
WHAT IS #003

How To Paint Portraits From Imagination



The Young Man's heart

Gouache and pastel on
watercolor paper 55x37cm

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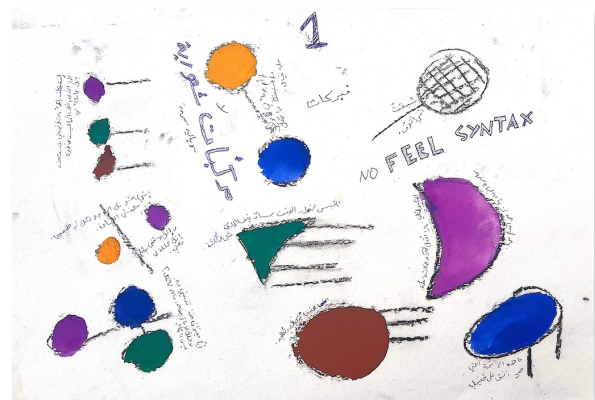
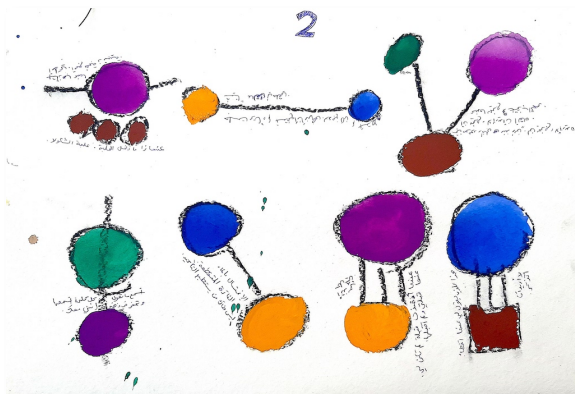
Organic, foam, ideograms, diagrams, patterns, connectors, masses, liquids, vapor, material, and colors are set to become my visual language. Nothing looks familiar. As a matter of fact, there is a deliberate non-resemblance, a revelation, a gaze into the non-material. The whole process started with some irregular blotches of

colors on paper palettes while painting portraits. I found them expressive and therefore interesting to pursue. For a year I collected all the paper palettes I produced and then one day I started to investigate the side-story they are telling; I plastered them on the walls of my studio for my eyes to learn and began a new visual adventure.



Paper palette

Without a doubt, there is a lot to say about my present approach to portraiture. In this issue, I will shed the light on one particular aspect of the visual language: syntax.



From the folio of syntax

A perception can be symbolized. Subjectively, one could agree that a certain form refers to a certain impression one had. According to David Hume, an impression, when it declines, gives birth to an emotive 'idea' which in turn is a faint image of the impression. So, I make it a habit of keeping a record of impressions and ideas people share with me in the form of pseudo haiku

"I sat one day and then couldn't stand up... I was stuck in my throat."

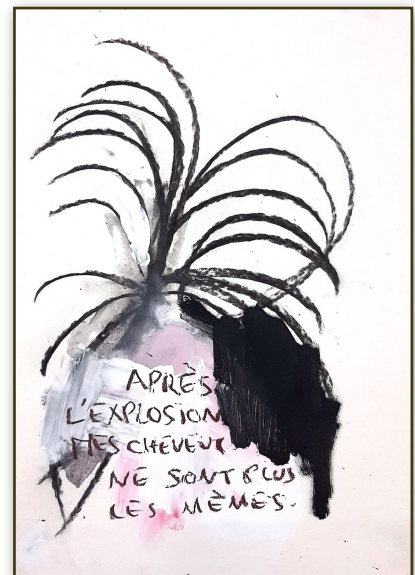
"I went to bed alone and woke up with a stranger. Veil. Veil. Veil."

"I hear you. I engrave every word you say. I am with you."

and then create visual cues for them. So, when I want to paint you, for example, I can refer to these impressions and ideas I took from you and create complexity. The mind becomes Monument. The portrait is not meant to be read or deciphered, instead, it is meant to be experienced as an impression which eventually produces in the mind of the viewer a forceful and vivacious sensation. No, it is not random.

I encourage you to visit <https://fadielchamaa.com/paintings/>

Change Is Upon Us



Charcoal and Tempera on 300g watercolor paper 55x37cm

Brian Eno says that we often single out certain people in art history as 'A genius'; Picasso, Rembrandt, Turner, Mozart, Camus, Warhol, Hockney... And then he points out that all these geniuses drew from an already existing, very active, flourishing cultural scene

they lived in, and they were only one of the elements of that scene. These individuals called genius sat in the middle of something that Brian Eno calls ‘scenius’. Like genius is the creative intelligence of an individual, scenius is the creative intelligence of a community and culture. Think of all the big cities, Vienna 1780s, New York in the 50s, London 20s, Paris 40s, Tokyo, Beijing, etc. but for me, Beirut was not part of these cities, Beirut was not a scenius. ([open for debate](#))

“Après L’explosion, mes cheveux ne sont plus les mêmes.”

-REINA SARKIS (PSYCHOANALYST)

Today, after the ‘big blast’ and the pulverization of the glue holding the corrupt system, Beirut is a scenius or has the potential of becoming an authentic *fused with fire* regional incubation scene. Lebanese youth (the unsung heroes) are on their way of discovering profound new existentialist insights and firsthand experience of a system in total decay and collapse. The synthesis is unknown to me, but if we manage to harness in one place enough intelligence, substance, and funds for young aspiring artists of all disciplines and nationalities to gravitate around, my intuition tells me we will not wait long to see geniuses rising. (à suivre)

MUSIC

بدرية السيد - ابوه واه وايه

https://www.youtube.com/watch?v=NuVMs_v6OtU

Evgeny Kissin plays Rachmaninoff op 39 no.5 1986

<https://www.youtube.com/watch?v=PkK8Ki1ISos&feature=youtu.be>

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