

# BIOGRAPHY

Lydia Moawad (b.1965) is considered as one of the most contemporary Lebanese renowned artist

painters. Her paintings were auctioned and sold in the "Modern Art Show Arabian Wings" 4 September 2014, in Saudi Arabia (Jeddah) among the paintings of Picasso, Vangogh, Fateh El Mudaress and many others.

She has exhibited widely in the Historical Museum of Niagara Falls, Tokyo, Berlin, New York, Austria, Rotterdam, Florence, Paris, Milan, Kuwait, Dubai, Qatar, Amman and Museum of Agadir.

Lydia Moawad has been decorated with several Medals of honour and Certifications for her work in

Lebanon and Abroad.

Lydia Moawad's art is an exploration of color, movement, and emotions. she works with a high vibration of positive energy, the feeling comes from the core and spreads between the conception and

the creation, the colours and shapes find their places spontaneously and the work becomes its own

source of inspiration.

The seed sown by the artist within her work becomes an eternal tree of life under which many poets

find their inspiration.

Lydia Moawad (b.1965) 被认为是黎巴嫩最着名的当代艺术家之一。Lydia Moawad 的作品曾在2014年9月沙特阿拉伯吉达举办的“阿拉伯之翼现代艺术展”上与Picasso, Van Gogh 和Fateh El Mudaress 的作品一同拍卖并且成功售出。

Lydia Moawad 曾在香港, 东京, 纽约, 柏林, 奥地利, 鹿特丹, 佛罗伦萨, 巴黎, 米兰,

科威特, 迪拜, 卡塔尔, 沙特阿拉伯, 安曼, 阿加迪尔等不同的地方均举办过展览。

在Lydia Moawad 的作品中体现了艺术家对于色彩, 流动和情感的探索。在概念和创作之间寻找着正能量和情感的流露。画作中的颜色和抽象的情感相互辉映, 使作品自身成为灵感来源。

其在作品中播下的种子成为永恒的生命之树, 许多诗人都在其中寻找灵感。

Lydia Moawad takes art to the next level. With her complete information and love for all that is creative, she allows her mind and soul to roam around carefree and long for a beautiful universe, one that is absolute through art. Like a true artist, she dissolves into her art and allows it to take her to a parallel universe where everything is absolute and free. She gets inspired by everything around her- people, experiences, monuments, feelings and she allows herself to translate them into art.

Lydia Moawad 将艺术推往更深的层次。带着她对一切富有创造力事物的了解与热爱，她让她的灵魂和思想得以无忧无虑地徜徉并且憧憬美好的宇宙，而她所沉浸的这个宇宙无处不充斥着艺术。正如一个真正的艺术家，她融入进自己创造的艺术并且用艺术代她阐释自由自在的宇宙。她受到围绕在身边所有事物的启发——人们，经历，遗迹和体会，而后她将它们转化为艺术。

## Colors Melt to Decompose

I never wrote an introduction to explain artworks, and if I did that today, I would not be able to make it plain by the words the beautiful difference between what I want to say about the art piece and what it says through looking at it.

The painting often slips away from its reflection context and its intellectual conception. It is not completely subordinate to the lucidity that activates it. As if, it becomes independent in her self-creation, it becomes independent too from its creator.

My introduction is not what I have mentioned before. Today, my introduction is a message of love in the insatiable world of Lydia Moawad that penetrates into the heart of the form, and a paintbrush that gives a meaning to the wound. Is this all there is? Isn't there anything else? I asked and asked again: Where the wave came from? But is there anyone who asks where the wave came from?! From the whisper of her tone, from the noise of her world wet with the dew of pain and joy, from the reflection of her face on the sticks of the paintbrush, from the spread of the sound of her horn and from her search for a mysterious thing (she always loves it mysterious). She entered her temple from the only gate of fire, where the internal light lies in warmth and love and lights with reverence her lantern.

She glorifies, frees, unifies, and lifts all the good things in the human to the supreme and highest, prettiest and deepest, with a definitive talent, knowledge, and expertise. She crosses alone, sees the underlying light deep down, wishing to discover the self that she combines with the free pulse. Her wings were filled with a desire to the sky, like a cloud chasing the summer wind, like a child finding his mother when he leaves her womb and like a flock of migratory birds longing for their nests. During her ordeal, she kept walking in the paths that she never went to before; she climbed the high peak, from which she became a famous morning star in a trip of light. From the warmth of joy, flows a waterfall that she spun beyond the shrapnel of the sea of pain.

She blooms with every sigh like a stream flowing washing everything away. An unlimited stream that sparkles with the smile of existence

carrying in its current love and hope, and a letter from the lovesick, a dribble desire, fear, and pain are echoed back. Life's anthem spills in this great destruction, illuminating the mirage of the moment. The courage of Lydia is a treasure in her outstretched arms for the applauses of victory in the heart of life, in the heart of existence and in the heart of love in the ocean of the non-painful and in the stretch of ecstatic joy. Her concerned research modified life's crooked ways cleansed it from any infection to fold the boredom of the difficult days. There is no fear in her heart, she rushes to face the facts when they occur, to go far like the first beam of light, like the countless sea swells. In her pulse dances a bright announcement for a painting that rises like the sunshine to sparkle in front of us. Thus, in every morning, she feels exultant with the vigilance of life in the night of "Ocimum" fascinated by the rhythm of its winged colors, having fun in the shades to carry out her mission and realize its results and fruits in order to tame the beast. She sees beyond the limits of darkness like a Greek heroine who doesn't know the pain. You are beautiful in your generosity and openhandedness. you drew your creatures in an era escaping from the game of life to give a meaning to fertility, desiring to become merged with the great existence. Lydia found the joy in the paintbrush; her fingertips like to draw in order to create colors. She goes into an unlimited meditation. She reaches everywhere, goes into the depth of the picture, listens to silent nostalgia like a Sufi dream, and adds a scream on a woman's face to reach far in a hidden vision in her being, in the drawing, there are only flowers blooming in spring. In the daylight and in the darkness of the night, a thousand stories never been heard before, flow in paintings, reside in them and rise up to reach the sky. She came from the far ends, step by step, to find the new meaning of feelings, hopes, and desires that give taste to life spilled by her hands. She comes up with silent steps, like she's in the dream, in the amazing flow of colors, in assurance, joy and happiness, in the glorious dewdrop, in the wheat, in the silence of night, in the eyes wet with tears, in the widespread boredom of sky in the horizon, in the fire of anguish, in the morning star at her window and in the road close to the seashore, going into her reflections, in order to create flows of paintings in a crash of pigeons' wings into the surface of the wide space, in the beat of the butterfly's wings on the fence of wooden bridge between two herbs, in the shade of faint candle behind a small window near the spring, in the trickling water of the irrigation canal that never dries out. She delves into the depth of the light of love, in the power of life, in the bird's language and in the wind's reign. She always pays attention to the meaning. The faces don't have meaning by themselves; the relation between them gives the meaning to the white painting leading to abstruseness.

Life is a beautiful gift, in which she lives every minute, listens to the time rhythm and looks for the hidden power in the soul and in the

peace.

She pays attention to the color, develops its poetry and indulges in the craziness to be able to love and meditates the world with a weird creation in a cursory lust. She gets cleaned up with rainwater like the navy blue darkness, overwhelmed by the beautiful astonishment like a flashlight, stud in gold of hope and she pursues the interpretation of

colors in every painting in a fleeting moment and in a future created by this present. She doesn't repent her dreams, no matter how many times her brokenness reoccurs, she commits errors and corrects them in the light of the painting, gives effect to the future and wipes her sweat with a napkin of paper. It is essential to have a secret to keep love glowing, a secret that sits on the painting like a bird to consolidate her loneliness. Did she get tired of the extended dream? The door of its master separates between two worlds, what lies behind it attracts us.

We want to go inside; it transmits to us a special feeling to see what's inside. We note the reversion of her colors. A flow from a delicious hug surrounds her loneliness, in the unfamiliar face of a woman, sparks in the eye tears. Thanks for your pure spirit, in this waterfall of light that invades the night with its scent... Thanks to your flaming painting up towards the sky, in the noise of this flooded time and in the stark darkness...

Thanks to your beam that made the nudity a pure and net thing, like the first communion or first kiss in its sacred light and in the whims of the gods.

Marcel Khalifeh,

International Composer & Singer

The paintings of the Lebanese artist Lydia Moawad seem to shine from their depths. Similar to a volcano, which suddenly erupts in a firework of light and colors in gray ash, the dark backgrounds of the paintings make the carefully chosen and dynamically set colors shine.

In the two extremely high, narrow formats Traveller and Loyalty, the reds and yellows unfold as if they had just been revealed. Moawad clearly delineates the rich layers of color in the layers with the spatula, making them seem slightly spatial. Often she goes-like in Traveller with orange and yellow and in Loyalty with dark red with a different color again glazing over it. The paintings look as if they were covered by a light gauze that makes the underlying layers shine. In Lost Hope, the artist delineates the color fields even more intensely, creating abstract imprints. Like a deep black, coarse-grained tar layer, bright green shapes, topped with white, red, and brown, emerge in red, and the black edges are lost in the upper half of the picture, while the lower edge of the picture is wrapped in smoky gray with a hint of red. The choice and the course of the colors, as well as their spatial appearance, make the forms look like graffiti marks. In the fascinatingly

vital images, the viewer feels an irresistible power, which Moawad unleashes with the spontaneous rhythm of the fields, signs, and colors. The Lebanese painter Lydia Moawad is constantly searching for the many facets of human expression. Moawad captures the whole of a moment. She recognizes the specifics of what constitutes a person in her current situation and what she radiates and implements it in her painting.

Thus, in *Pregnancy*, a figure emerges from the dark background, whose female round forms remain only vaguely indicated. Moawad makes them recognizable by letting something of the white background shine through the red of the people. In addition, she goes over the body fields with dark red, dynamically set traces of color. Thus, the figure appears in a mixture of vitality and vigor, in which at the same time sorrow resonates and the impenetrable closeness prevails. Moawad achieves the wealth of nuances by the very differently applied red.

*New Venus* appears quite differently, which opens and sprays with liveliness. Here, the artist highlights the radiant red of the figure through the black background. In both works, she uses an extremely narrow, elongated portrait format, which is imitated by the human body. If the figurative works are already highly abstracted, then Moawad goes completely into abstraction in *Path of Hope*. It conjures up fireworks of predominantly red color with traces of blue and dense, bright yellow that sparkles from the background. In this way, she allows the viewer's imagination enough space for a journey through her impressive color worlds.

Dr. Ingrid Gardill

Art Historian, Editor and Art Critic, Germany

## The Intensity of the Chromatic Conflict

The female creatures became ghosts and spectrum in the intensity and abundance of colors, the masculine creatures reappeared, like the painting of the Red Indian, they are inverted and opposite symbols between masculinity and femininity, it is the chemical equation of the body, the absence, and the presence, but the holistic scene of the painting looks blurred and non-interpretable, it is summarized from the astonishment and pain, from love and hate, from jealousy and suspicion, from blind trust and intellectual monotony, they are the colors' contradictions and attractions, the color that indicates the life's conflicts, intensive or poor color spots, where there is neither tranquility nor stability. The painting of the artist renounces finally all the excessive embellishments and the overabundant affectation and sometimes the collage, to become an enormous sensual flood. Will Lydia defies the death of her feminine creature in the painting; to create the realms and

holes to cross over the holistic light that leads to the warm multiple colors, the detector light, endowed with the shocking meanings?

The artistic phase that Lydia Moawad reached is a different phase of her previous plastic art experience and at the same time it's a phase that will lead to new colorful space, different forms, even though it is free from direct and clear forms, it remains faithful to the spirituality formed by the realistic approach. The current painting of Lydia Moawad is a part of a long journey working on arranging the colors and reproducing life with the most vital and feminine colors.

Rana Zeid,  
Journalist and Art Critic  
(Al Hayat, London)

The Lebanese artist's work it's a stratification of memories, words, and symbols. The material painting in which elegant silhouettes of woman move in, refers to magical atmospheres. The words are used to suggest the viewer something to decipher, like a game of revelation of private stories. The materials used, such as silk or copper sheets, help to recreate a more and more figurative opulence. The creative act turns into a catharsis or in a space of meditation, suspended between dream and reality, through which tales of a private universe reveal themselves using the representation of women and their soul, through which we observe the society.

Laura Francesca Di Trapani,  
Art Critic, Italy

Lydia Moawad 的作品是一种有关回忆，词语，和符号的分解。以女性移动优雅轮廓作为素材的绘画产生了奇妙的氛围。这些词被用于观看者解密，仿佛一场私人故事揭秘的游戏。这些运用丝绸和铜片的素材有助于重现象征性的富裕。这种创造的行为转换成一种情感宣泄或者开辟出一个在梦境与现实中停摆的冥想空间，通过这个空间，私人世界的故事以女性及其灵魂的视角展现而我们透过这种别样的视角观察到社会。

Laura, Francesca Di Trapani,  
Art Critic, Italy

# From The Absent Breast to The Chromatic Stream

The breast rarely appears in the paintings of the Lebanese artist Lydia Moawad, in its direct form, because the feminine creature painted in the majority of the paintings, looming its femininity in a circuitous way, so the woman who stands distracted, was turning her back in the painting to look far away, hiding her breast from vision of plastic arts, while keeping its seduction.

This exclusion to the front figure of the female body, became loaded in its great symbolism, the absent-present breast, in most paintings, was appearing few times in its erotic unripe form, and it became absent biologically as well, after the artist suffered from breast cancer, and won her fight against the illness she became stronger humanly and by colors.

Illness and survival struggle and death and life struggle, are reflected in the new lines of Lydia Moawad. It is the painting full of colors, antique in its origin, it seduces like the body that vanishes with its creature in order to reflect the colors' direct symbol of the material and spiritual life details. All the riotous colors that struggle with the two calmest colors, namely white and blue, reveal what the artist went through during her illness, the ease of interpretation of the painting, its expressive simplicity, indicates directly that Moawad overpasses her illness, after she went through long and exhaustive treatment sessions. Is the painting a prediction of what's going to happen? At least, the Lebanese artist predicted what's going to happen, there she is, standing while turning her back to the past, and we notice that she's distracted in her thoughts, carrying her absent breast with her, while putting her hand on the place of pain, where it supposedly should be in the painting.

Rana Zeid  
Journalist And Art Critic  
( Al Hayat, London)

"Art is the world seen in its true Dimension. A Dimension without gravity, where there is no limits, no

rules nor conventions, not even ethics. It's a world of pure sensations free in expression."

Lydia Moawad

艺术是一个拥有属于自己真实的维度并且可以被看见的世界！在艺术世界的维度里，它脱离地心引力；没有限制；逃离世俗，甚至不存在伦理观！我认为艺术是一个自由并且强烈的感官表达！

Lydia Moawad

## Exhibitions

2018 Rich list Art weekend, Yas Hotel, Yas Island, Abu Dhabi  
2018 Middle East Global Art Award, Five Palm Jumairah, Dubai  
2018 Art of Living, Forum de Beyrouth, Lebanon  
2018 Asia Contemporary Art Show, Fall Show Conrad, Hong Kong  
2018 Mzaar Summer Festival, Lebanon  
2018 Casino du Liban, Lebanon  
2018 Zaytounay Bay, Beirut, Lebanon  
2018 Historical Museum of Niagara Falls, Canada  
2018 Hong Kong Spring Show, ACAS, Hong Kong  
2018: Permanent Exhibition, Liz corporation & Art, Tokyo, Japan  
2018: Permanent Exhibition at Details Art Gallery, Jeddah, KSA

2017 Hong Kong Spring Show, ACAS, Hong Kong  
2017 Hong Kong Fall show, ACAS, Hong Kong  
2017 MCC Dec, Lebanon  
2017 Forum de Beyrouth, 'Art of Living', Lebanon  
2017 Bristol Hotel, Lebanon  
2017 Intercontinental Mzaar, Kfardebian, Lebanon  
2017 Beirut Souks, Lebanon  
2017: Permanent Exhibition, Liz corporation & Art, Tokyo, Japan  
2017: Bruno Massa, ArtPrice, Newyork, USA  
2017: Permanent Exhibition at Details Art Gallery, Jeddah, KSA

2016 Tokyo International Art Fair, Tokyo, Japan  
2016 Woman's Essence Exhibition  
2016 Hernandez Art Gallery, Milano, Italy  
2016 MUSA International Art Space, Milano, Italy  
2016 'Art For Life', Yacht Club, Beirut, Lebanon  
2016 'SOS Art for Peace', UNESCO, Lebanon  
2016 'Berlino in Arte', August 35 Art Space, Berlin, Germany  
2016 20th International Fair of Contemporary Art & Antiques, Austria  
2016: Permanent Exhibition, Liz corporation & Art, Tokyo, Japan  
2016: Bruno Massa Art Gallery, Paris, France  
2016 Permanent Exhibition at Mentana Art Gallery, Florence, Italy



2016 Permanent Exhibition at Details Art Gallery, Jeddah, KSA

2015 'Values of Continuity' Mentana Art Gallery, Florence, Italy

2015 Beirut souks, Lebanon

2015 'Art for Living', Beirut, Lebanon

2015 'Visual Art VI', UNESCO, Lebanon

2015: Permanent Exhibition, Liz corporation & Art, Tokyo, Japan

2015: Permanent Exhibition at Details Art Gallery, Jeddah, KSA

2015 Salle Wagram, Paris

2014 Biel, Lebanon

2014 'Art of Living', Lebanon

2014 'Visual Arts', UNESCO, Lebanon

2014 Selim Mzannar Gallery, Lebanon

2014 Modern Art Show Auction, 'Arabian Wings 4', Jeddah, KSA

2014 Intercontinental Faraya, Mzaar, Lebanon

2014 Detail's Art Gallery, Jeddah, KSA

2014 Al Harese, Jeddah, KSA

2014 Nabad Gallery, Amman, Jordan

2014 Intercontinental Amman , Jordan

2013 'Art For Peace ', Lebanon

2013 Forum De Beirut, Lebanon

2013 Intercontinental Mzaar, Faraya, Lebanon

2013 'Afkart', Beirut, Lebanon

2013 Intercontinental Amman, Jordan

2013 'Artbeat' , DIFC, Dubai

2013 'Visual Art 4', UNESCO, Lebanon

2012 Intercontinental Amman, Jordan

2012 'Visual Art 3', UNESCO, Lebanon

2011 Art Deco, Lebanon

2011 Intercontinental Mzaar, Faraya, Lebanon

2011 USA Project, New York

2011 Beirut Souks, Lebanon

2011 'Lebanese Creators', Intercontinental Amman, Jordan

2011 UNESCO, Beirut, Lebanon

2011 Visual Art 2, UNESCO, Lebanon

2010 Intercontinental Amman, Jordan

2010 'AFKART', Beirut, Lebanon

2010 'Visual Art 1', UNESCO, Beirut, Lebanon

2010 Experimental Art, Lebanese Artist's Association, Beirut, Lebanon

2010 Opening of the Public Library, Byblos, Lebanon

2010 Intercontinental Faraya Mzaar, Lebanon

2010 Saifi Village, Beirut, Lebanon

2009 'Art in Lebanese Eyes', Doha, Qatar  
2009 'Art Deco', Biel, Beirut, Lebanon  
2009 Lebanese Artist's Association, Beirut, Lebanon  
2009 Arts District, Saifi Village, Beirut, Lebanon

2008 MCC, Lebanon  
2008 Ehden, Lebanon  
2008 Faqra, Lebanon  
2008 Byblos Festival, Lebanon  
2008 'Deco Follies', Beirut, Lebanon  
2008 'Weddings' exhibition, Beirut, Lebanon  
2008 Goethe Institute, Lebanon  
2008 Galerie Chahine, Beirut, Lebanon

2007 Marina, Lebanon  
2007 Saifi Village, Beirut, Lebanon  
2007 MCC, Lebanon  
2007 Geant Casino, Lebanon

2005 Epreuve d'Artiste Gallery, Lebanon  
2005 Chahine Gallery, Beirut, Lebanon

2004 Lebanese Tourism Office, Paris, France  
2004 Chahine Gallery, Beirut, Lebanon

#### Projects

2000 UNICEF Illustrations of Children's Rights Book  
2000 UNICEF Children's Book Illustrations  
2000 Children Art Teaching Program  
1996-1999 Art Teaching TV Program for Children

#### Accomplishments

Auctioned in the Modern Art Show Arabian Wings 4, 2014 alongside the paintings of Picasso, Van Gogh and Fateh El Mudaress  
Winner of the Italian contest "Water Fire & Energy" 2015 in Milano  
Vice President of Lebanese Association of Artists Painters and Sculptures LAAPS. 2016  
Honored with the "Award of Excellence 2018" by the Arab Chamber of Commerce & Industry in Hong Kong.  
Art Ambassador of Women's Art World. 2015