

Moria

Jack Dabaghian and Shawky Youssef weave together a dialogue that finds completion in the other's work. An Ariane thread beginning from Dabaghian's 19th century wet plate collodion photography summons Youssef's calligraphy, his knife, inks, paint and coffee. The photographic prints, along with their metal plates are products of slow, patient and laborious work. The process leaves space for chance operations that intervene in the final singular composition. Arresting organic forms within all of its ominous sublimity, the olive tree stands as an emblem of peace in an anguished country.

Since 2018 and in the face of ever more alarming ecological crises, Dabaghian has undertaken a meticulous exploration of the mountains of Lebanon to find and photograph olive trees, cedars of Lebanon, juniper trees and oak trees. Dabaghian's oeuvre delineates an epic exploration that has turned into an inventory and an artistic tribute to the mythic and oeniric in nature.





