



Mansour El Habre celebrates a Septennial of Drawing in his latest show at Art on 56th.

In his latest exhibition "Works on Paper 2016-2023", Mansour El Habre showcases a septennial of drawings and other artworks, in a show dedicated to his practice.

Mansour El Habre as a painter and educator, stresses the importance of drawing in his artistic practice. Over the years, he has accumulated sets, or 'groups', of drawings that have accompanied his personal and professional experiences. He attests that he draws from observation, not memory. Drawing is a daily activity of his, and in fact, the sets of drawings express either events or 'situations'. These situations may vary; they can be a woman, other individuals, a university course, or people at a café. As each group of drawings carries a certain event, interpretation is yet another layer that is added on top.

Throughout "Works on Paper 2016-2023", El Habre unveils a septennial of his drawings and other artistic works. The show is an amalgamation of his processes and end-results.

Maie El-Hage
Art Historian

About Mansour El Habre

Born in Lebanon in 1970, Mansour El Habre holds a Diploma in Plastic Arts from the Lebanese University and a Masters in Plastic Arts from the Balamand University. He teaches Painting and Drawing at the Lebanese Academy of Fine Arts (ALBA). Since 1993, El Habre has participated in individual and group exhibitions in his hometown, as well as in Geneva, London, Greece, Canada, Paris, Washington, Kuwait, Dubai, Abu Dhabi and Qatar. Furthermore, he has been invited by the Lebanese Ministry of Culture to participate in the International Triennial of Engraving in Rodeos, Greece in 2008.

His work can be found in private and public collections including the Audi Bank in Beirut, the Solidere Headquarters in Beirut and the Cité Social de Fameck in France.

"In my case, painting and drawing are one" Henri Matiss

Drawing does not originate from memory, nor is it born of it. It is not a recollection of the past; rather, it is a subject or a state. It manifests within a specific temporal reality, occurring right before me.

This subject may have dozens of possibilities. I begin drawing first, at varying speeds—sometimes with immediate force, and at other times with slow deliberation.

Then comes the colour, which is an experiment with different, varied, and sometimes interwoven materials. These materials are diverse, including ink, pastel, charcoal, acrylic, and collage...

Drawing conceals the painting. Drawing reveals the drawing, and drawing reveals the painting. This entire process creates the "game" or "play."

This is a complex, layered, intricate, and non-simplified matter. Play or game is based on tension, contradiction, hiding, merging, fusion, and risk-taking.

In this matter, risk-taking is essential. The game or play occurs on the field, between drawing and painting. Then, afterwards, at the end of the game or play, drawing and painting may become one.

Mansour El Habre

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"بالنسبة لي، الرسم واللوحة هما واحد" هنري ماتيس

الرسم لا يأتي من الذاكرة، وليس هو وليدها. إنه ليس استدعاءً من الماضي، بل هو موضوع أو حالة، وهو يتحقق داخل واقع زمني محدد، ويحدث أمامي.

قد يكون لهذا الموضوع عشرات الاحتمالات. فأنا أرسم أولاً، وبسرعة متفاوتة. أحياناً بقوة قورية، وأحياناً بتباطؤ وتهمل.

ثم يأتي اللون، وهو تجربة بمواد مختلفة، متنوعة، متداخلة، وأحياناً متفاصلة. المواد هذه متعددة، بما في ذلك الحبر، الباستيل، الفحم، الأكريليك، واللصق...

الرسم يخفي اللوحة، الرسم يكشف الرسم، والرسم يكشف اللوحة. وهذا كله يصنع "اللعبة"، أو "اللعب".

وهذه مسألة مركبة، متراكبة، معقدة، وغير مبسطة. لعب أو لعبة، يقومان على التوتر والتناقض والاختباء والاندماج والانصهار والمخاطرة.

لا بد، في هذه المسألة، من ركوب المخاطرة. واللعبة، أو اللعب، يجريان في الملعب، بين الرسم واللوحة. وأتذك، أي بعدذك، أي في نهاية اللعبة، أو اللعب، قد يصبح الرسم واللوحة واحداً.

منصور الهبر