



RENOZ PORTFOLIO

2022

ABOUT THE ARTIST

AHMAD GHADDAR [RENOZ]



Renoz is a multidisciplinary artist that was born in Tyre, Lebanon (1994). He is based in Beirut after obtaining a BA in Fine arts from the Lebanese University. Since 2014, he showed a growing interest in graffiti and has been experimenting ever since. Renoz finds inspiration in everything that surrounds him, whether good or bad. His work explores culture, history and politics.

Murals have been part of his work, and more recently large-scale ones. Birds are a recurring motif in his work since they symbolize freedom and migration. During October's notorious revolution, people strongly related to the work that Renoz was creating which caused a lot of engagement and dialogue. This intrigued him to explore further those social-political influences, continuing the interaction across a broader range of issues. Renoz does not limit himself to only that, he also puts a lot of time aside for his studio work and printmaking as a corner stone for all his practices.

This year (2022) he produced with the support of the British Arts Council his first solo show titled "Lawen Wasel" at ArtLab, Beirut.

PROJECT IN PROGRESS



THE FOUNTAIN

The fountain evokes feelings of life, invigorating, refreshing, natural and calming.

Fountain 2

Mezzotint on copper printed on cotton paper

24*32 cm

2022

PROJECT IN PROGRESS

THE FOUNTAIN

During the hot summer months, people are faced with the regular disappointment and frustration of water shortages. The communal water tanks located on top of every building are ending up drained and in need of a refill. This seems like an easy task except this is a city where water is in great demand and rarely freely available. Phone calls have to be made. Having a direct relationship with a water company or its drivers is an advantage. If lucky, the suppliers might deliver water the same day, but only in a limited amount which might last 3 or 4 days if used wisely. The unnecessary complexity of this situation is already apparent.

Children are taught in schools that Lebanon is rich in its water resources. It is actually one of the richest in the Middle East to the point where geopolitical issues arise between neighboring countries over access to some of its rivers. This is all true. Lebanon has beautiful lush landscapes, fresh water cascades down from the highest mountains to the Mediterranean Sea through 14 main rivers and many other streams and springs and yet most of the population does not have direct or free access to this abundance of natural resources.

During the civil war, a big part of Lebanon's infrastructure was damaged or destroyed. Since then, the government has done nothing to reverse the damage. For the water system, this meant that many of the main pipes were damaged or destroyed. Wherever water is still available, it mostly offers contaminated undrinkable water. In some regions, the water is polluted due to industrial factories and residential towns pumping their untreated waste directly into rivers. Ironically, water is available. Yet, the delivery of this resource is not done in any conventional way. Water moves everywhere around the city, not in pipes, but in water trucks instead. Hundreds, maybe even thousands of trucks are moving water all over the city all day, every day.



Fountain 3

Mezzotint on copper printed on cotton paper

21*29.7cm

2022

PROJECT IN PROGRESS

THE FOUNTAIN

Combine a crashing economy with hyper-inflation and those trucks become a luxury item that people can barely afford. Needless to say, people are heavily drained by all the complicated efforts this procedure forces them to make. Previously in old Lebanese villages, natural springs were mentioned often in stories and music. Feyrouz's music is an example of how people found love when they met in communal areas to fill water from one of the wells or springs in the village. An essential need created meeting points allowing people to connect, share, empathize and support each other. In a strange way, those meetings and new relationships still develop but instead of the "romantic" spring, you have a water truck. Now, neighbors converse from balconies. Sometimes they are laughing and joking about the ridiculous situation they are all in, other times they feel broken and distraught at the worsening daily pressures as they don't even have one of the most basic and essential elements of life.

It is no longer the serene sound of flowing water that comforts the people. Now, a small diesel engine has become that tonic. Despite the fumes and loud engines, it's a reassuring sound that means they have access to water for a few days, until the next emergency occurs and the whole cycle repeats itself. Water trucks have become the luxurious fountains of the city that less and less people have access to.

The intended printmaking project is a series of works that reflects the complexity of the water situation in Beirut at the moment. There are too many steps and procedures to be made and a lot of connections that one needs to have. The complications range from water trucks to small tanks below the ground to the tanks on the roofs above (through water pumps). The project aims to reflect all these complexities through an exhibition where all the prints will be hung in a certain layout that is pretty much like a plan of the water structure of the city in an urban landscape. All the prints will be connected through threads in a way that shows how all the elements are currently connected to get this water supply.



PROJECT IN PROGRESS

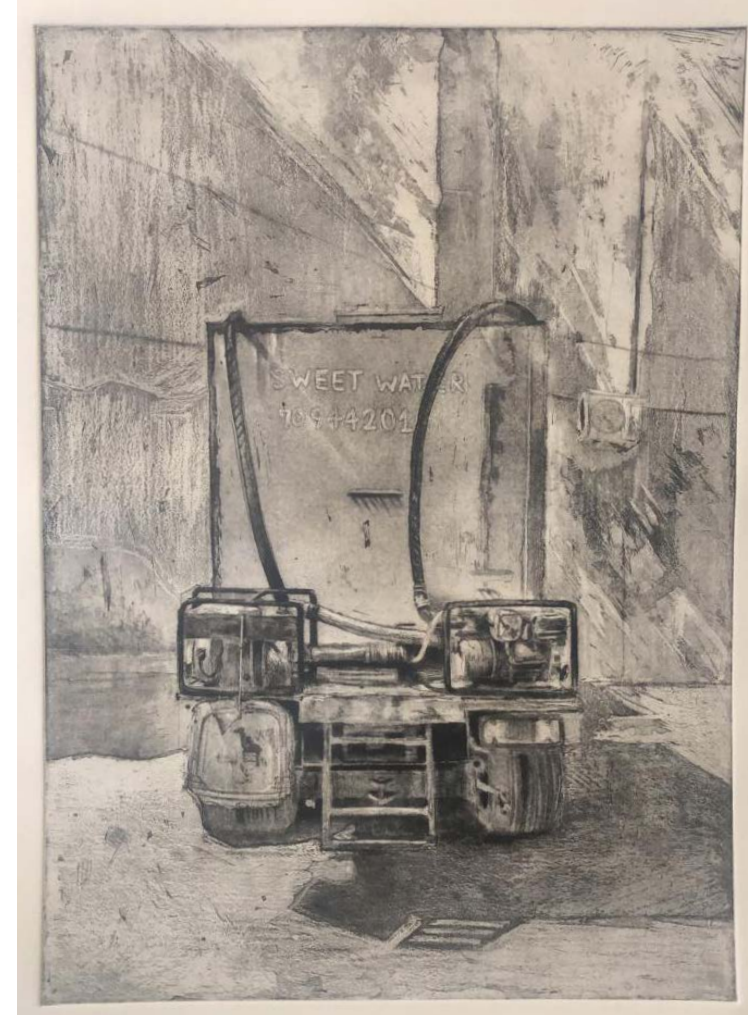
THE FOUNTAIN

The project involves an investigation to have an in-depth view on what it is really like to have access to water in Lebanon and how complex it is to even understand the situation.

The interest value in the project is utilizing different techniques of printmaking in one matrix to what serves the artwork/project, given the wide range of different textures and results each and every technique printmaking can serve. The nature of the visual this project is dealing with allows experimentation which will be exciting to explore.

My main art discipline is street art and murals. In my practice, I feel inspired and urged to use visuals/stories from the street urban culture as studies to give back a work on the street that reflects the society around it and plays its role in the contemporary art scene. I always try to communicate with both the contemporary audience and the street audience.

I have always found a strong relationship between printmaking and murals. Both originate from the same historic event which is the cave drawings that were either etched or mouth sprayed on the walls. But perhaps the most vital aspect about printmaking is the idea of democratizing art and creating multiples that become accessible to a wider range of people instead of an elite or so. After working for a while on the streets, I realized that making art accessible for everyone is what interests me most. Creating multiples of the artwork also helps with reaching a wider audience, which in turn means delivering messages on a bigger scale.



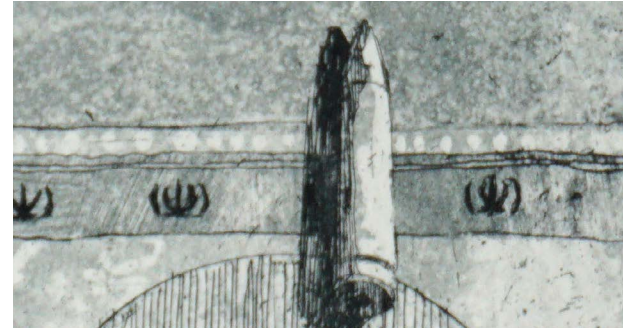
Fountain 9
Aquatint, Roulette and
drypoint on copper print-
ed on cotton paper
30*40cm
2022



Fountain9
Aquatint, roulette and etching on copper printed on
cotton paper
32* 43 cm

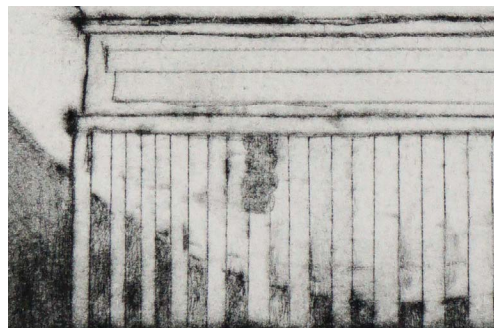
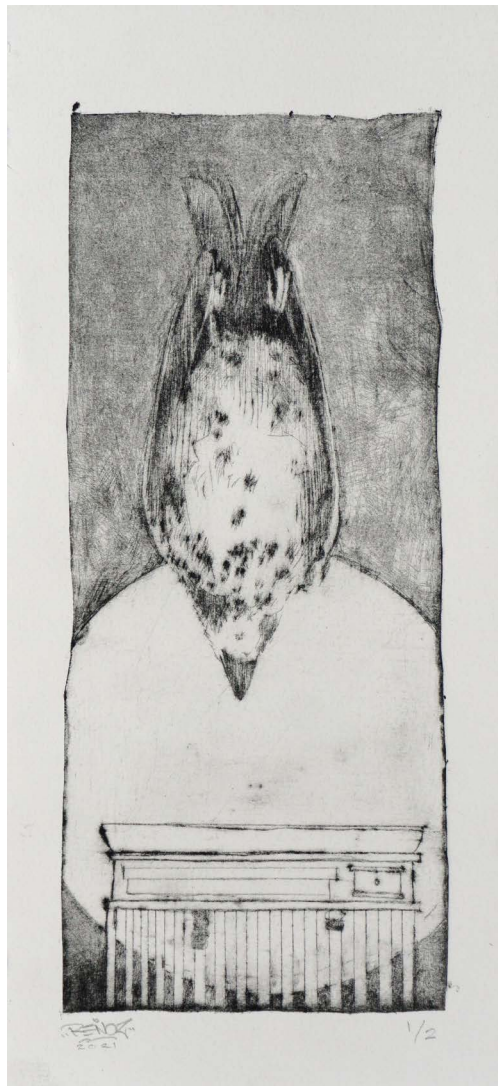
PREVIOUS WORKS

PREVIOUS WORKS



Dead Carpet
Etching & aquatint on copper printed on
cotton paper
16*16 cm
2021

PREVIOUS WORKS



Free Death Choice
Dry point on found aluminum printed on
cotton paper
11*25cm
2021

PREVIOUS WORKS



Just a Scratch
Dry point on copper printed on cotton
paper
14*16 cm
2021

PREVIOUS WORKS

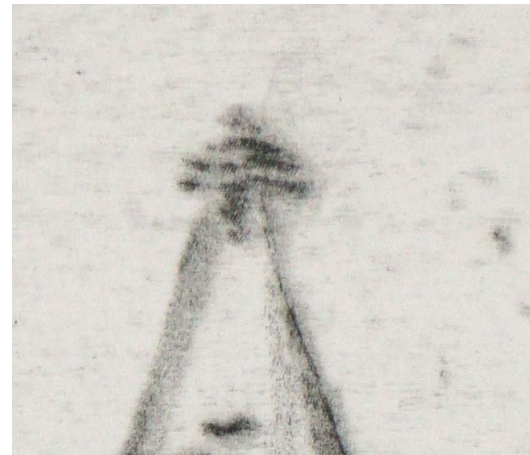


The Head
Etching & roulette on copper printed on
cotton paper
12*13 cm
2021

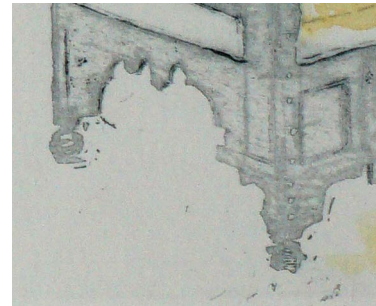
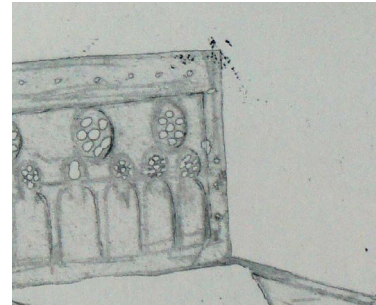
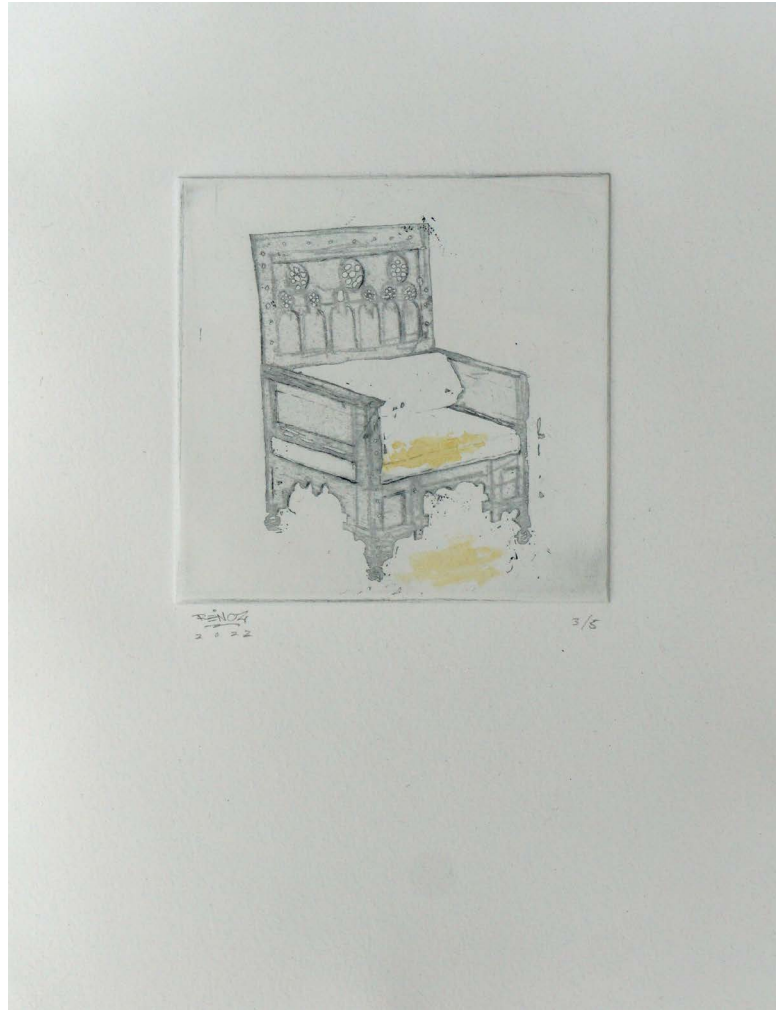
PREVIOUS WORKS



Happy Independence
Drypoint and roulette on steel plate
printed on cotton paper
20*25 cm
2022



PREVIOUS WORKS



Presidential Chair

Drypoint & Aquatint on copper printed
on cotton paper. Hand nished with water
color urine stain

19*25 cm

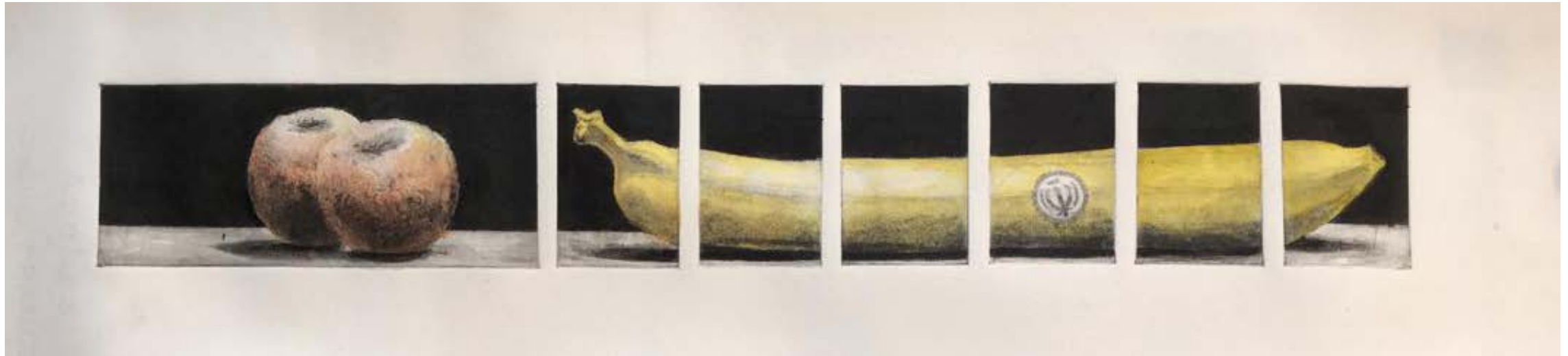
2022

PREVIOUS WORKS



Toy Collector
Roulette and aquatint on copper printed
on cotton paper
20*25 cm
2022

PREVIOUS WORKS



Lebanese Politics
Drypoint and roulette on copper printed
on cotton paper
10*50 cm
2022

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