

*Art de Triomphe* is a showcase of one body of Samar Mogharbel's recent work on the theme of exhaustion. It involves a large series of small-scale exhaust pipes that are bent often beyond the point of recognition. This series advances a double claim. On the one hand, her warped exhausts represent the breakdown of a system that processes and clears waste. They highlight the fatigue and depletion of living in the wake of ongoing crises, and allegorically signal an inability in working through trauma. On the other hand, they put forward a general claim to a functionless, non-utilitarian vision of the ceramic arts. Mogharbel's work triumphantly posits the ceramic arts as a sphere of playful mastery.

Samar Mogharbel (b. Beirut, 1958) is an artist whose practice is based in ceramics. She trained with the first modern ceramic artist in Lebanon, Dorothy Salhab Kazemi, before pursuing a postgraduate degree in ceramics at Goldsmith's College in London. An instructor of ceramics at the Lebanese American University since 1983, Mogharbel has also been involved in the postwar excavations of downtown Beirut, which has greatly influenced much of her subsequent work. Her solo shows include *Without Traces* (2015) and *Interception* (2011) at Agial Art Gallery, Beirut; *Face Efface* (1999) at Galerie Janine Rubeiz, Beirut; *Beirut Blues* (1998) at Millesgarden Museum, Stockholm. She has participated in group exhibitions in Argentina, China, Croatia, Egypt, France, Jordan, Lebanon, Malaysia, Turkey, the San Dominican Republic, and the United Arab Emirates. She has received several awards, including the Macsabab Competition Award; (2018); the Silver Plaque at Zagreb Clay Fest (2014); the Teapot Art Prize, China (2010); the first prize at Salon d'Automne, Sursock Museum (2006); and a special mention at Salon d'Automne, Sursock Museum (1998). Since 2019, she is a member of International Academy of Ceramics.









