

Narratives of the Lebanese Civil War (1975-1990)

Jean-Marc Nahas
Paints it All

BRITISH MUSEUM
ROOM 3



Lebanon: a series of endless calamities

Lebanon, once known as the Switzerland of the Middle East, is a paradox; on the one hand, it is a cultural and commercial hub in the region, but on the other hand it is at the centre of several Middle East conflicts.

A land whose area does not exceed 10,452km², yet is of such strategic geo-political importance that everybody seems to be fighting over. Lebanon has for many years, known little peace or stability; its history has been a tumultuous catalogue of war starting from ancient times until the present day.

The French Mandate between the two World Wars (1920-1943) was a decisive stage in the formation of the modern independent Lebanese state.-It was during this time that a constitution was drafted, urban mobilizations began to form, citizens awareness of their civil and political rights started to grow... all paving the way for Lebanese independence in 1943.

Yet, that independence came at a certain price. The intricate regional context was reflected internally through sectarian divisions. These, combined with the situation in the wider Middle East, led to civil war erupting in 1975. Lebanon endured 15 years of bloodshed with more than **100,000 dead**- more than **100,000 handicapped**- and more than **900,000 displaced**. The civil war ended in 1990, but once again, Lebanon is being drawn into the political conflicts of the broader Middle East.

The war has ended, but will its aftermath end?

Model of Trousers

Armenia, 19th Century

In Eastern Armenia, women wore red (or pink) trousers under their dresses. They were richly decorated with gold braid on the front and the cuffs. Bands of trim were stitched onto the garment rather than embroidered directly on it.

The colour red symbolizes fertility.

As1934,1023.1d

Model of a Woman's Belt

Armenia, 19th Century

The belt was a very important element in the Armenian dress ensemble. It had practical, aesthetic and amuletic significance. Each regional Armenian dress had its own belt design. Belts were made of silver or woolen and silk fabrics and were

often inscribed with amuletic and religious texts to protect the wearer, particularly her womb. The belt used by Armenians of Tbilisi consisted of a long strip of embroidered cloth with geometric and floral patterns. The floral motifs symbolised the tree of life, prosperity and fertility.

As1934,1023.1c

Model of Coat

Armenia, 19th Century

Coats of this type were mostly worn by women in the mountainous regions in Armenia. They were often made of striped fabrics and were worn over dresses to protect from the cold. The cuffs of the sleeves were elaborately decorated with

needlework or lace.

As1934,1023.1c

Two Dress Models

Armenia, 19th Century

The styles of these dresses represent types that were worn by Armenians from Yerevan who migrated to Tbilisi, the capital city of Georgia, between 1778-1804. Dresses were usually made of satin and silk, particularly in darker shades of green, blue and grey.

These dresses would have been worn with a red undershirt, a long embroidered belt and an elaborate headdress consisting of a velvet cap with gold and silver embroidery and a lace head veil (see picture).

As1934,1023.1a-b







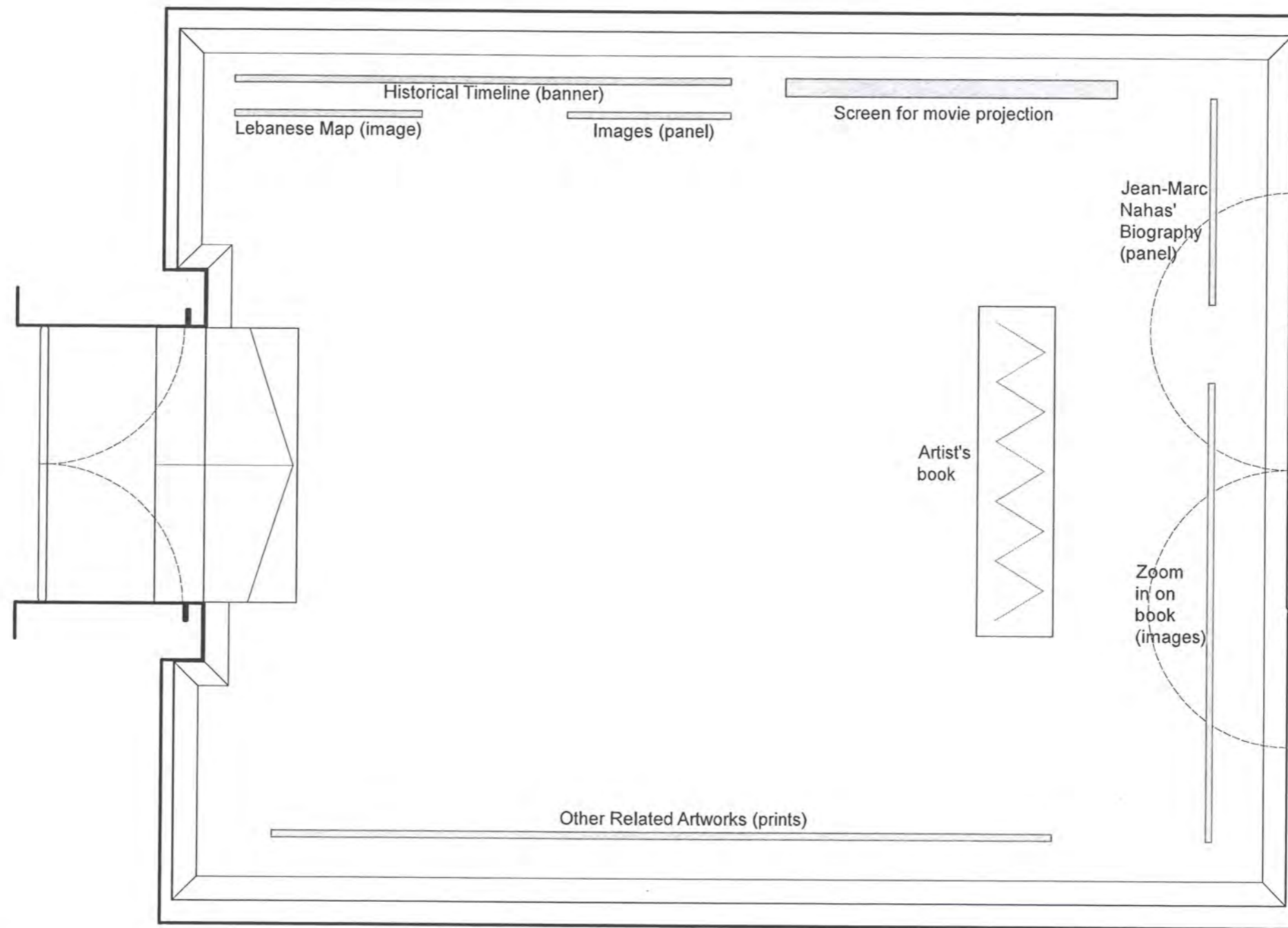
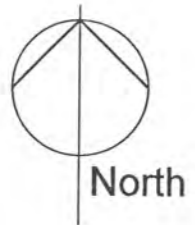


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Plan
Scale
1:50

Artist Book

By Jean-Marc Nahas, 2010

Ink on concertinaed paper.

This book is Nahas's commentary on the Lebanese civil war (1975-1990). It consists of a series of drawings that reflect the horror of war and of what he

had witnessed. The artist's message is one of frustration and abhorrence of violence. Jean-Marc Nahas paints angry caricature-like figures of people and animals in thick black strokes, in which a story of death, rape and cruelty unfolds.

Funded by CaMMEA acquisition group
2011,6011.1



بسم الله الرحمن الرحيم
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين
عائمه

