

**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.



O'sfour BEIRUT عصفور بيروت  
Mix media on canvas, 300 x 200 Cm, 2023





<https://www.youtube.com/watch?v=qg7hLAzSkcM&t=1s>





# O'sfour BEIRUT عصفور بيروت

**\* A letter to every Lebanese expatriate to participate in an art project I am preparing to present in Beirut under the title "O'sfour Beirut/ The Bird of Beirut"\***

**In detail:**

**A year ago, I presented an art exhibition entitled "O'sfour" at the Bodrum Contemporary Art Expo, Turkey a year ago ٢٠٢٢, And I am currently preparing to complete this art project under the title "O'sfour Beirut 2023/2024",**

**If you would like to be part of this art project as a Lebanese expatriate, please draw a bird on a piece of paper (drawing is free! And technical conditions are not required) and then send the photo to us, high quality (high resolution picture) via WhatsApp or the email mentioned below.**

**⚠ Please keep the original copy of the painting!**

**Please agree that your O'sfour will be part of an art project to be presented in Lebanon entitled "O'sfour Beirut".**

**If you want your name not to be mentioned in the project, you can request it or use a fictitious name.**

**E-mail address: [osfour.artproject@gmail.com](mailto:osfour.artproject@gmail.com)**

**\*رسالة إلى كل مُغترب لبناني للمشاركة في مشروع فني أستعدُّ لتقديمه في بيروت تحت عنوان "عصفور بيروت"\***  
**في التفاصيل:**

**منذ سنة قدمت معرضًا فنيًا بعنوان "عصفور" ضمن إكسبو بودروم للفنون المعاصرة، تركيا سنة ٢٠٢٢، وأستعدُّ حاليًا لاستكمال هذا المشروع الفني تحت عنوان "عصفور بيروت 2023/2024"،**  
**فإذا كنتم ترغبون في أن تكونوا جزءًا من هذا المشروع الفني كمغتربين لبنانيين، نرجو منكم أن ترسموا عصفورًا على ورقة (الرسم حرًا والشروط الفنية غير مطلوبة) ومن ثم إرسال الصورة لنا، عالية الجودة (high resolution picture) عبر الواتساب أو البريد الإلكتروني المذكور أدناه.**

**⚠ الرجاء الاحتفاظ بالنسخة الأصلية للوحة!**  
**نرجو أن توافقوا على أن يكون عصفورك جزءًا من مشروع فني سيقدّم في لبنان بعنوان "عصفور بيروت".**  
**إذا أردتم ألا يذكر اسمكم في المشروع، بإمكانكم طلب ذلك أو الاستعانة باسم وهمي.**

**البريد الإلكتروني: [osfour.artproject@gmail.com](mailto:osfour.artproject@gmail.com)**

An abstract painting featuring a central face with a red forehead and a blue eye. The background is a mix of blue, green, and yellow, with black lines and Arabic calligraphy. The text is overlaid on the painting.

BODRUM CONTEMPORARY ART FAIR

# A'sfour عصفور

Adham Aldimashki

From 23 till 28 August 2022 at Herodot K lt r MERkezi Konacik



A painting is like a map of a country which when it loses its identity, it turns into a fragile map, and everyone can snatch a piece of it.

This Sunday, I will pack my paintings in a suitcase and sell them as fabrics in Turkey.

"**A'sfour**" is a group of birds that met on my canvas and became a painting. I shall exhibit my painting in an Expo in Bodrum which will be visited by people from all over the world.

I will hang my painting on the wall, place scissors in front of it and allow all who walk into this Expo to buy a bird and take it to their countries. Each bird shall fly to a different country and my huge fabric will be gradually fragmented.







Adham Aldimashki - Osfour / عصفور - Mix media on canvas 250 × 150cm , 2022





Adham Aldimashki - Osfour / عصفور - Mix media on canvas 250 × 150cm , 2022



A'sfour - عصفور  
Mix media on canvas, 200 x 150 Cm, 2022



An abstract painting with a textured, expressive style. It features a central figure with a large, white, circular eye and a yellow, triangular mouth. To the right is a profile of a face with a pinkish-red hue and a dark eye. The background is a mix of green, blue, and brown tones, with various brushstrokes and shapes, including a small bird-like figure at the top left and some star-like motifs at the bottom.

exode

**ABEET** عَبِيْط

A Solo Exhibition  
by

**ADHAM ALDIMASHKI**

From 12 till 14 | 19 till 21 | 26 till 28 April, 2022  
Opening reception on April 12 at 6 PM

Gallery will be open from 11:00 AM to 6:00 PM

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Exode Ashrafieh, Accaoui, Ministry of Foreign Affairs slope  
Info@equipeexode.com | www.equipeexode.com  
Exode 01.336464





## ABEET \ عَبِيط 2021 - 2022

يضمُّ المعرض حوالي ثلاثين لوحة، بتقنيات مُختلفة، زاحمة بحرارة الألوان، تظهرُ فيها الشخصيات -وبطلها غودو- ، في هيئة انفصامٍ عن الواقع المَعِيش، وفي حضورٍ ساخرٍ من الصدماتِ والموت. فالعَبِيطُ يَصْبُغُ ظاهرَ الأشياءِ والألوان، لكنَّهُ يَكشِفُ في العمق عن حالة اللامبالاة التي تُصيبُ الإنسان في صراعه مع الصَّدَمَاتِ .

يُطلُّ علينا "عبيط" قبل يومٍ من ذكرى الحرب الأهلية اللبنانية، ليزكّرنا بموتٍ آخرٍ سعيد، وبعدد الخيبات والهزائم، الحروب والانفجارات، الانتصارات الوهمية، والانتظارات الفارغة أمام عبثية الحياة والموت في هذه المدينة. ثم يهمسُ في أذن بيروت :

«قَدْ تحدثُ انفجاراتٌ أخرى، لكنِّي هذه المرّة، لن أركضَ، لن أهرب، لن أخاف... سأهزُّ ذيلي فرحًا، وأمدُّ لساني ضاحكًا للموت...سُعداءُ نحنُ في قبورنا»

The exhibition includes about thirty paintings, with different techniques, full of warm colors, in which the characters - and their hero Godot - appear as schizophrenic from the current reality, and in a satirical presence of shocks and death. Idiocracy dyes the surface of things and colors, but it reveals in depth the state of indifference that afflicts man in his struggle with trauma. "Abit" is launched a day before the anniversary of the Lebanese civil war, to remind us of yet another happy death, the number of disappointments and defeats, wars and explosions, illusory victories, and empty expectations facing the absurdity of life and death in this city. Then he whispers in Beirut's ear: There could be other explosions, but this time I won't run, I won't try to get away, I won't be afraid. I'll wag my tail happily and stick out my tongue, laughing at death... Happy are we in our tomb.





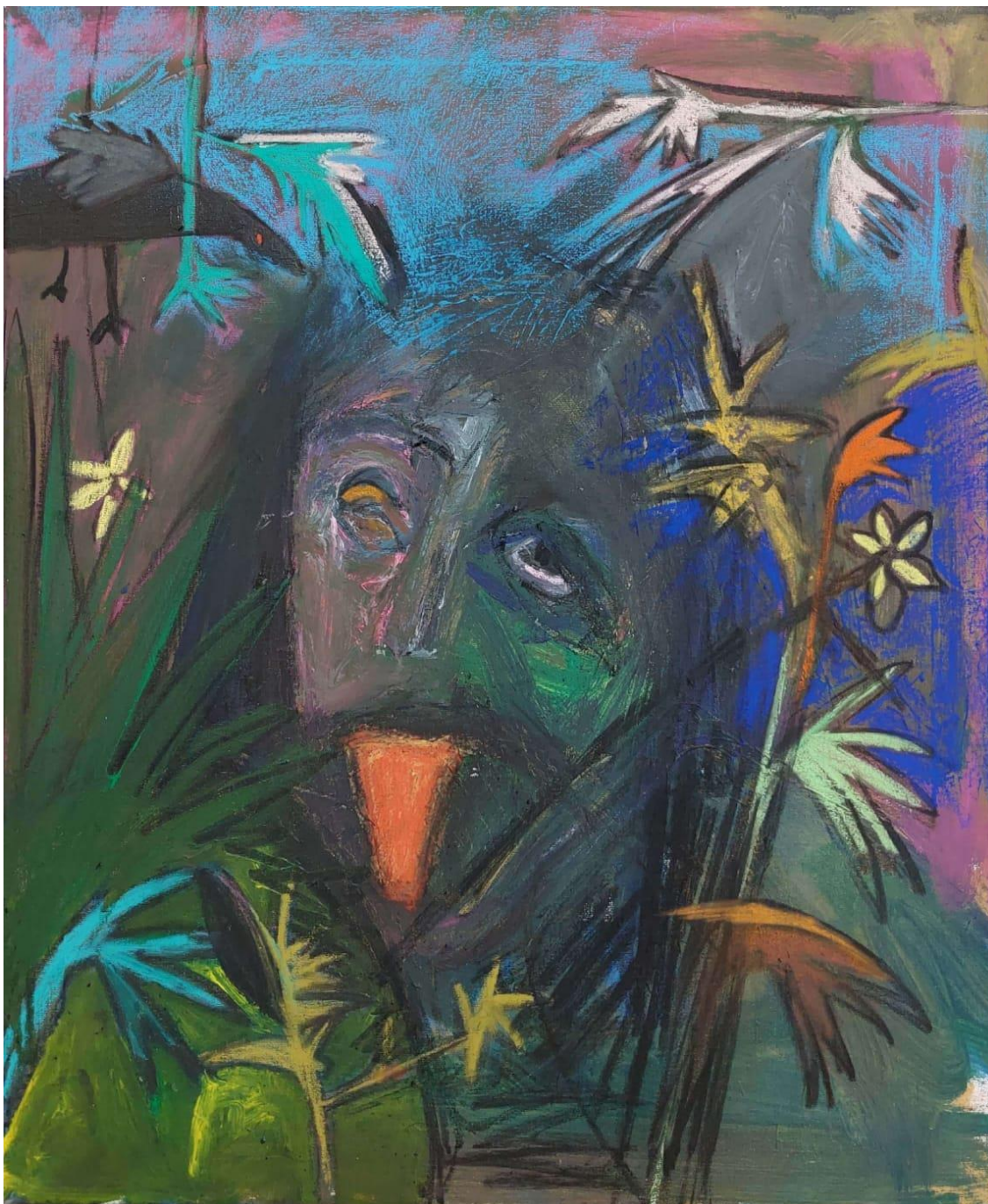
غيث \ ABEET - Mix media on canvas, 140 x 90 Cm, 2021





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





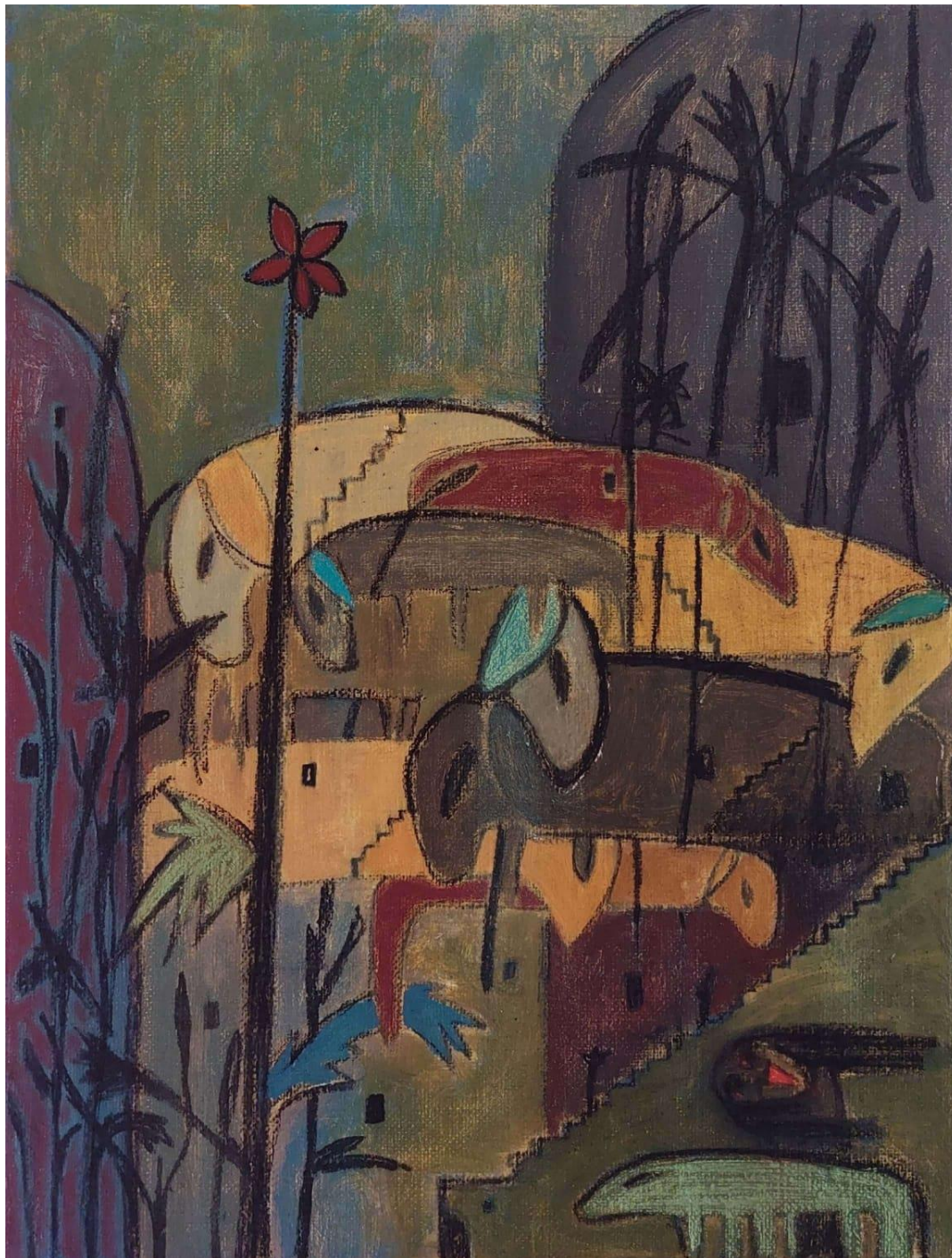
Mix غبيط \ ABEET  
media on canvas, 90  
x 70 Cm, 2022





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





Mix عَبِيْط \ ABEET  
media on canvas,  
55 x 43 Cm, 2022  
Collected by: DR  
HAMZA \IRAQ





Mix غبيط \ ABEET  
media on canvas,  
55 x 43 Cm, 2022  
Collected by: DR  
KHOULOU  
ALDIMASHKI





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



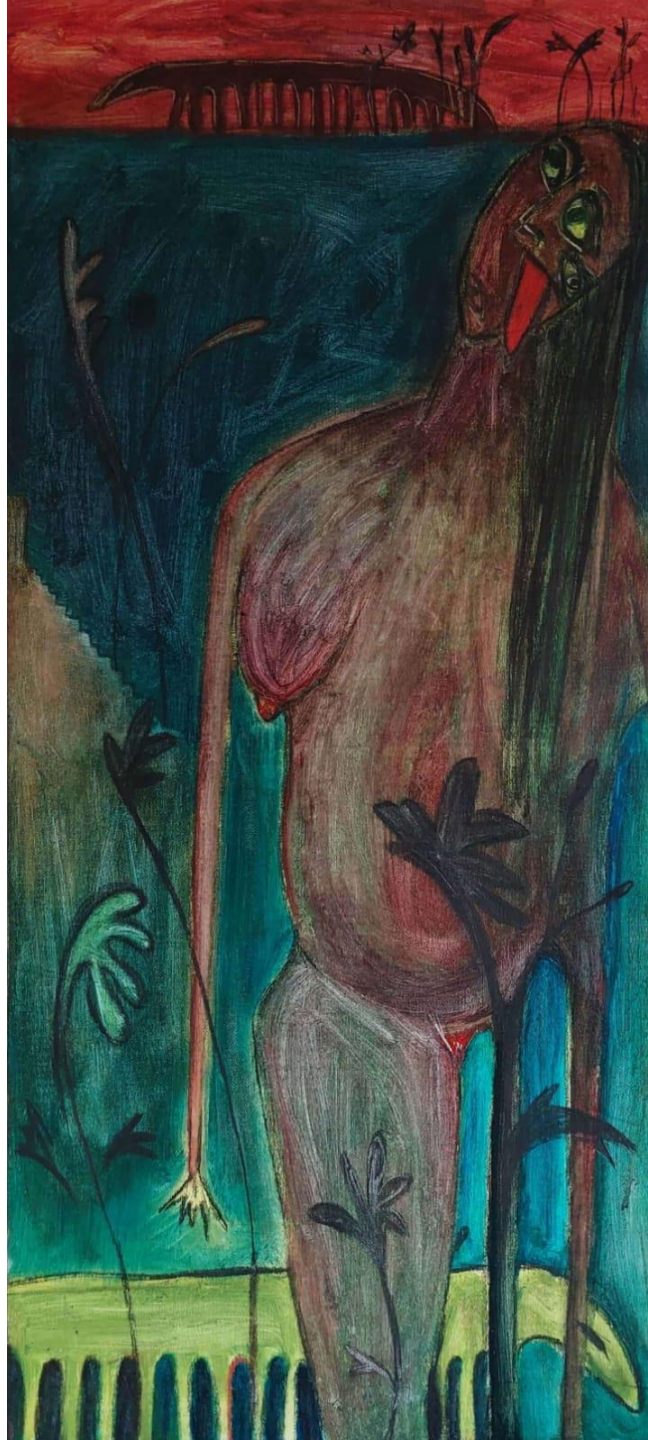


Mix \ عبيط ABEET  
media on canvas,  
100 x 70 Cm, 2022



Mix media on canvas,  
150 x 120 Cm, 2021





غيب \ ABEET

Mix media on canvas, 130 x 60 Cm, 2022





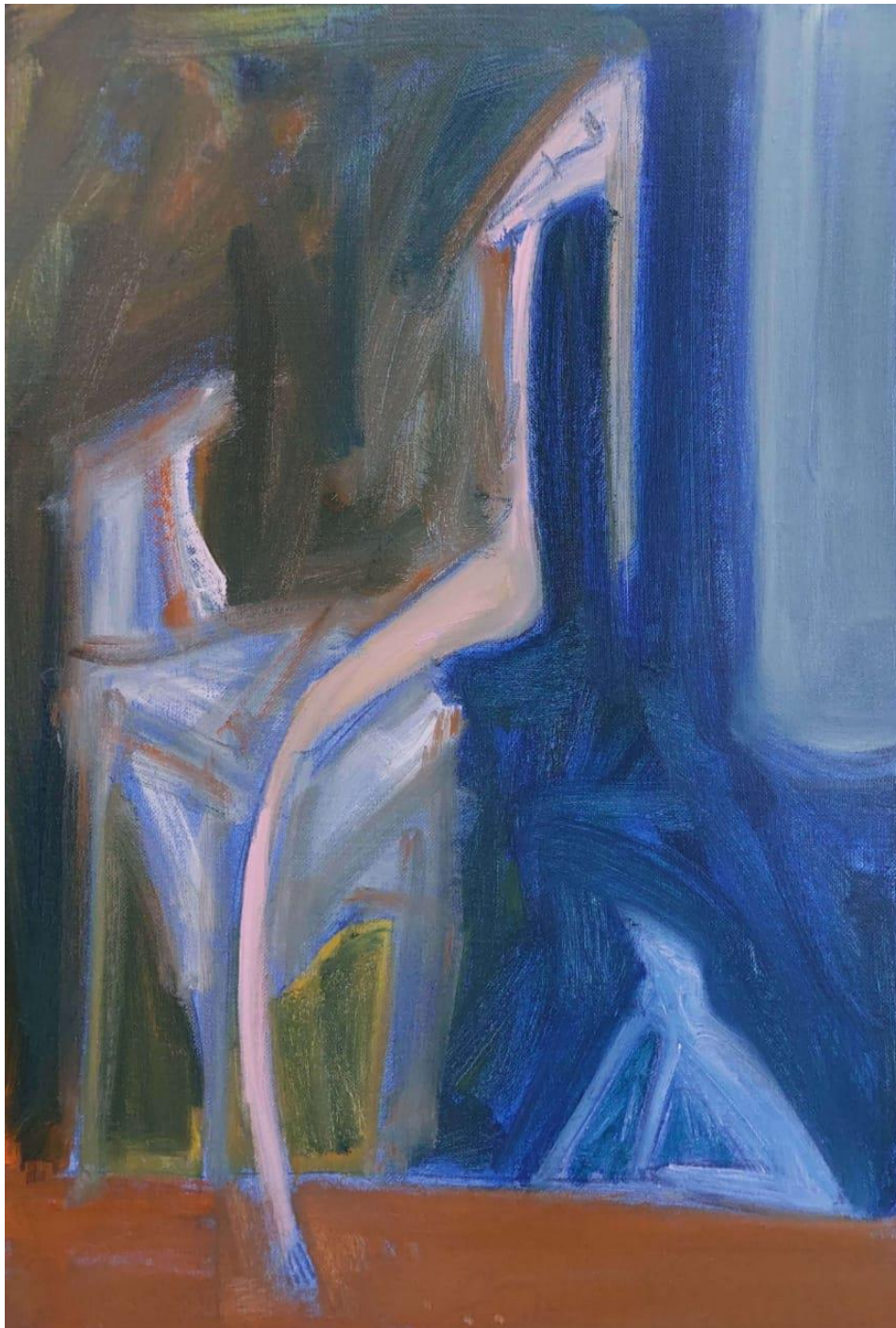
عَيْط \ ABEET - Mix media on canvas, 115 x 70 Cm, 2022





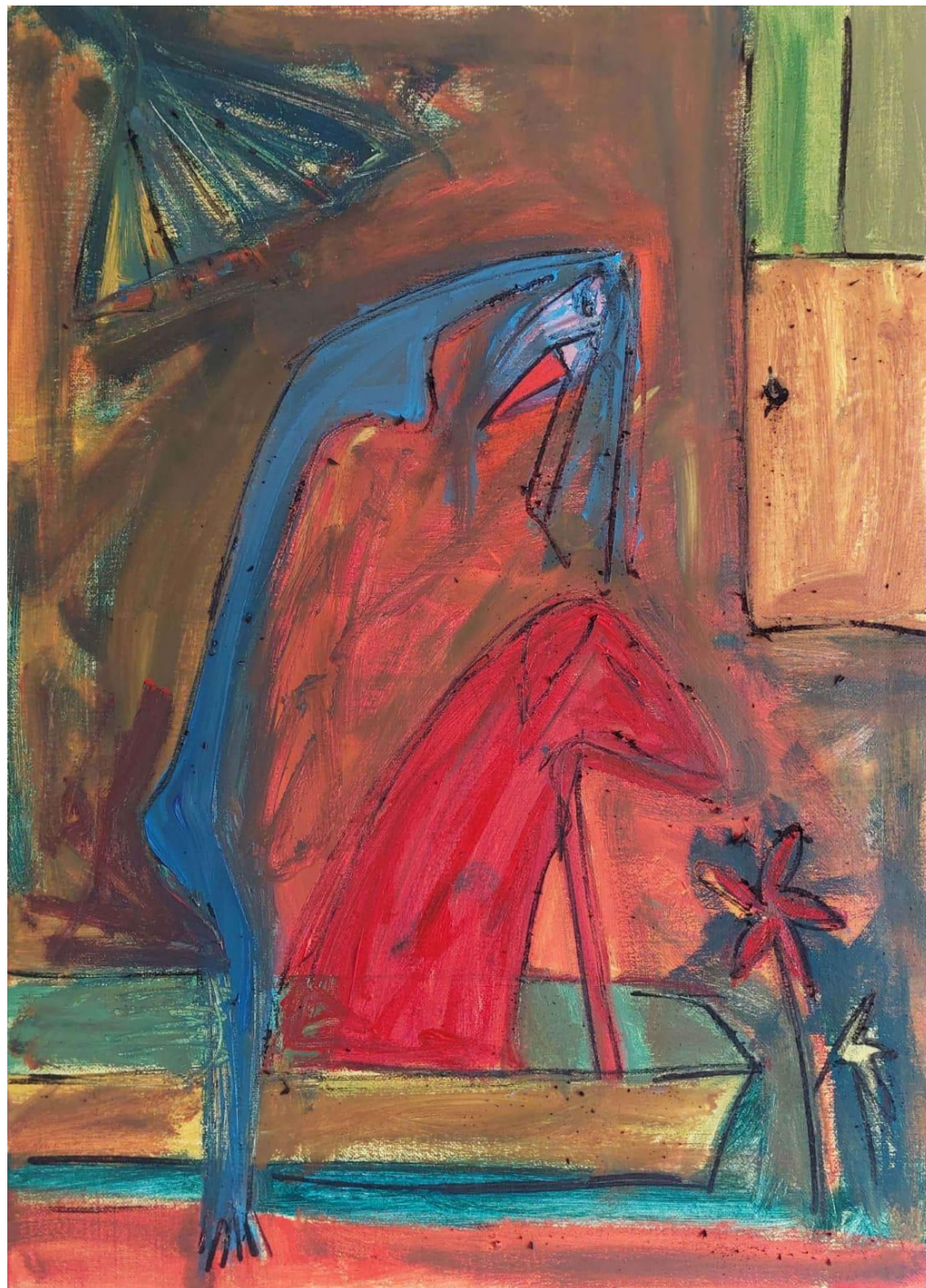
Mix عبيط \ ABEET  
media on canvas,  
75 x 75 Cm, 2022



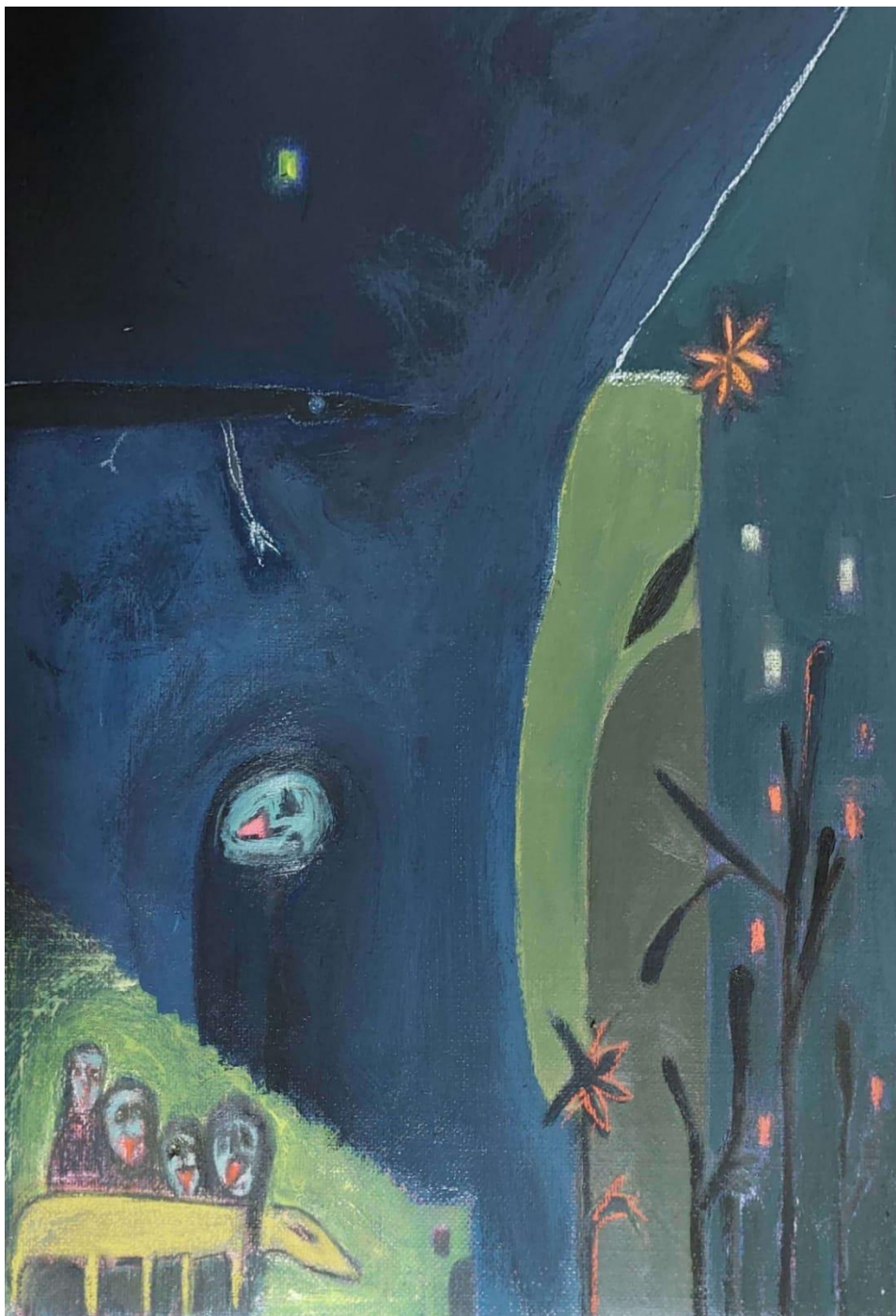


Mix غبيط \ ABEET  
media on canvas,  
90 x 60 Cm, 2022





Mix غبيط \ ABEET  
media on canvas,  
90 x 60 Cm, 2022



Mix media عَبِيْط \ ABEET  
on canvas, 55 x 43 Cm,  
2022  
Collected by: JEAN JALAKH





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



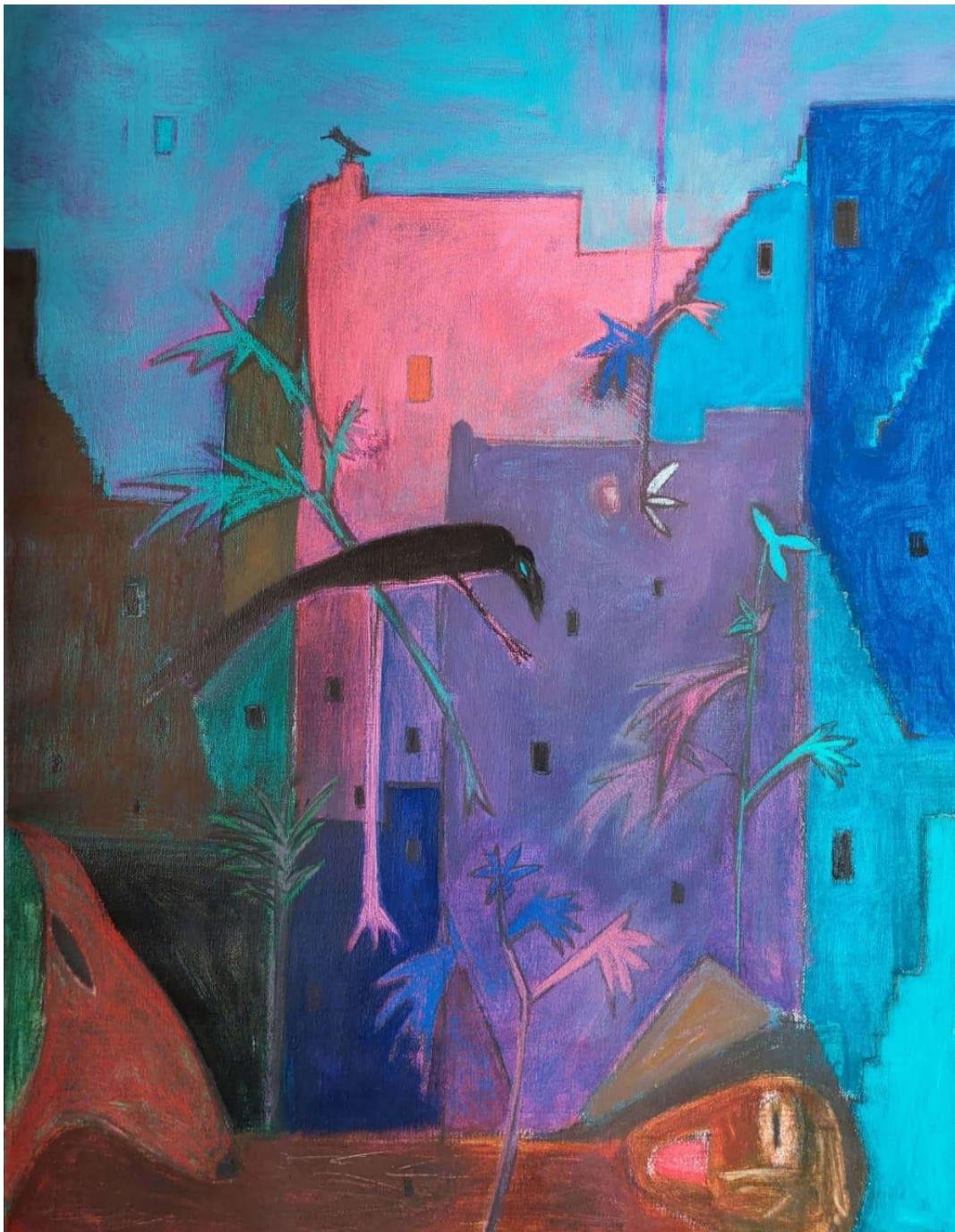


Mix غبيط \ ABEET  
media on canvas,  
85 x 70 Cm, 2022



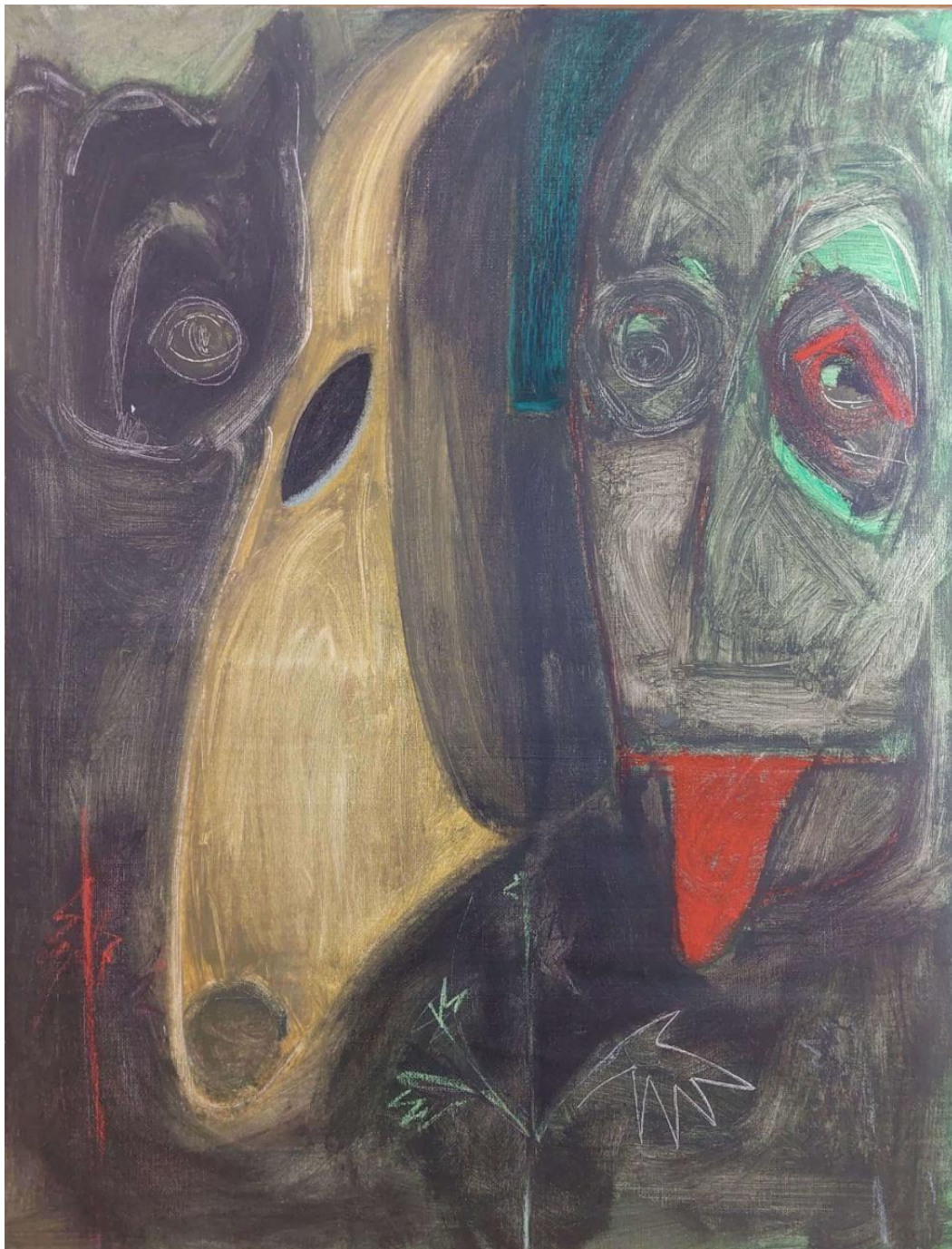


Mix media on غيط \ ABEET  
canvas, 70 x 40 Cm, 2022



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





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





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





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



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





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



Mix media on عبيط \ ABEET  
canvas, 55 x 43 Cm, 2022  
Collected by:  
**DOMAINE DE CHOUCHE**





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

Collected by: **DOMAINE DE CHOUCHENE**

**June 21 - August 4**

Monday -Wednesday 6.08pm till 9pm



# ANBAR

**A Solo art exhibition  
by Adham Al-Dimashki**

The exhibition is held at the artist's home. It includes interviews about ART and its role in HEALING post-traumatic stress disorder. Dedicated to Beirut and Godot-the dog.

Location: Ashrafieh, Geitawi, facing the Lebanese French Bank, Camp Al-Abyad, Mina 4, 1st floor.





# 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: Dr RIBAL BOU  
MOUJAHID, Switzerland



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



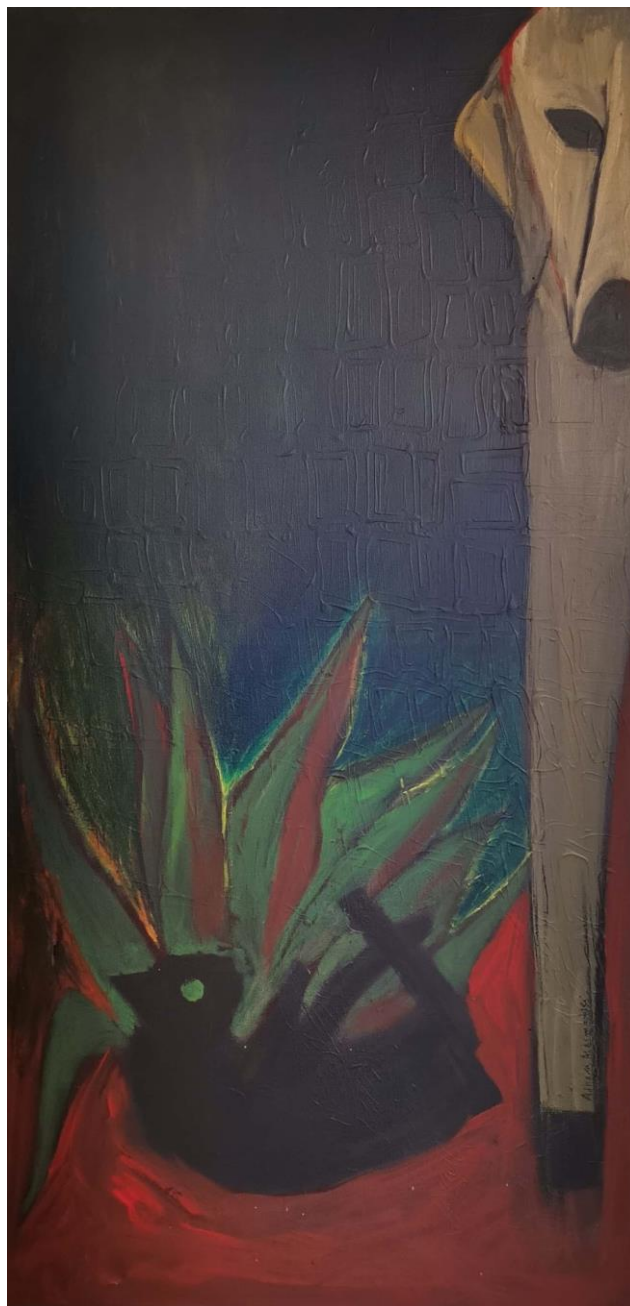


Mix media on canvas,  
100 x 75 Cm, 2021  
Collected by: WORLD ART  
COLLECTOR



Mix media on canvas,  
120 x 60 Cm, 2021



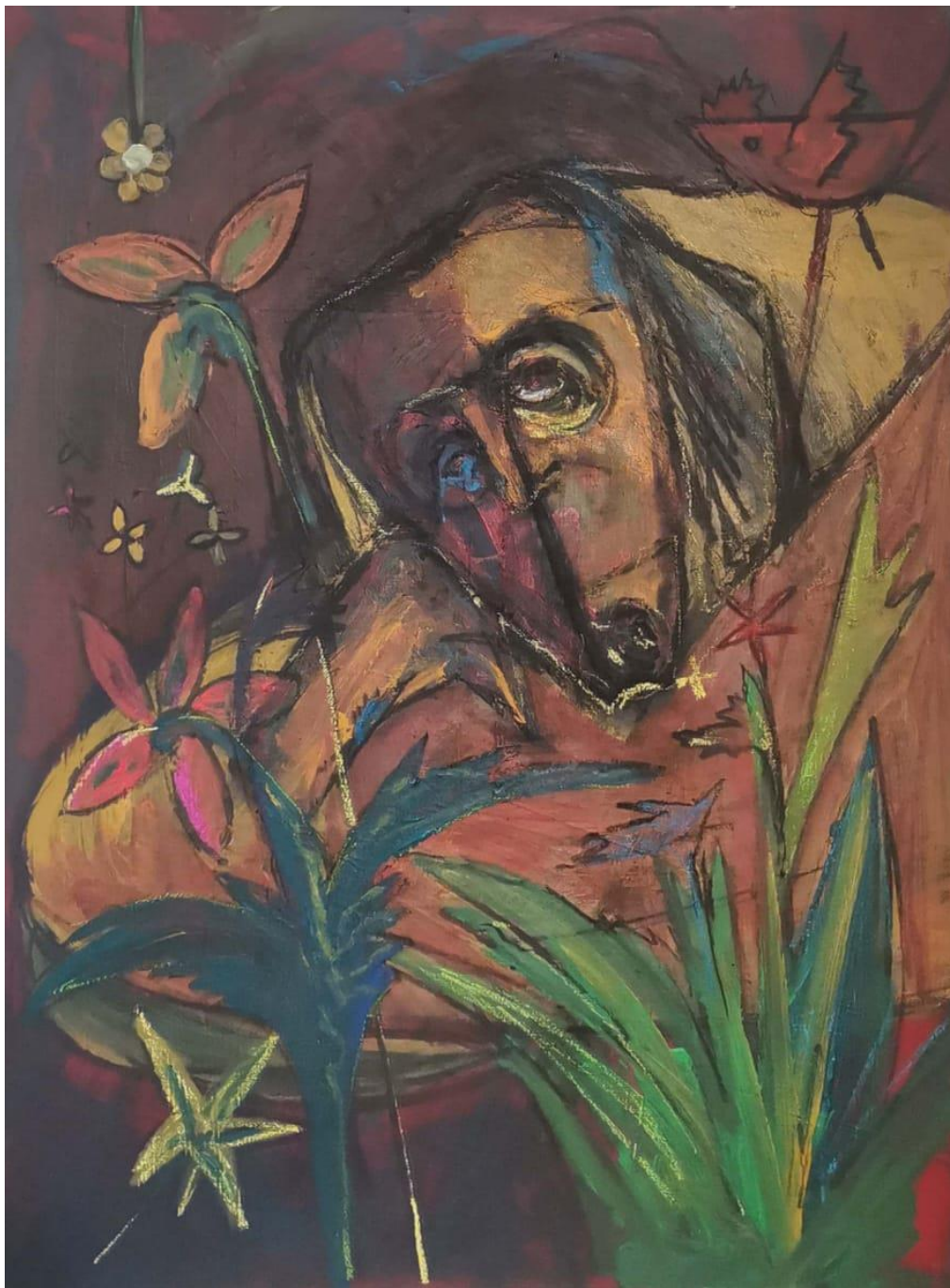


Mix media on canvas,  
120 x 60 Cm, 2021



Mix media on canvas,  
60 x 50 Cm, 2021  
Collected by: JOY HOMSI





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,  
80 x 60 Cm, 2021  
Collected by: MOHAMMAD NAJI





Mix media on canvas,  
100 x 70 Cm, 2021  
Collected by: Dr Razmik A. Beujekian



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**

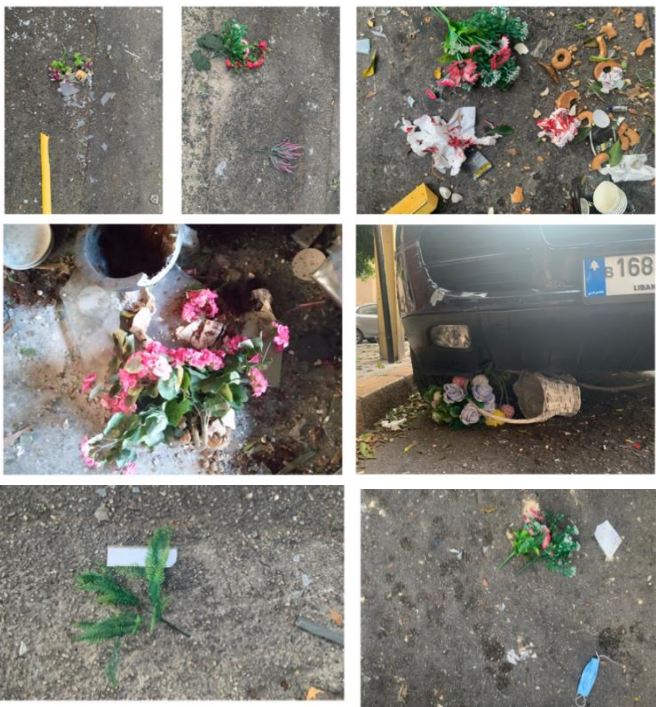
**4 – 9 - 2020**

**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



Mix media on canvas,  
75 x 70 Cm, 2009

Collected by: **DOMAINE  
DE CHOUCHE**





## “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.**

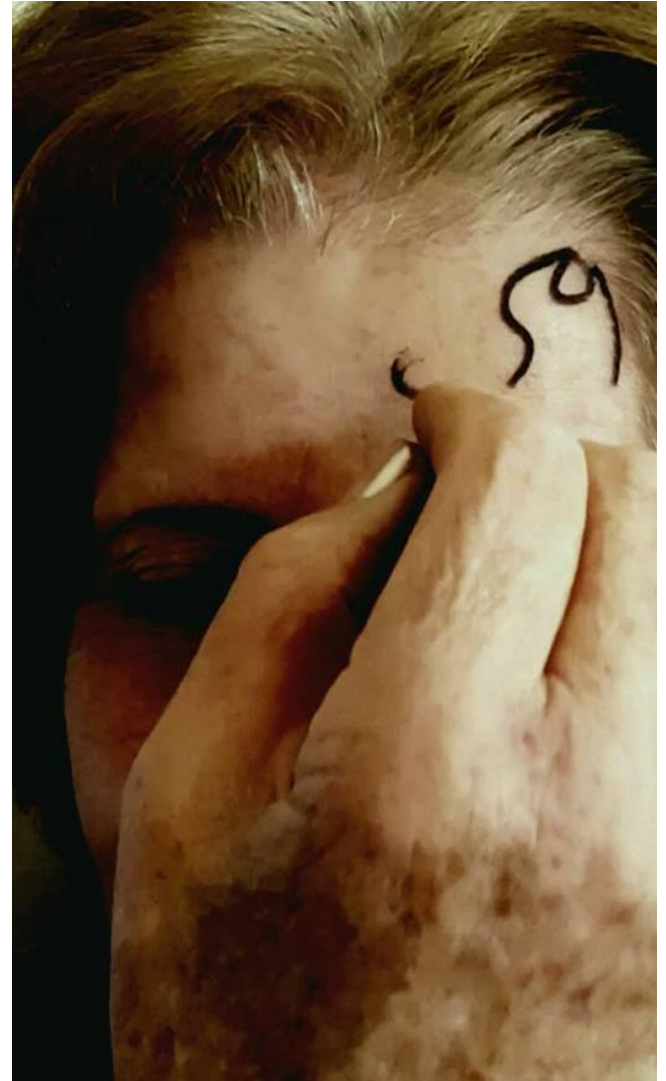
**To watch the video, [press here](#).**











## 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.











