

# WHAT IS

#013

## I Imagine In Lebanese

I was offered Fouad Gabriel Naffah's French poetry book *La description de l'homme, du cadre et de la lyre* by He Who Must Not Be Named. I picked *Chagrin de Poète* and took liberty to write it back in spoken Arabic, the way I imagine it, with minimal alteration to the poet's choice of words, for fun.

I find Fouad Gabriel Naffah's spirit very much contemporary; merry and dark, simultaneously. I blow his spirit into this painting Fffffff...



Chagrin De Poète  
Acrylic/Oil on canvas board 50x40cm (2020)

### شاعر زعلان

شاعر زعلان قاعد بالحريش  
تخايل تحدي بصوت ورقة  
وإفترض إهانة بزهرة عم تتسلى  
و بنهار صيفية عم يتأمل غيوم  
نزعج من وشوشة مخفية  
من ضحك على شبابيك الأغصان  
و العفاريت اللابسة ضحكة صفرا  
الطالبين نص طله من مهد الزهرة  
ليكيو بعيونو حشرة عم تتمسخر

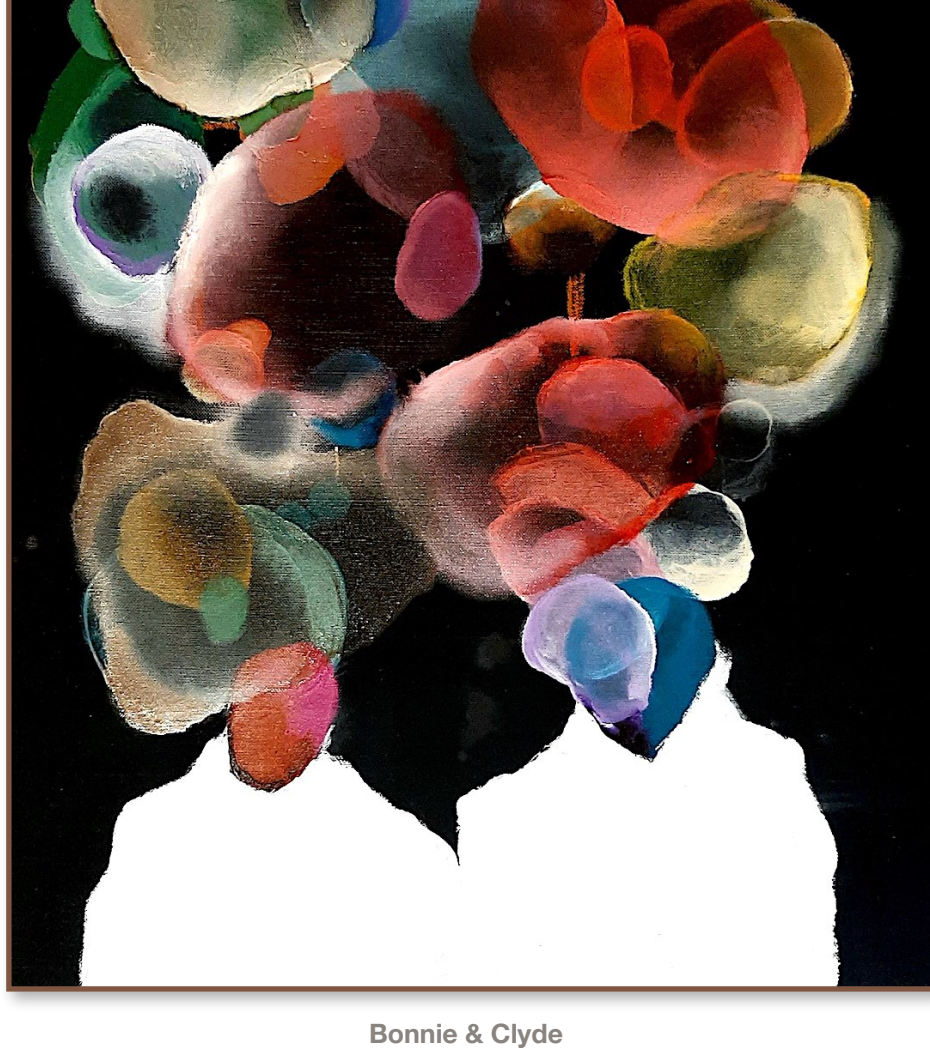
\*\*\*\*\*

## The Poetry Of Bonnie Parker

I am into poems arising from somber places. Usually, impressions that sound naive at first but with further reading or hearing reveal a drama; a twister of happiness and sadness. Below is the last verse from *The Street Girl* by Bonnie Parker, the partner of the infamous Clyde.

You see how it is don't you honey,  
I'd marry you now if I could,  
I'd go with you back to the country,  
But I know it won't do any good,  
For I'm only a poor branded woman  
And I can't get away from the past.  
Good-bye and God bless you for asking  
But I'll stick out now till the last.

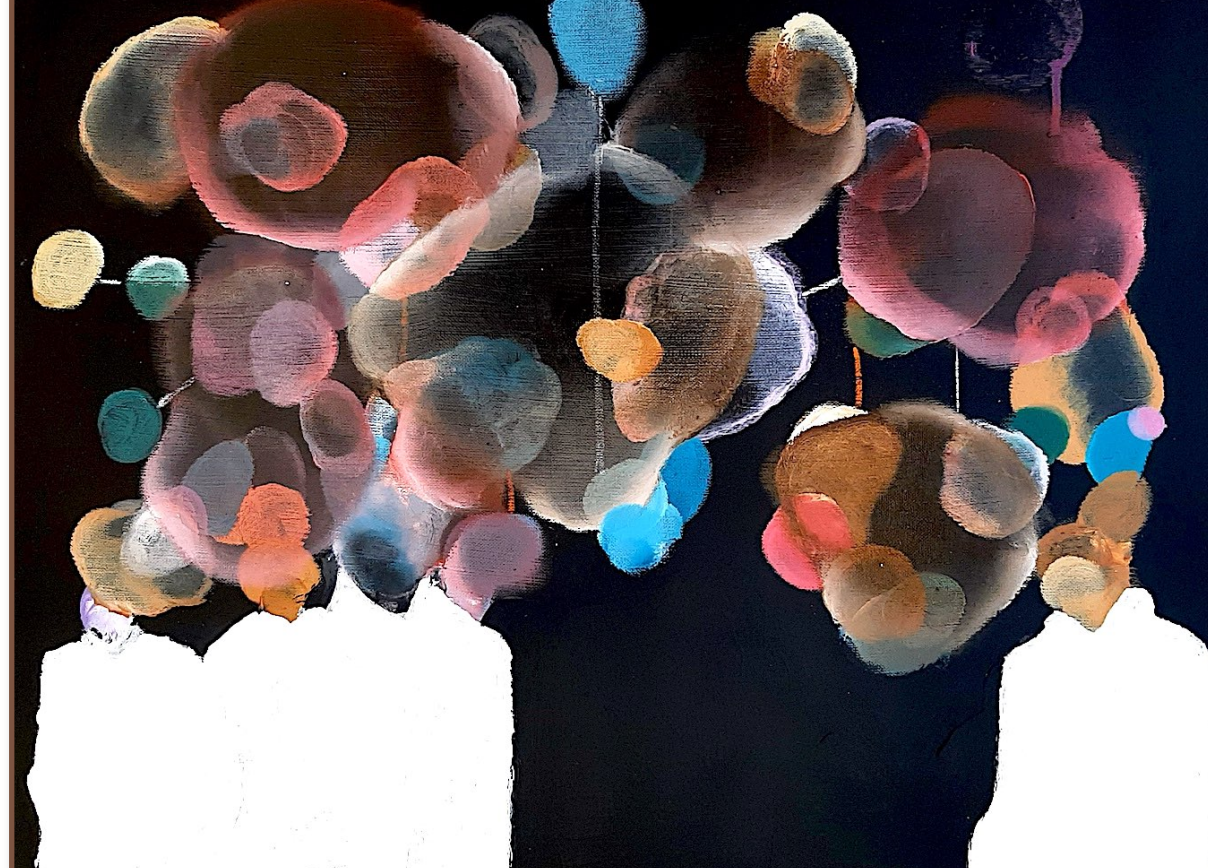
(Bonnie Parker, The Street Girl)



Bonnie & Clyde  
Acrylic/Oil on canvas board 50x40cm (2020)

\*\*\*\*\*

## Three Is A Crowd



L'Argument  
Acrylic/Oil on canvas board 40x50cm (2020)

To get where "L'Argument" ended took many detours; I heard three friends and altered many times till the painting and I reached maturity. What we see when we look at any painting is the final frame of a very long and wearying process. Even if it takes 2 minutes to finish an artwork, every process is rich in storytelling, and the final work points to the moment the artist decides where you are in the middle of that journey. Probably only painters think that way.



Photos: Nicole

Anyway, Mayssa saw 'Bonnie & Clyde' at Louma Rabah's studio and noted that if the foam could accommodate a couple then why not a crowd. Indeed, why not. Then came Nicole. Then came He Who Must Not Be Named.

\*\*\*\*\*

