

Art on 56th Gallery - Beirut

Opening: Exhibition "INSIDE OF OUTSIDE"

Exhibition Date: Friday October 9th, 2026

On view through October 30th, 2026

Immediate Release



Art on 56th Gallery presents INSIDE OF OUTSIDE, a solo exhibition by Lebanese visual artist Sara Chaar Beirut, Lebanon

Art on 56th Gallery is pleased to present INSIDE OF OUTSIDE, a solo exhibition by Lebanese visual artist Sara Chaar, bringing together a new body of abstract paintings inspired by the weathered walls and cracked facades of Beirut.

Working from photographs of the city's surfaces, Chaar extracts fragments of forms that become a recurring visual vocabulary throughout the exhibition. Rather than reproducing the walls themselves, she transforms their fissures, traces, and irregularities into compositions that move between landscape, territory, and the body.

For INSIDE OF OUTSIDE, Chaar works with oil and wax, building successive layers that are covered, scraped back, and reworked. What lies beneath is sometimes concealed and sometimes allowed to reappear, creating surfaces in a constant state of transformation. This process of construction, deconstruction, and reconstruction is central to this body of work.

The concept of the palimpsest runs throughout the exhibition. Layers accumulate without entirely erasing what came before. Traces remain active beneath the surface, shaping what appears above them. The paintings resist a single interpretation, shifting between aerial landscapes, fragmented territories, eroded maps, skin, and the interior of the body.

INSIDE OF OUTSIDE explores this movement between exterior and interior, asking where one ends and the other begins. The walls of the city become intimate terrains, while the body itself can be read as landscape. Through material, gesture, and repeated acts of revealing and concealing, Chaar creates surfaces in which what is hidden remains as significant as what can be seen.

Born in Miami, Florida, Sara Chaar is a Lebanese multidisciplinary visual artist whose practice spans painting, drawing, and video art. Currently based in France, she has exhibited internationally in Lebanon, the United Kingdom, Denmark, Germany, the United States, and Canada. Her work is held in numerous private and public collections, including the Arab World Institute (IMA) in Paris.

INSIDE OF OUTSIDE continues Chaar's exploration of layered surfaces, memory, transformation, and the relationship between the visible and the concealed.

Noha Wadi Moharram

Artist Statement

In this series, my paintings emerge from the walls of Beirut, marked by time and wear. Working from photographs of cracked facades, I extract fragments of forms that become a visual vocabulary throughout the works. These fragments move through the paintings, sometimes visible, sometimes buried beneath the surface.

The paint, mixed with wax, is built up in successive layers. I cover the surface and scrape it back, sometimes allowing what lies beneath to reappear. It cracks, peels, and shifts. This process echoes the walls from which the work originates, without seeking to reproduce them.

The paintings resist a single reading. They may evoke landscapes seen from above, fragmented territories, eroded maps, or something more intimate: skin, the interior of the body. Fissures open into passages, shifting the eye from landscape to body. A landscape can become a body; a body can open into territory.

In this way, the paintings become palimpsests. Layers accumulate while certain traces persist or resurface. But what lies beneath does not belong only to what has been. It remains active, pushing through the material and shaping what appears. The inside works upon the surface.

Sara Chaar

About the Artist

Born in Miami, Florida, Sara Chaar is a Lebanese visual artist whose practice spans painting, drawing, and video art. Her abstract works are characterized by textured surfaces and layered compositions that balance delicate color palettes with expressive scratches, marks, and gestures.

Working with oil paint and cold wax, Chaar builds translucent layers that she repeatedly scratches, erases, and reworks using palette knives and other tools. Through this process of construction, deconstruction, and reconstruction, her surfaces reveal traces of memory and transformation, with each layer simultaneously concealing and uncovering what came before.

Drawing inspiration from Beirut's weathered walls and cracked facades, Chaar explores memory, change, and the shifting relationship between surface and what lies beneath. She has exhibited extensively in Lebanon, the United Kingdom, Denmark, Germany, the United States, and Canada. Currently based in France, her work is held in private and public collections, including the collection of the Arab World Institute (IMA) in Paris.

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