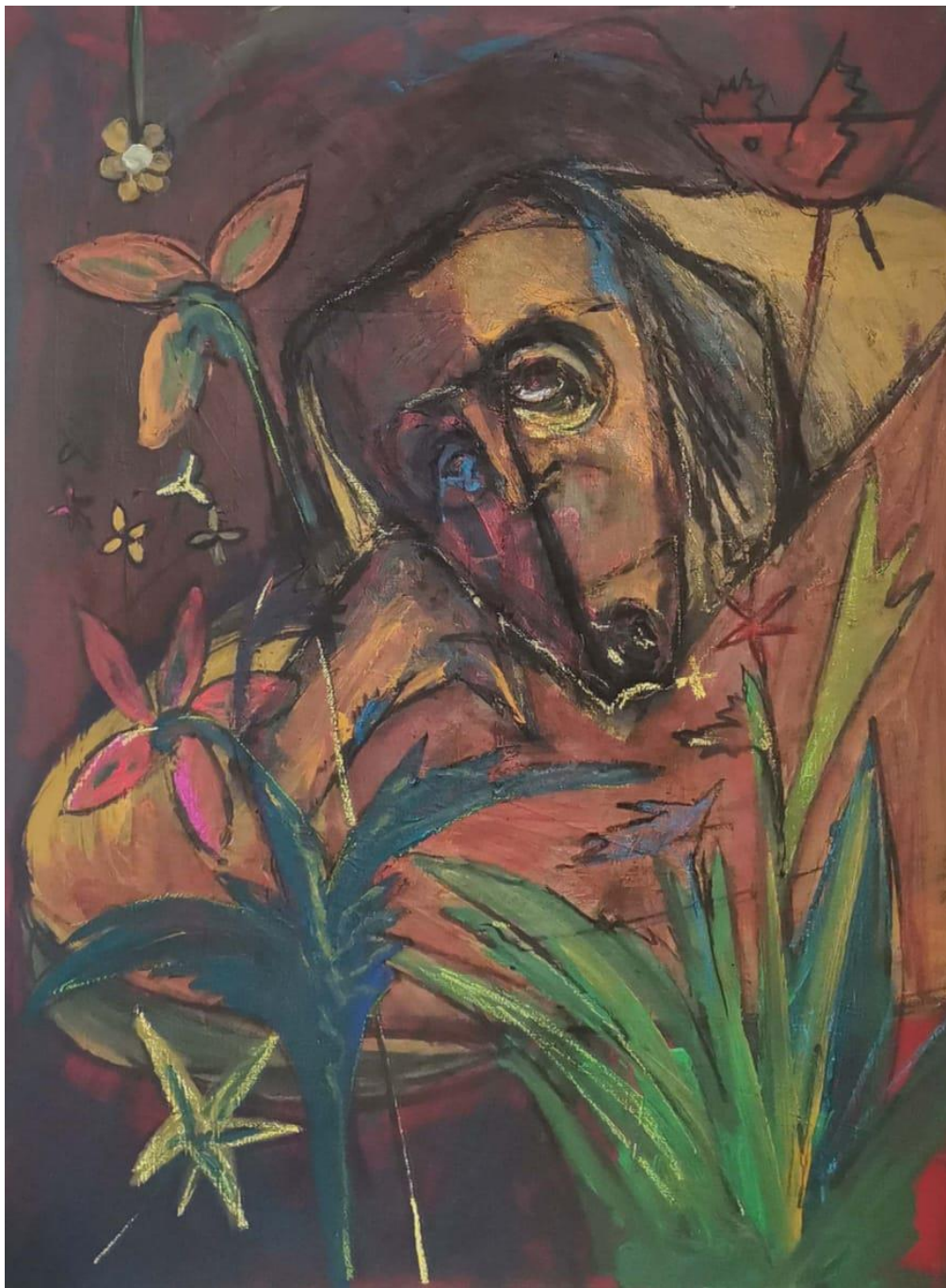
Mix media on canvas,
120 x 60 Cm, 2021



Mix media on canvas,
120 x 60 Cm, 2021



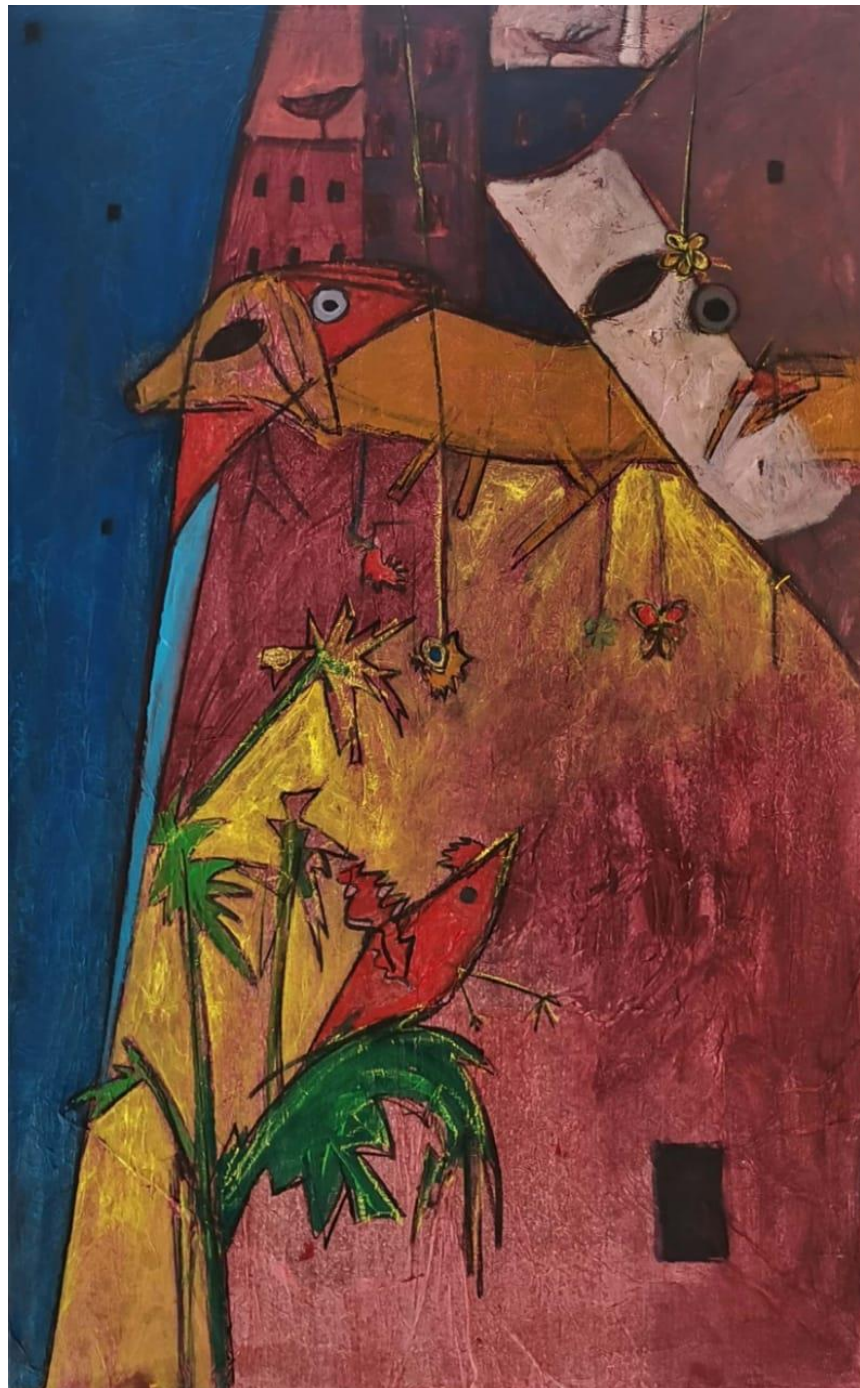
Mix media on canvas,
60 x 50 Cm, 2021



Mix media on canvas,
80 x 60 Cm, 2021
Collected by: NAJI JURDAC



Mix media on canvas,
80 x 60 Cm, 2021
Collected by: NAGHAM
ABBOUD



Mix media on canvas,
120 x 75 Cm, 2021
Collected by: NAJI JURDAC



Mix media on canvas,
150 x 120 Cm, 2021



Mix media on canvas,
80 x 60 Cm, 2021



Mix media on canvas,
100 x 70 Cm, 2021



Mix media on canvas,
85 x 65 Cm, 2021



Mix media on canvas, 17 x 10 Cm, 2021
Collected by: BECHARA EL HAJJ



Mix media on canvas,
17 x 10 Cm, 2021
Collected by: ANATHOLIE KLESHKO



Mix media on canvas,
17 x 10 Cm, 2021
Collected by: VLADIMIR KLESHKO



Anbar | عَنْبَر

4 – 9 - 2020

**During the crime,
Beirut was burning and the houses
were crushed. When I collected all
these flowers that flew off the
balconies, near my house in Al
Jeitaoui.**

*** Amber (incense) :a solid substance,
with no taste and no odor, unless it is
crushed or burned. It is the dung of a
marine bear**







Mix media on canvas,
100 x 70 Cm, 2021



"BETWEEN LIFE AND DEATH"

2014 – 2020

All these paintings have been collected by WORLD Art Collector



BETWEEN LIFE AND DEATH - Mix media on canvas, 120 x 180 Cm, 2018



BETWEEN LIFE AND DEATH - Mix media on canvas, 120 x 150 Cm, 2018



BETWEEN LIFE AND DEATH - Mix media on canvas, 80 x 60 Cm, 2015



BETWEEN LIFE AND DEATH - Mix media on canvas, 100 x 75 Cm, 2015



BETWEEN LIFE AND DEATH - Mix media on canvas, 80 x 60 Cm, 2015



BETWEEN LIFE AND DEATH - Mix media on canvas, 120 x 60 Cm, 2015



BETWEEN LIFE AND DEATH - Mix media on canvas, 120 x 60 Cm, 2015



BETWEEN LIFE AND DEATH - Mix media on canvas, 100 x 150 Cm, 2014



BETWEEN LIFE AND DEATH - Mix media on canvas, 120 x 100 Cm, 2014



BETWEEN LIFE AND DEATH - Mix media on canvas, 120 x 60 Cm, 2014



MY MOTHER

Acrylic on canvas,
45 x 35 Cm, 2014



SELF-PORTRAIT

Acrylic on canvas,
80 x 60 Cm, 2014

CONCEPUAL ART 2018 -2020



Frame 2019 -2020

A year ago, I found an old frame with a stranger's photo in it. I hung it in my home and answered all who asked me about him that the man was neither my father nor anyone related to me. Since then, I have started looking for frames inhabited by strangers who could have never met. The only resemblance among them is their presence in frames on my walls. I have always been concerned after each visit to my mother's. I strolled in the neighborhood and entered neighbors' and strangers' homes. I saw frames of the living and the dead, all hung on walls, put in corners or shrines with lit candles. Frames are a prelude to embrace death, the death of moments we had lived or people we have encountered. Frames are collective cemeteries, structured alike, inhabited by strangers who have chosen to move from the tomb of being hung on the wall to another one.







100 kg of flesh

Marwan Moujaes & Adham Dimashki, 2016, series of 10 photographs Work realized in collaboration with the Lebanese poet Adham Al Dimashki The poet plays on the roofs of the city scenes of a lost sexuality

<http://www.adhamaldimashki.com/articles/performances/150>

CONCEPTUAL VIDEO ART



HESHLEE BERBARA, 2016

It's a short video of 3 minutes and 8 seconds where my mother is writing a common short story on her face while I am narrating it to her.

To watch the video, [press here](#).



Activate Windows



Activate Windows



INSTALLATION



Bed 30 - 6 - 2017

To watch video, [press here](#).



-1-

Whiteness dominates the showroom. The floor, the bed, the blankets, and the open walls in the hall itself, as a means of separation and screening, create two spaces or two rooms in one space, and symbolize the walls of the closed room in which the rape was taking place.

The corners have traces of the crack that occurred as a result of the openings in the walls, with the aim of introducing the viewer to the room's intimacy.



-2-

The bed placed inside the room is white, similar to a newlywed's bed or a baby's cot, or a dead man's bed. A bed without a mattress, covered with many blankets to indicate the recurrence of the rape event, surmounted by a white cover on which I wrote a color gradient of white and mixed with the color of the skin, words and phrases in a dilapidated style that does not depend on the direct narrative structure, but rather scattered pictures projected in different stages of time as I perceive it . In the middle of the bed, the place of the pelvic, I made a deep pit, to swallow the words written on the sheet in a circular motion, condensing in the depth, and disappearing at the edges ...





-3-

While walking around the first room, the camera that I hung above the ceiling films the onlooker. The camera is not visible, in order to make the viewer move spontaneously and tactfully without feeling that he is being watched, leaving him the freedom to express and drop any reaction or question while circling around the bed.



-4-

The viewer finishes his tour in the first room and moves to the second room, by means of a white corridor leading him To the opposite side of the walls, or what we called earlier the second room.



-5-

It's the bedding, and I put it on the floor in the second room, an old mattress with a meat-like color and texture. On this mattress, the video filmed in the previous room is shown with a time difference of approximately ten minutes between the moment of filming and the moment of presentation, and the viewer finds himself present in two consecutive times, the time of his entry into the hall, his attendance time and his upward interaction with the work in the second room.



-6-

Headphones: I put two headphones, and sewed them in the middle of the mattress, at the position of the pelvic, so that the viewer cannot lift them to his ears, so he is forced to descend, put the headphones on his ears, and lay on the bed, contorting the body, attached to the mattress I, listening to the text of the rape that I am reading in a narrative and recurrent style. Around him, spectators stand by watching, projecting their perceptions, so that this viewer lying on the mattress becomes, for them, like any mysterious detail in this work.







