



RIM EL JUNDI

time



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وقت

لطالما رسمت وكأنتني أدون يومياتي. حين كنت شابة، كانت تلك اليوميات\اللوحات سريعة، عنيفة، صاخبة وتلقائية. مع تقدمي في العمر بدأت لوحتي تهدياً تدريجياً. صرت أخفي الضوضاء بالموتيفات التي أكررها وأكررها كأنتني أبحث عن راحة ما في تكرار الأشياء وانتظامها.

الآن بدأت أشك الخرز على لوحتي.

لم أفهم بداية لماذا أقوم بذلك. فأنا بالتأكيد لا أريد أن "أزين" لوحتي بالخرز أو أن أجعله دخيلاً عليها، بل أريده أن يصبح مساحة ولوناً وملمساً وضرورة في تأليف اللوحة وتكاملها. أعلم أنني أريد شكله ولكنني أيضاً أريد معنى لحضوره.

هنا انتبهت أن تكرار الموتيفات لم يعد يكفيني، وأنتي لم أعد فقط أرسم يومياتي، وإنما بدأت "برسم الوقت" وأفعله على لوحتي. صرت بحاجة لأن أضع في اللوحة حركة جسمي الميكانيكية حين أشك عليها حبات الخرز واحدة تلو الأخرى، ببطء ولساعات طويلة. كمن يروض نفسه أو يعاقبها.

ما أفعله الآن هو تمرين على الصبر يجعلني واحدة من النجاة ومن المهزومين أيضاً. ها أنا أنجو بهشاشة عريي وضعفه. عري بلا غواية أضعه على لوحتي مع ثقل حبات الخرز.

ما أفعله الآن هو تمرين على تحمل مرور الوقت الذي كأنه مكرس للانتظار فقط. انتظار مارسته من قبلي سلالات من الجدات الحائكات والمطرزات وشاكات الخرز.

أنتظر أن يمر الوقت لينتهي ما لا قدرة لي على إنهائه.

في انتظار الحرب أن تنتهي والإبن أن يكبر والحياة أن تُستأنف، سأقوم بشك الخرز.

ريم الجندي، ٢٠٢١



Golden Leaves
Mixed media on canvas | 75 x 55 cm | 2019



The Closet
Mixed media on canvas | 75 x 55 cm | 2019



The Shadow
Mixed media on canvas | 75 x 55 cm | 2019



The Swimming Pool
Mixed media on canvas | 75 x 55 cm | 2019



A Family Photo
Mixed media on canvas | 75 x 55 cm | 2019



The Dragon
Mixed media on canvas | 75 x 55 cm | 2019



Left the Music Play
Mixed media on canvas | 75 x 55 cm | 2020



Paradise
Mixed media on canvas | 75 x 55 cm | 2019



Time
Mixed media on canvas | 75 x 55 cm | 2019



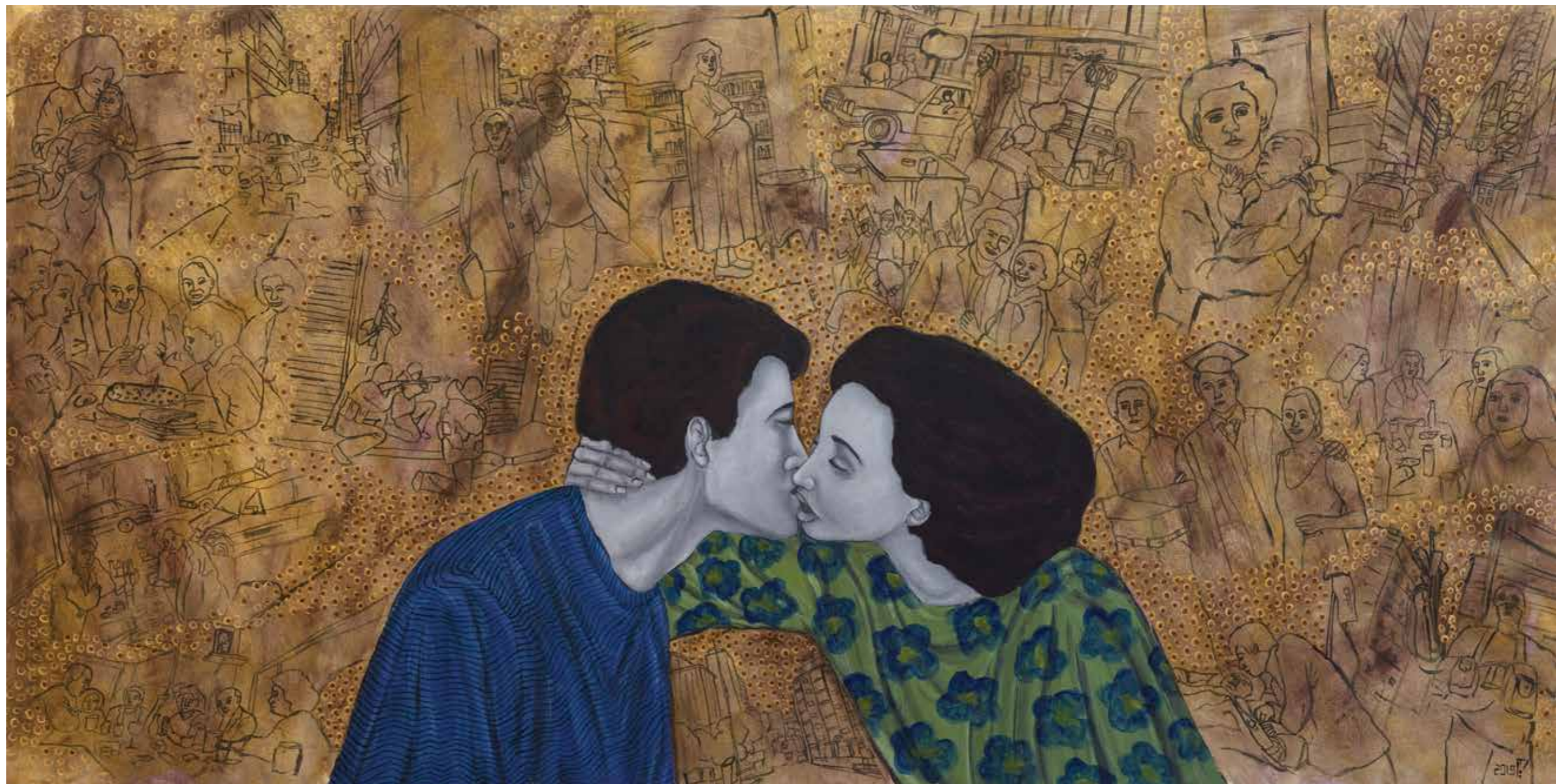
Sweet Dreams
Mixed media on canvas | 75 x 55 cm | 2020



The Child
Mixed media on canvas | 75 x 150 cm | 2019



The Guardians
Mixed media on canvas | 75 x 150 cm | 2020



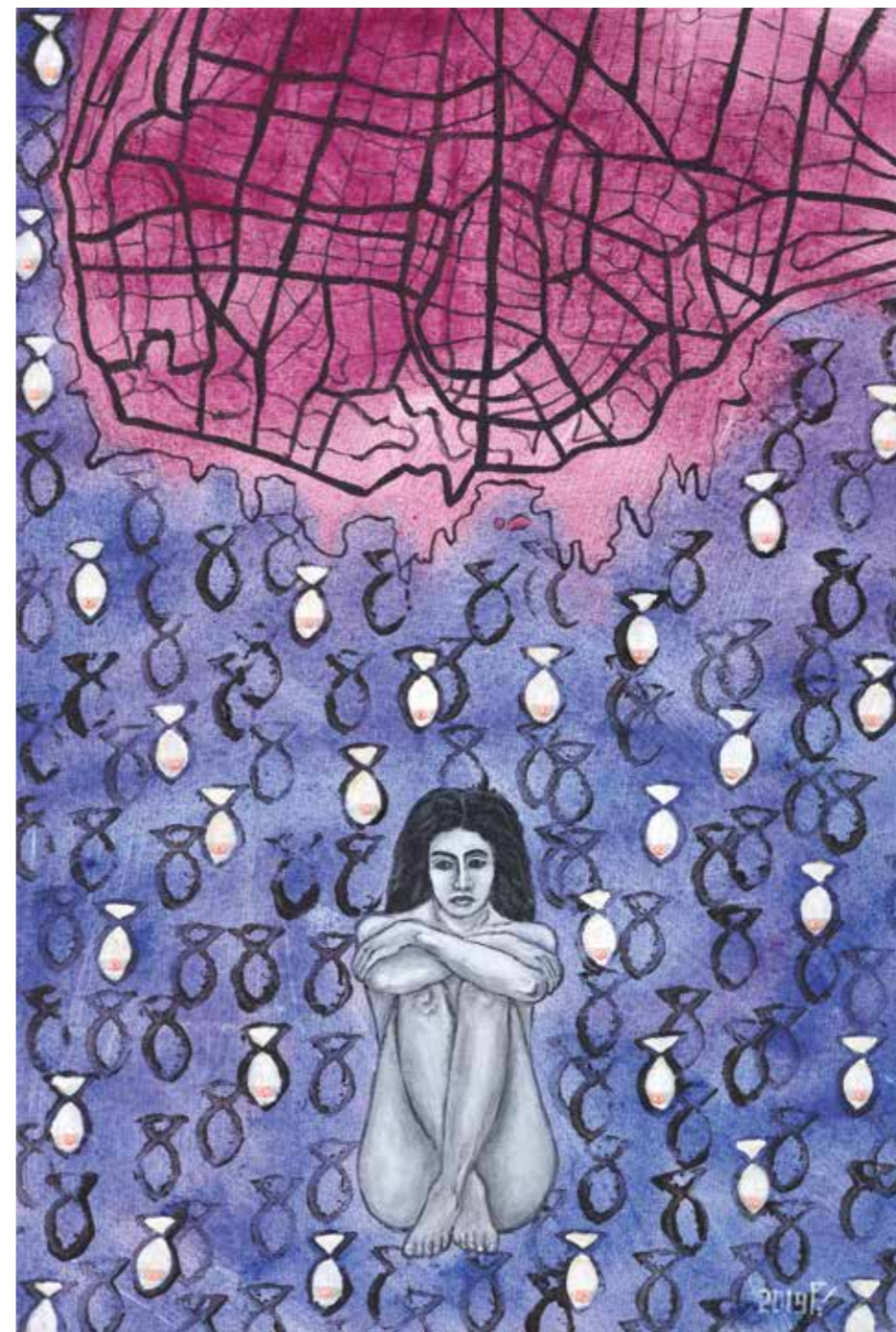
The Story
Mixed media on canvas | 75 x 150 cm | 2020



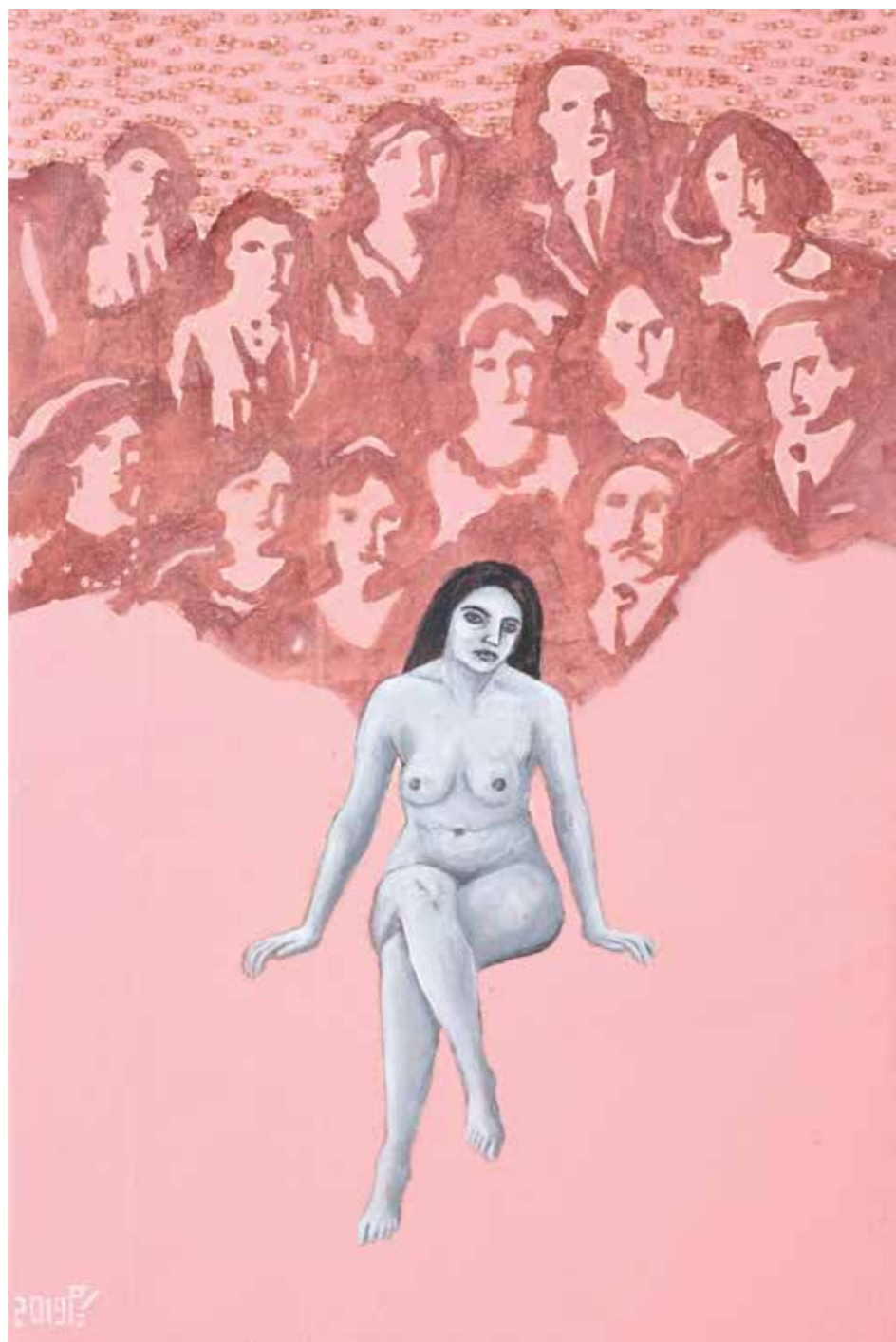
The Storyteller
Mixed media on canvas | 75 x 150 cm | 2020



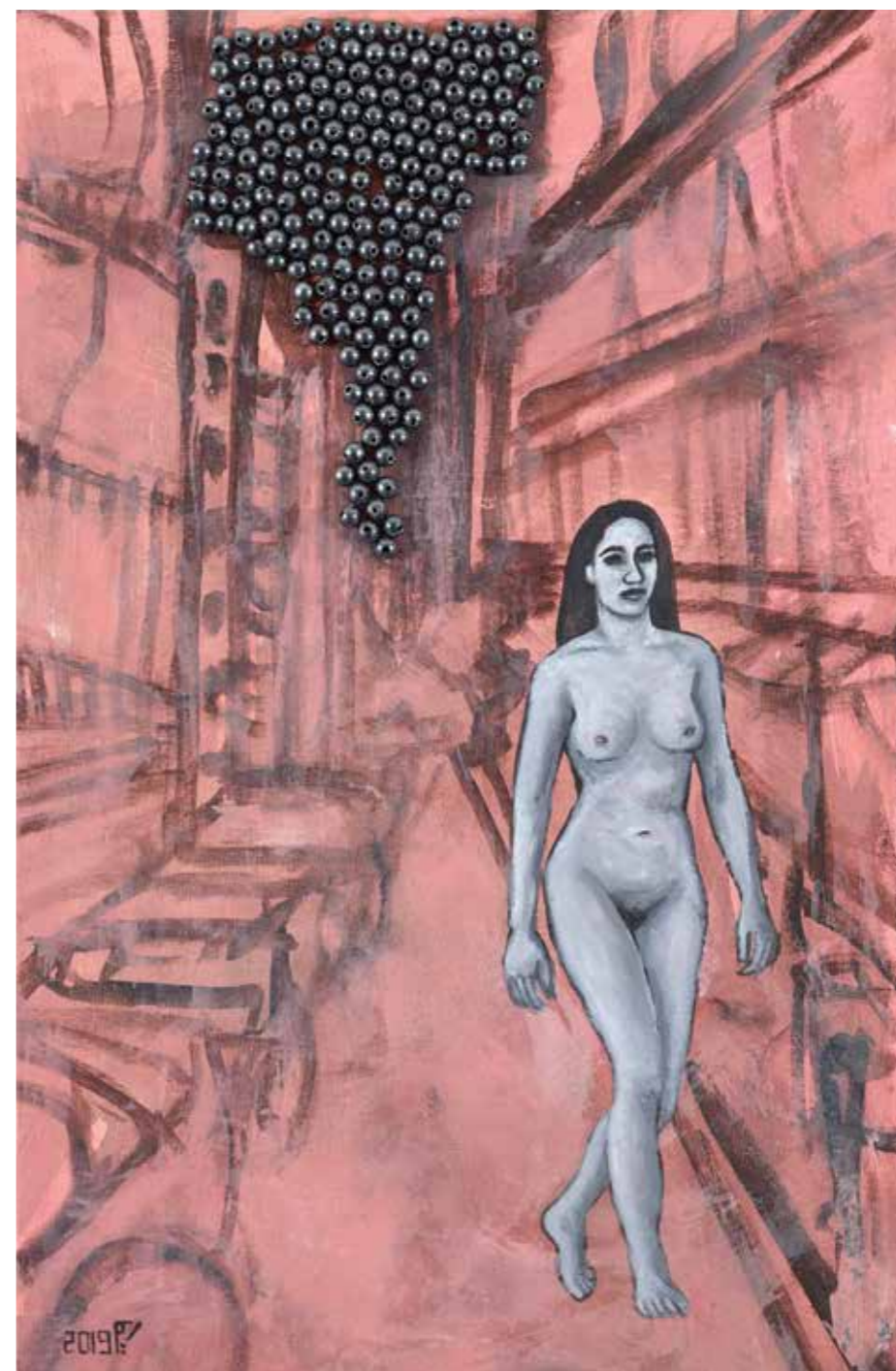
The Bubble
Mixed media on canvas | 45 x 30 cm | 2018



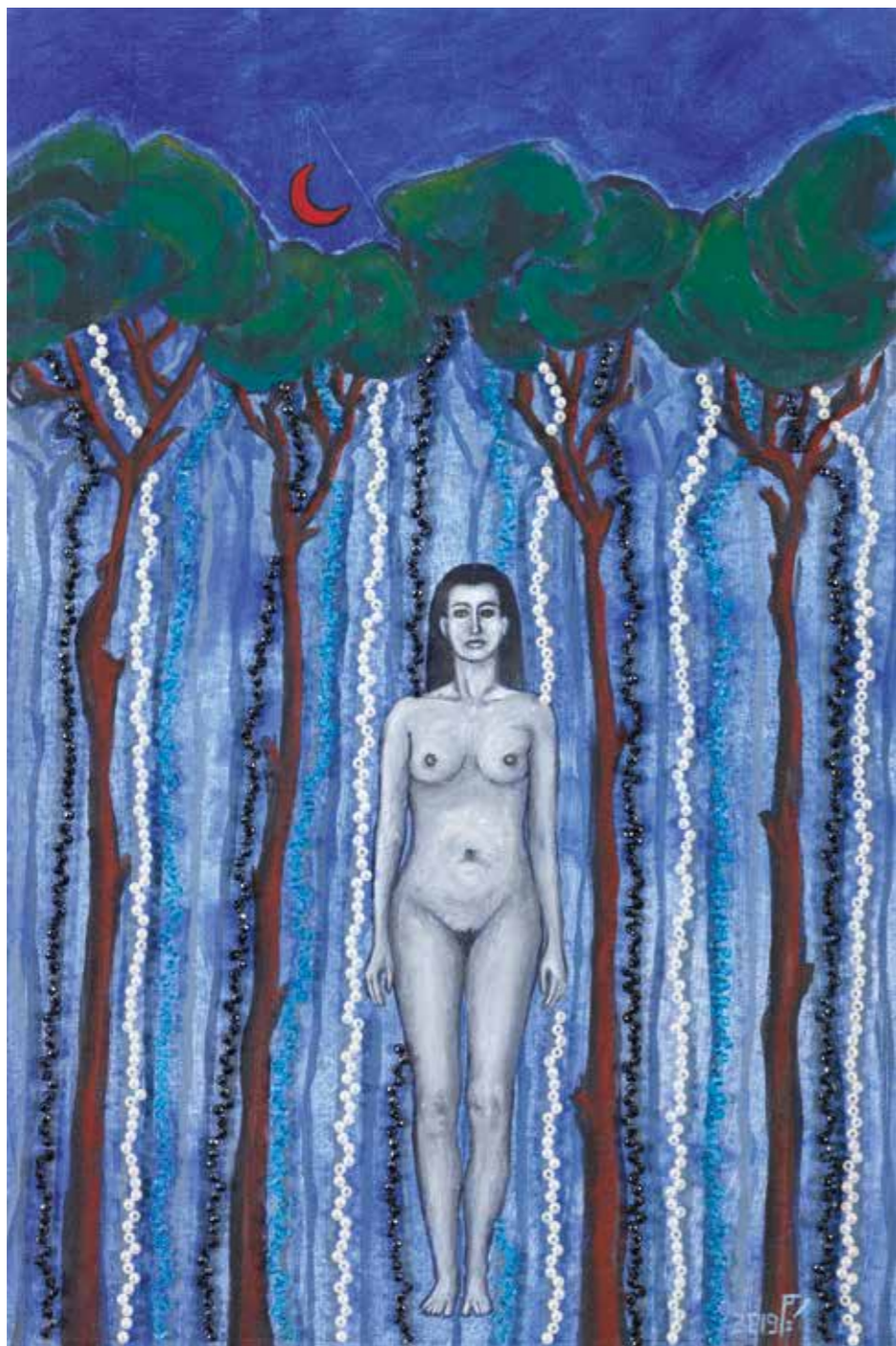
Under the Map
Mixed media on canvas | 45 x 30 cm | 2019



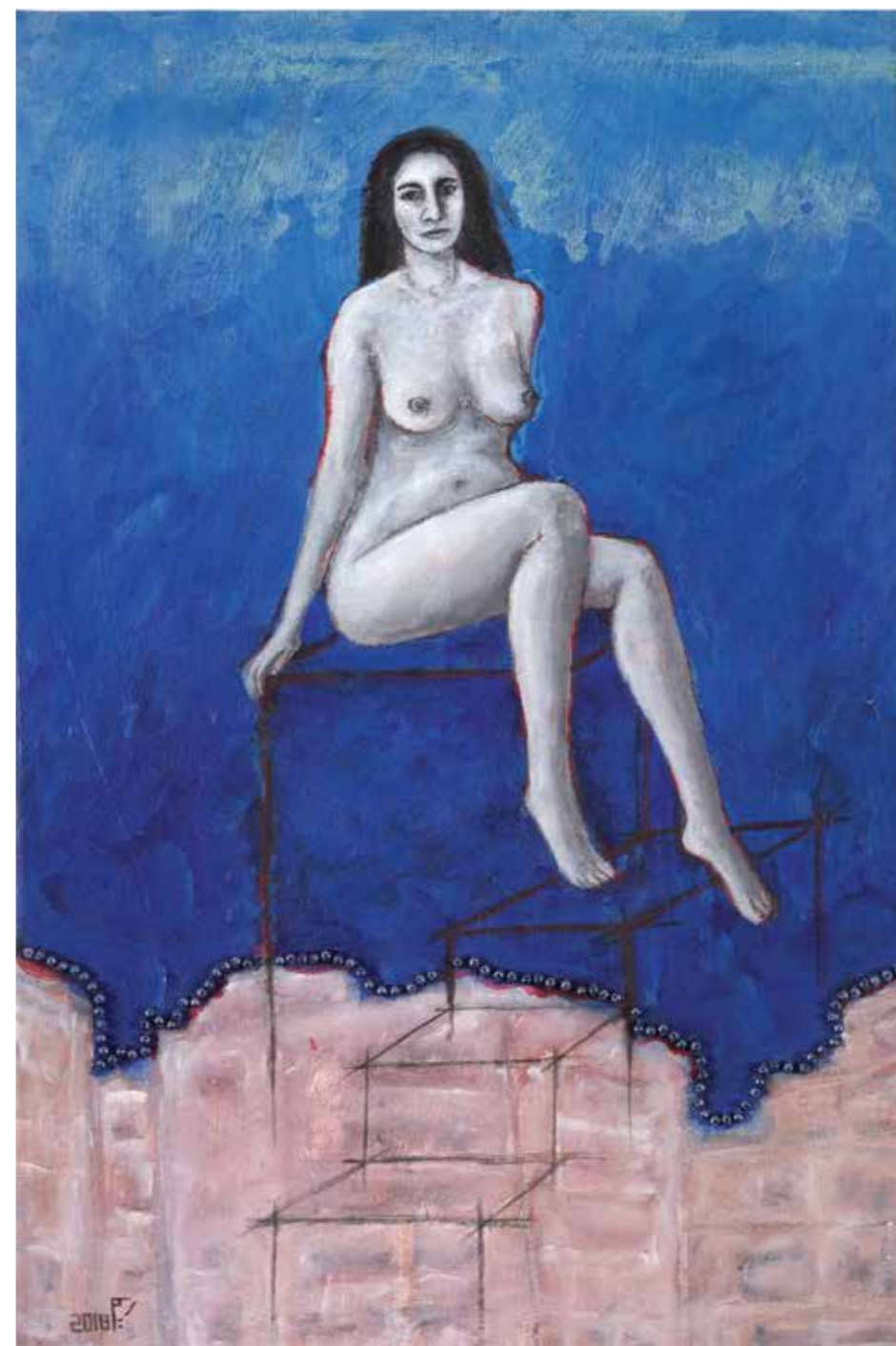
The Descendant
Mixed media on canvas | 45 x 30 cm | 2018



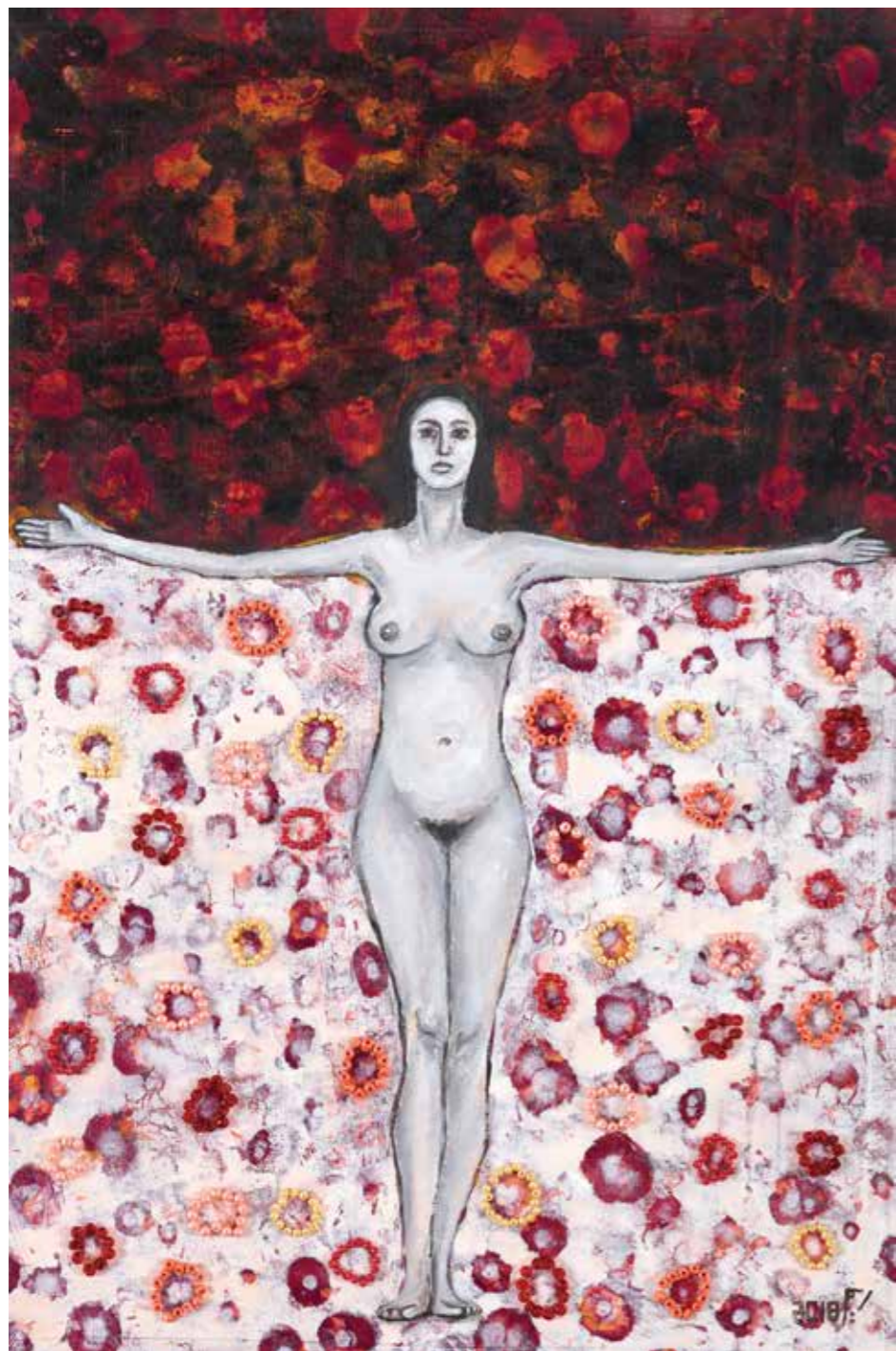
A Heavy Sky
Mixed media on canvas | 45 x 30 cm | 2019



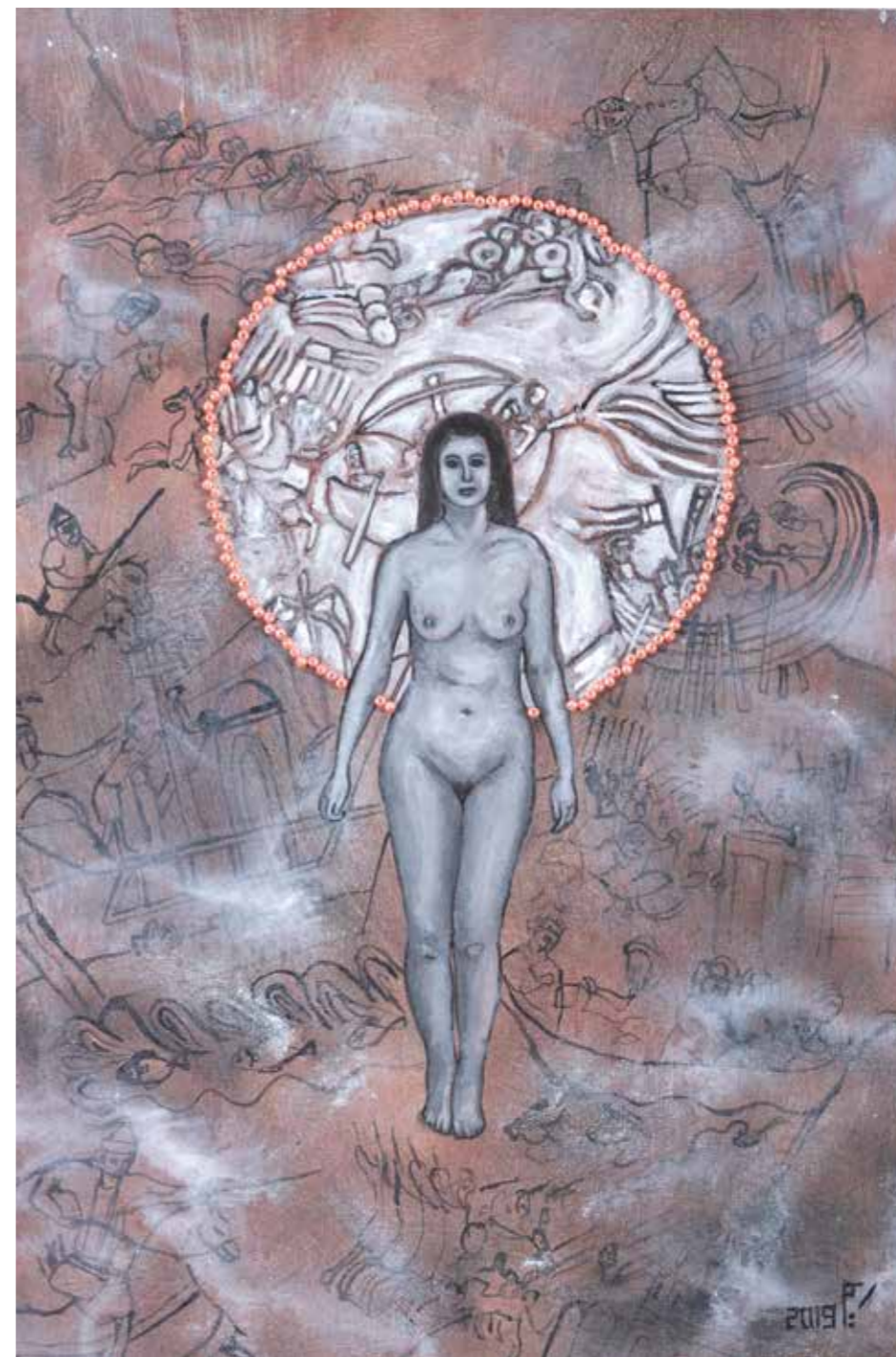
A Moonlight
Mixed media on canvas | 45 x 30 cm | 2018



A City Sky
Mixed media on canvas | 45 x 30 cm | 2019



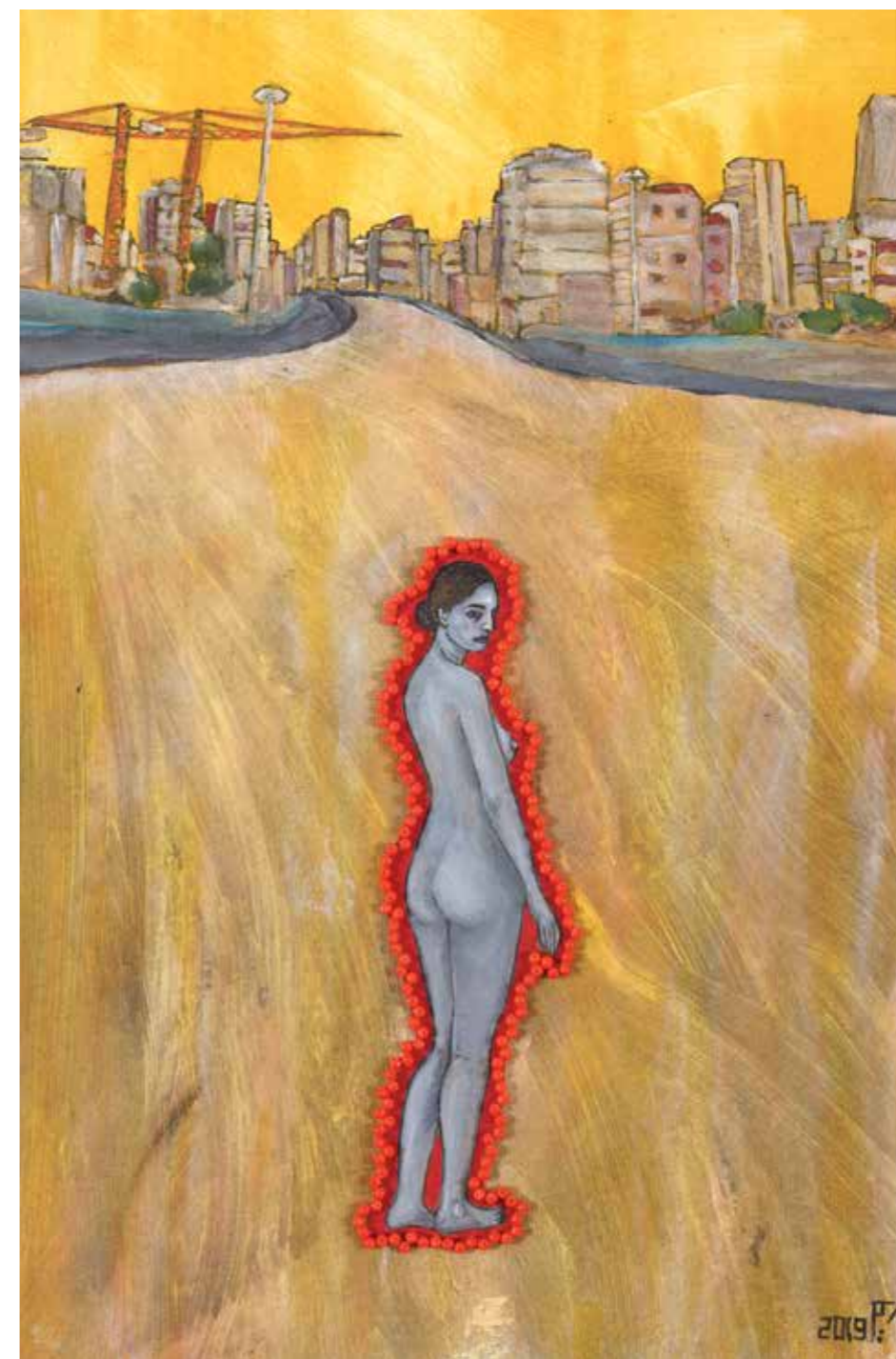
The Enchantress
Mixed media on canvas | 45 x 30 cm | 2018



An Old Manuscript
Mixed media on canvas | 45 x 30 cm | 2019



A Flower
Mixed media on canvas | 45 x 30 cm | 2018



The Bridge
Mixed media on canvas | 45 x 30 cm | 2019

Time

I've always painted as if I were jotting down my memoirs. When I was younger, these journals/paintings were quick, violent, loud, and spontaneous. As I grew older, my paintings began to calm gradually. I began to hide my cacophony in the motifs that I would repeat and repeat, as if I were looking for some comfort in the repetition of things and in their ensuing order.

Now I have started sewing beads into my paintings.

At first, I didn't understand why I was doing this. I certainly didn't want to "decorate" my painting with beads, nor make intruders out of them. Rather, I wanted them to become a surface, a color, a texture, and a necessity in the composition of the work and in its completeness. I knew I wanted their form, but I also wanted a meaning out of their presence.

It was then that I realized that the repetition of the motifs was no longer enough for me, that I was no longer just painting my memoirs, I realized that I had started "Painting Time" while enacting it on the canvas. I had developed the need to insert the mechanical movement of my body onto the painting, as I would sew one bead after another, slowly, methodically, for hours on end, as if one was either taming or punishing oneself.

What I do now is an exercise in patience that makes me one of the survivors, as well as one of the defeated. Here I am, surviving with the fragility of me nudity and its weakness. A nudity, without seduction, that I put in my painting with the weight of the beads.

What I do now is an exercise in enduring the passage of time that is dedicated to the act of waiting. It is an exercise performed by the lineage of embroidering, knitting, bead sewing grandmothers that came before me.

I wait for time to end what I cannot force to end.

And while waiting for the war to end, while waiting for the son to grow and for life to resume, I will continue sewing beads.

Rim El Jundi, 2021



Rim El Jundi

Rim el Jundi was born in Beirut in 1965 and graduated from the Lebanese American University in 1991 with a BA in Fine Arts. In 2007, the artist received a Diploma of Higher Studies in Sacred Art from the University of Holy Spirit in Kaslik.

Rim had her first solo show in 1992. Three years later, she took part in the now famous Ashkal Alwan Sanayeh Garden Exhibition and then a show at the Massafa- Designers Gallery in Kuwait in 1997. From 1998 to 2003 she took part in several exhibitions at Maraya Gallery. In 2005, she held an exhibition at the Vermont Studio Center in the United States as part of an artist's residency she had received that year. In the next three decades the artist would hold several solo exhibitions, such as My Friend Bacchus (2018) held at Dar el Mussawer, or shows like Resurrection (2015), Family Tree (2012), Men (2010), or Road to the Airport (2008), all taking place at Janine Rubeiz Gallery.

A good portion of the exhibitions el Jundi took part in were held in Beirut. SIRYART, for example, took place at the Beirut Exhibition Center in 2013, while The Lebanese American University hosted Women by Women in 2003. ARTUEL was held at The International Salon of Contemporary Art in 2000, and Art in Movement occurred during the Beirut Cultural City of the Arab World in 1999 at the Sursock Museum.

El Jundi also took part in several international group exhibitions. Her work was featured in the 1997 Alexandria Biennale in Egypt, The Artist's View II at the Cork Street Gallery in London in 2004, and The 8 at the Triangle Arts Studio in New York in 2005. El Jundi's art also appeared at Convergence: New Art from Lebanon at the Katzen Museum in Washington, D.C in 2010, Residua, held at the Barjeel Art Foundation in Sharjah, in the UAE in 2011, and Imago Mundi in Palermo, Italy in 2017. She joined the Galerie Janine Rubeiz in their participation in Abu Dhabi Art 2009 and 2011, as well as in Art-Dubai in 2010, 2011 and 2012.

In 1991, She was the recipient of the Sheikh Zayed Graduation Award from the Lebanese American University. The Triangle Art fellowship awarded el Jundi an artist's residency at the Vermont Center, sponsored by Ford Foundation in the United States in 2005. In 1997, Rim was acknowledged by the Jury at the Alexandria Biennale in Egypt.

El Jundi currently lives and works in Beirut.



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