

Ricardo Mbarkho  
Images  
2008-2012

Image on cover:

*Miscommunication*

Pigmented print on photo paper

37.875 cm x 56.813 cm

2008

Edition of one

Image sur la couverture :

*Miscommunication*

Triage pigmentaire sur papier photo

37.875 cm x 56.813 cm

2008

Edition d'un tirage

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Ricardo Mbarkho's work stems from the vibrant scene of today's global digital art practices. Mbarkho divulges alternative readings to issues pertaining to his local cultural and sociopolitical environments, where the latter's significance and information are embodied and channeled through the artist's own flux.

Ricardo Mbarkho manipulates different layers of significations by investigating multiple questions related to language, communication, cultural industries, history of art as well as the visual representation within the sociopolitical sphere.

Mbarkho's images are made from texts. The artist uses the computer as a tool to mutate texts into images; the text's binary codes, those simple digits that computers use to stock information, are transposed into a unique corresponding visual. By this creative process, the shapes and colors of Ricardo Mbarkho's art are constantly unveiling new facets of the initial texts. These can be pre-existing sentences chosen by Mbarkho; or these could be tailored by the artist to feed the concept and process leading to his final artwork.

En phase avec les pratiques contemporaines de l'art numérique, l'œuvre de Ricardo Mbarkho propose une lecture renouvelée de l'environnement culturel et sociopolitique de l'artiste ; un momentum très particulier que nous livre Ricardo Mbarkho.

Le langage, la communication, les industries culturelles, l'histoire de l'art ou encore la représentation visuelle de l'espace sociopolitique, autant d'aspects que l'artiste met en exergue en manipulant moult strates de sens relatives à l'objet de son questionnement.

A l'origine, il y'a un texte. L'artiste le prend tel quel, ou le compose dans l'optique particulière de l'œuvre finale. Puis il y'a l'ordinateur, outil de choix de Mbarkho, cet outil de mutation des textes initiaux en visuels. Des images uniques vont ainsi se révéler à chaque fois, images générées par les codes binaires de ces textes, codes qui ne sont autre que la simple unité de base dont l'ordinateur use pour stocker l'information.

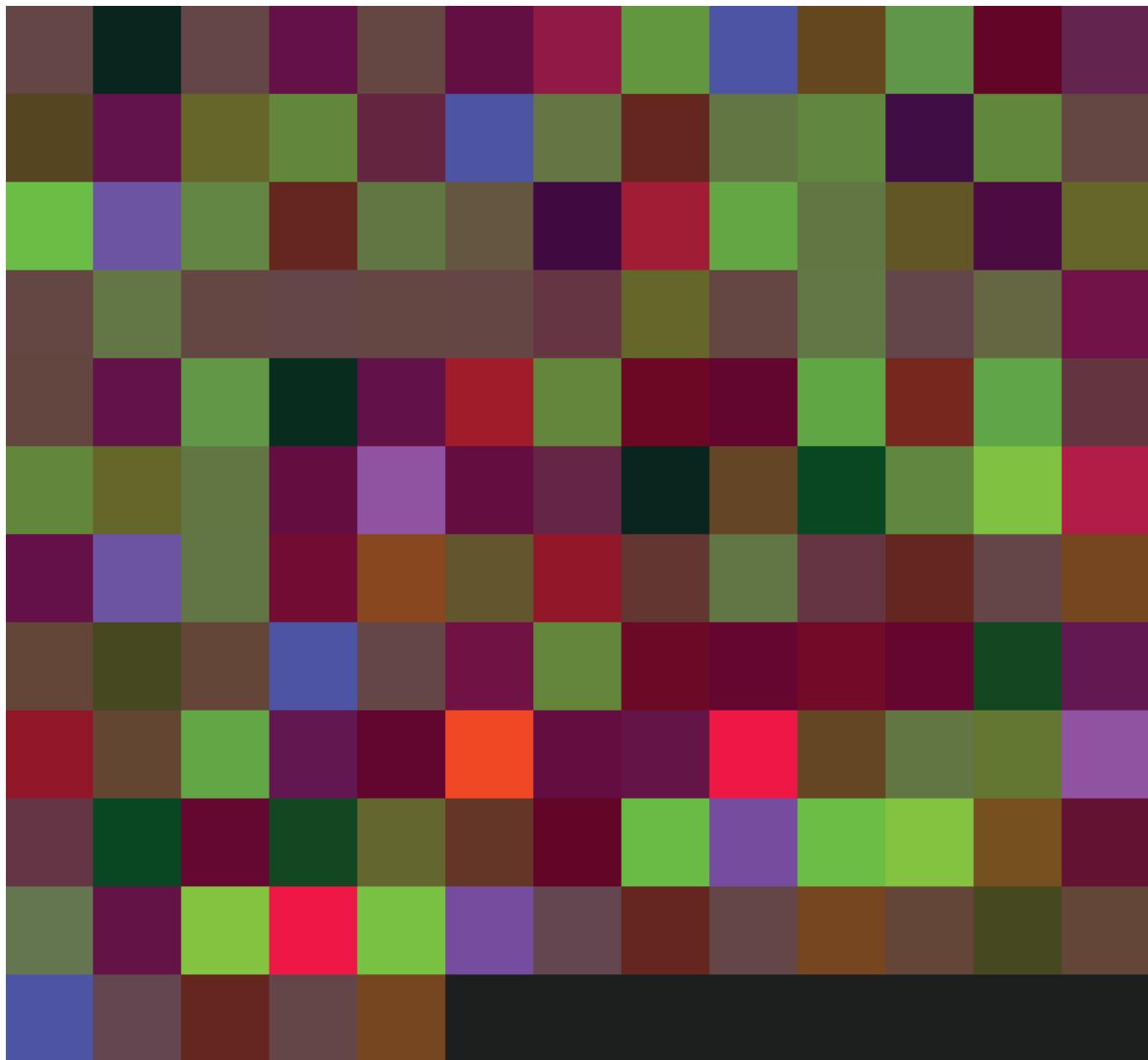
Mbarkho opère un travail de transcendance, une sorte de mise à nu de textes, de leurs mots, de leurs sens. De ces textes, l'artiste ne retient que l'essentiel, la moelle substantifique.

# Digital Visuals from Lebanon

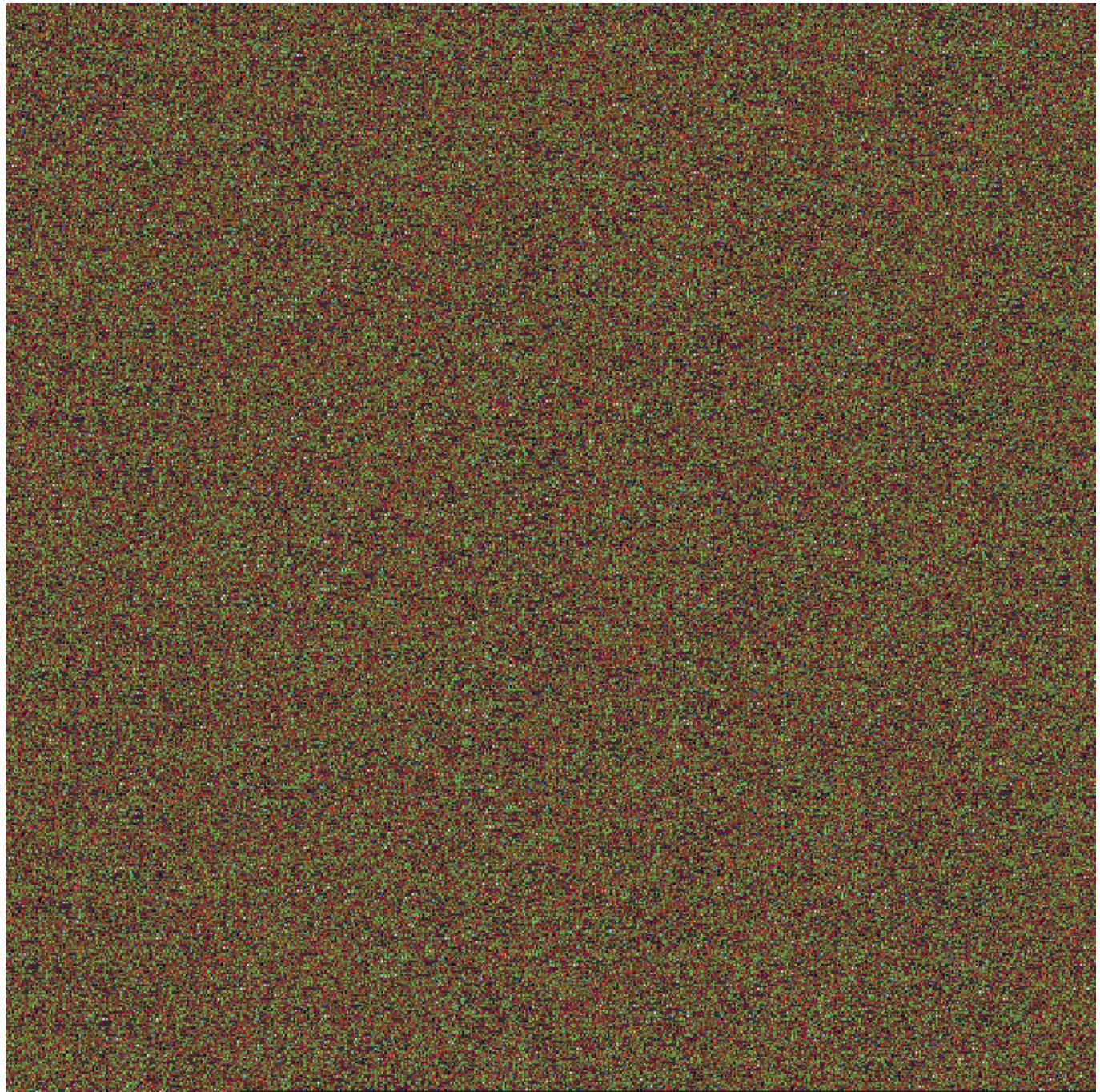
Ricardo Mbarkho questions a series of Lebanese national and political statutory texts through an esthetical process, where formal agreements are treated as pure information disregarding their lexical meaning.

## Visuels numériques du Liban

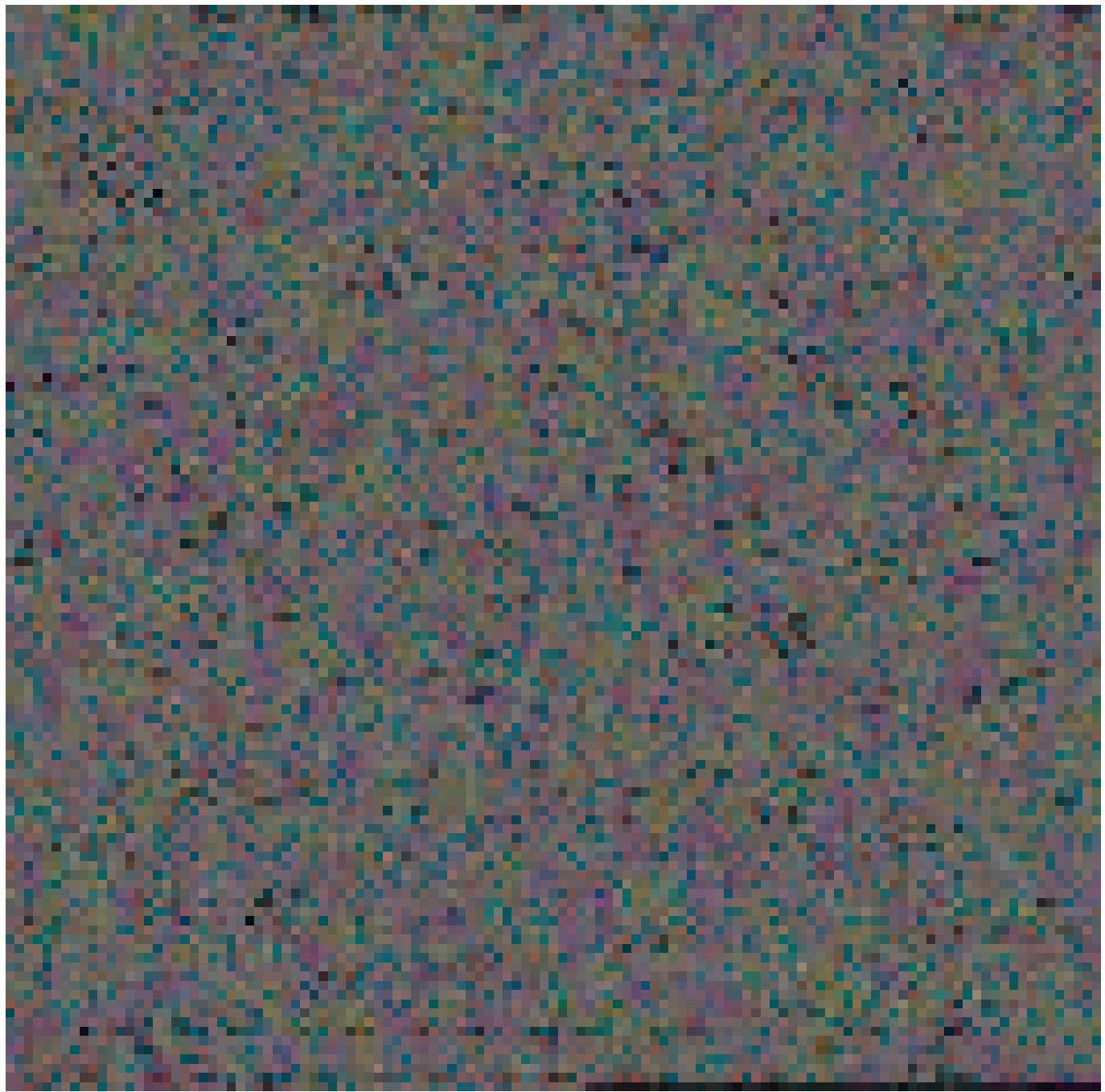
A la base, des textes fondamentaux de la politique et de la constitution libanaise. Intervient alors le travail plastique de Mbarkho qui déleste ces traités constitutifs de leur sens lexique : ils deviennent alors pure information.



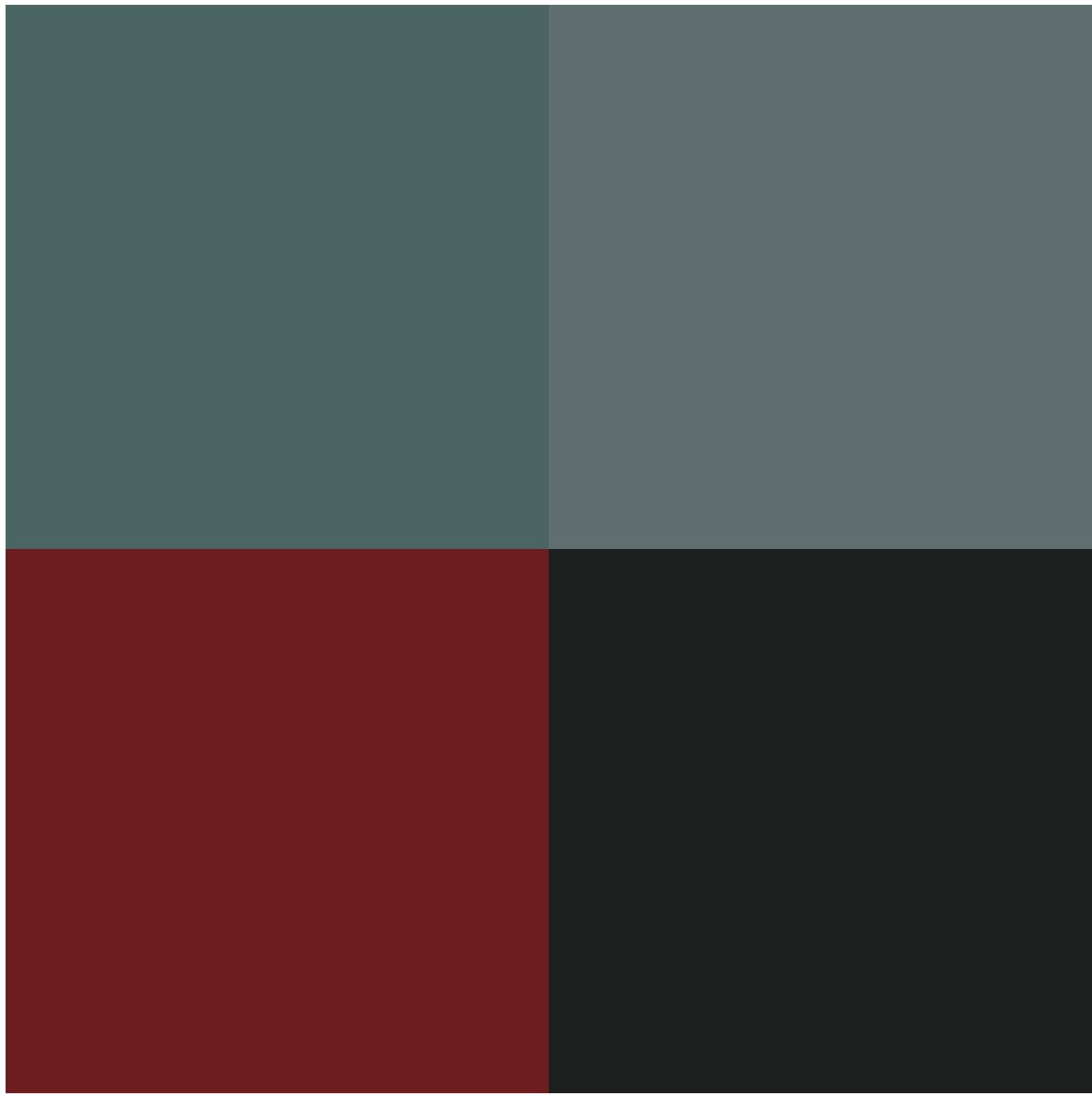
النشيد الوطني اللبناني (The Lebanese National Anthem) | Pigmented print on photo paper | 93.98 cm x 101.812 cm | 2012  
Edition of seven



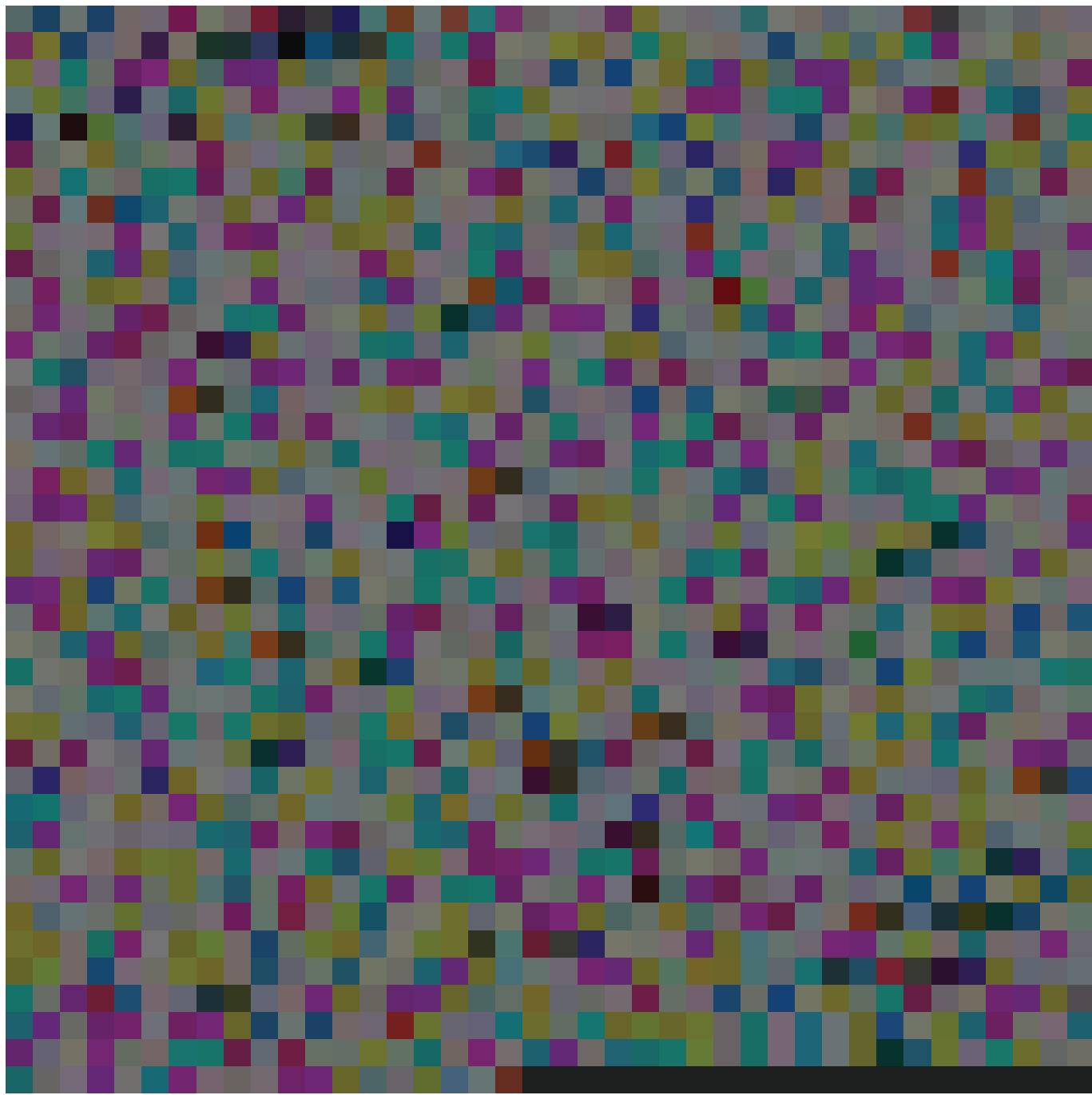
*Coloring with the Lebanese Constitution* | Pigmented print on photo paper | 101.388 cm x 101.6 cm | 2011  
Edition of seven



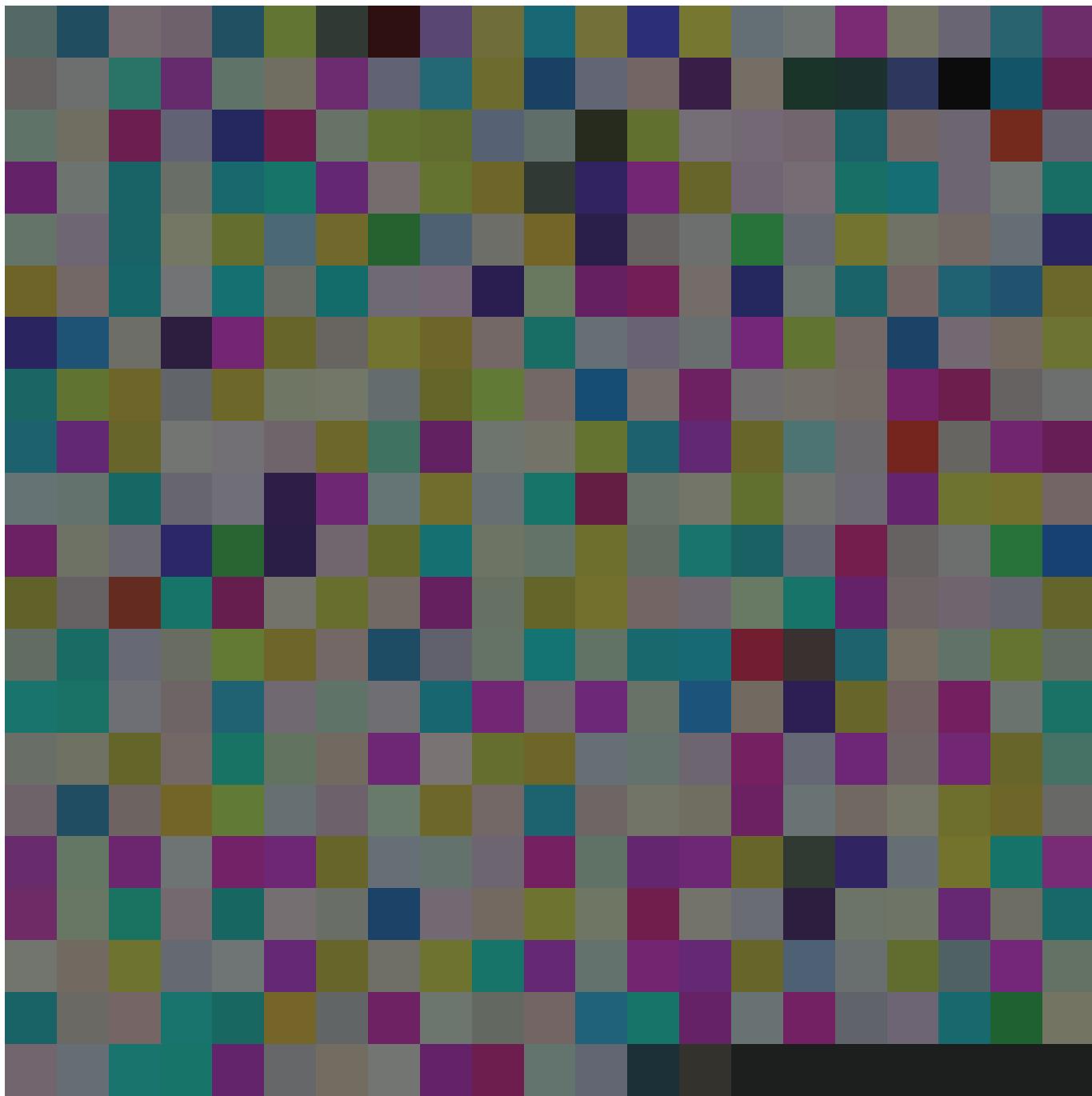
*The Lebanese Constitution* | 118x119 pixels | Pigmented print on photo paper | 56.519 cm x 56.998 cm | 2008  
Edition of one



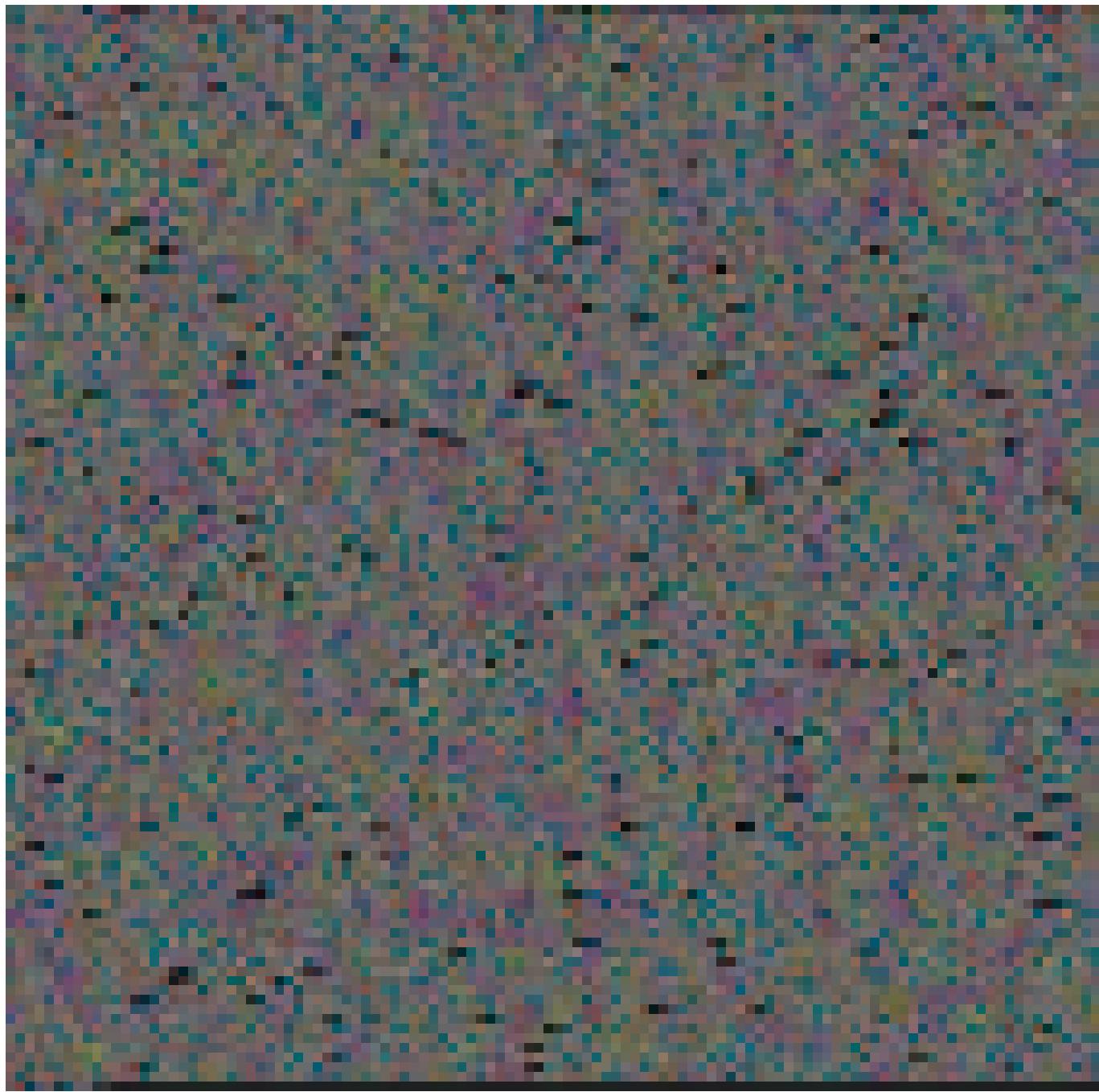
*Lebanon* | Pigmented print on photo paper | 56.999 cm x 56.999 cm | 2008  
Edition of one



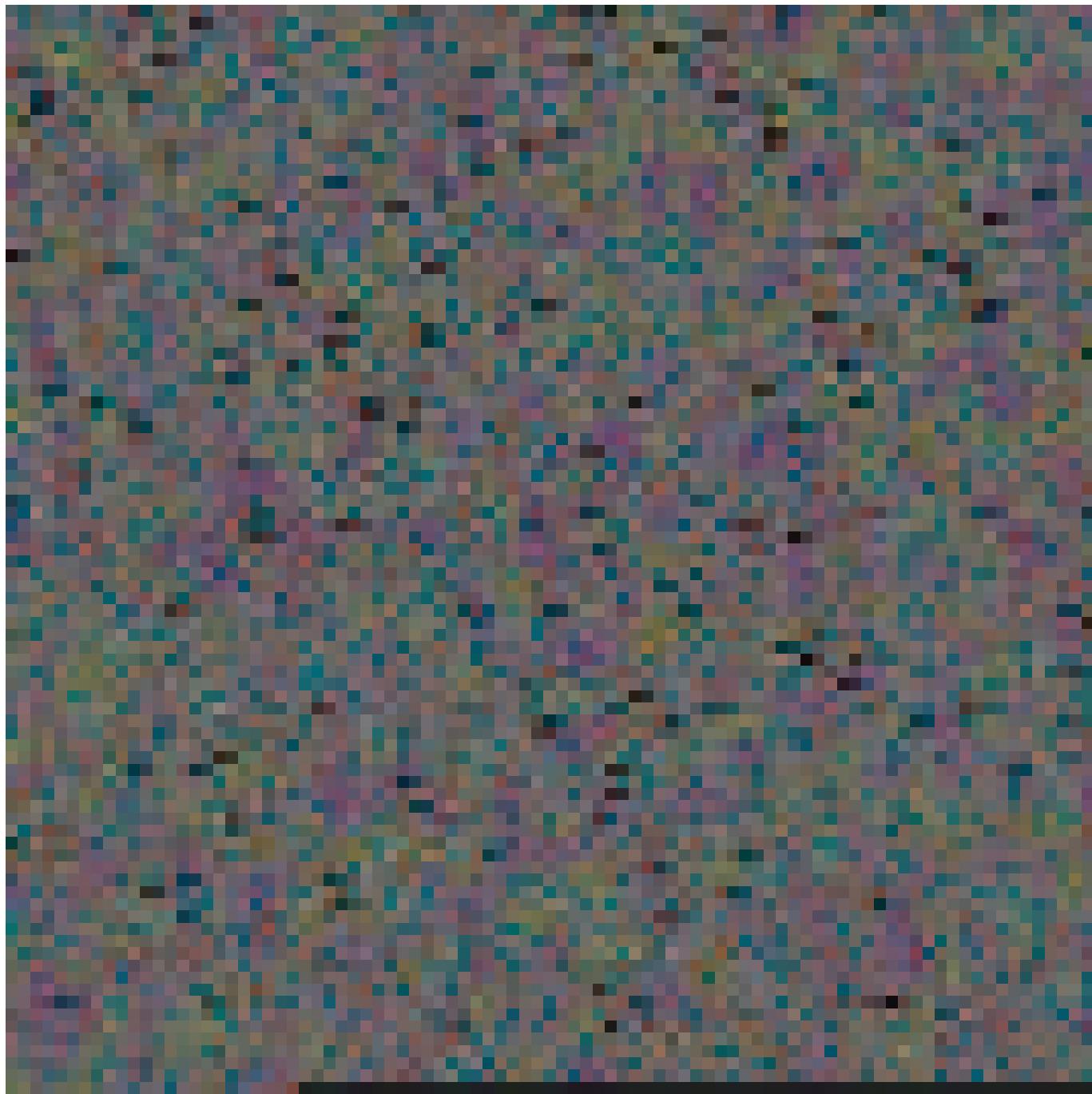
*The Cairo Agreement. November 3, 1969* | Pigmented print on photo paper | 55.702 cm x 55.702 cm | 2008  
Edition of one



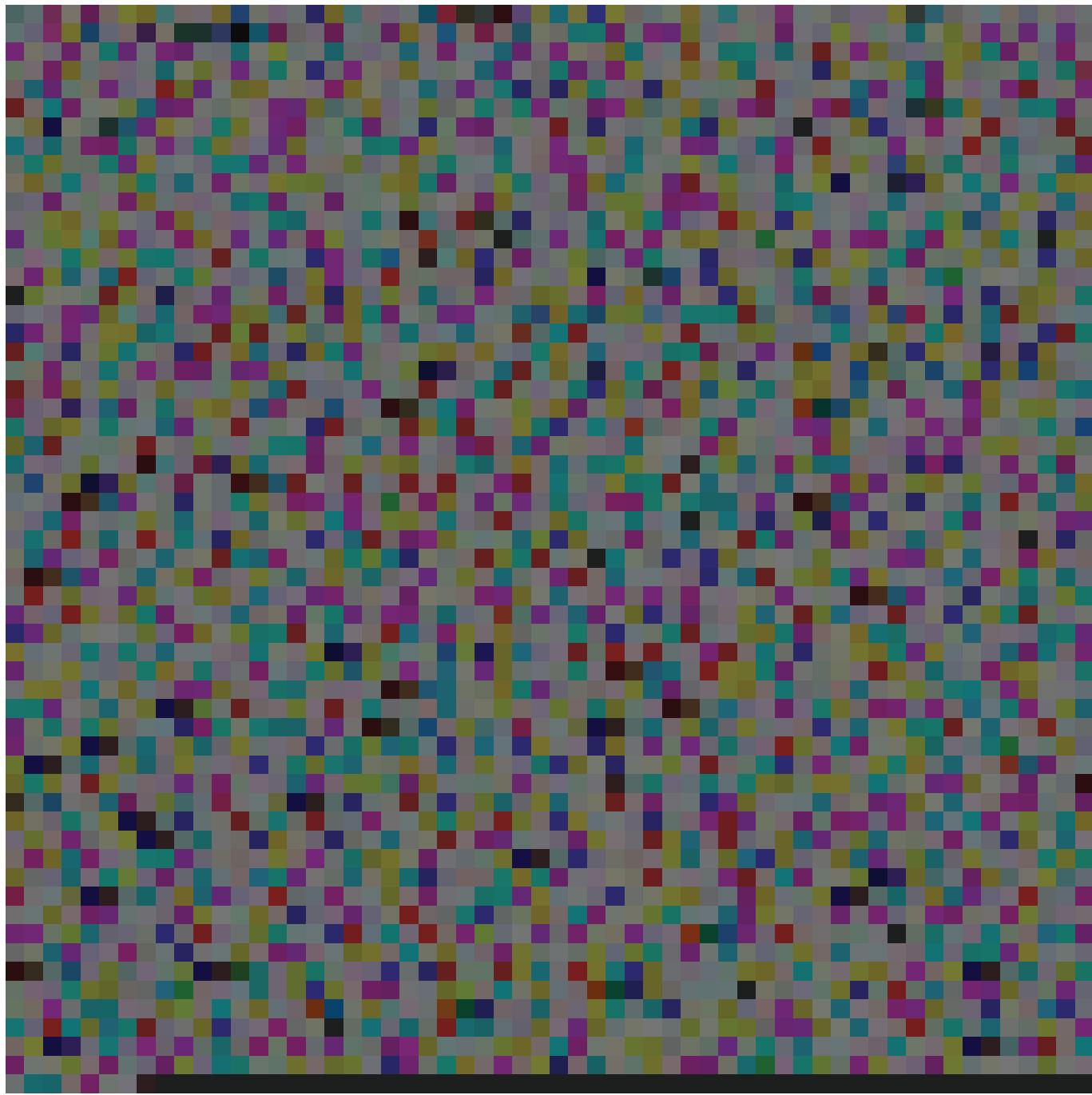
*The National Pact*. 1943 | Pigmented print on photo paper | 53.34 cm x 53.34 cm | 2008  
Edition of one



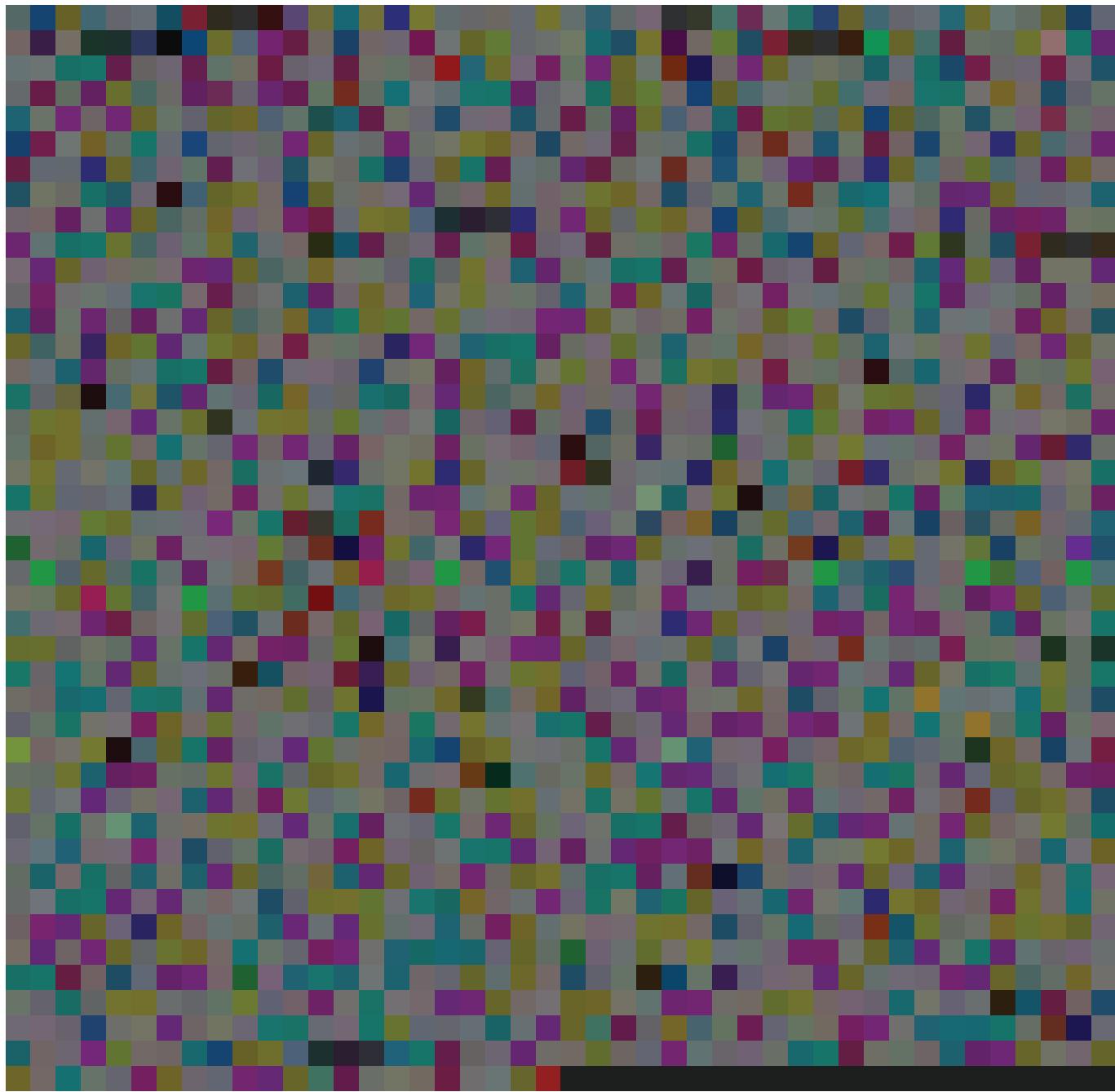
*The Tripartite Agreement. December 28, 1985* | Pigmented print on photo paper | 56.5 cm x 57 cm | 2008  
Edition of one



*The Taef Agreement. September 1989* | Pigmented print on photo paper | 56.999 cm x 56.999 cm | 2008  
Edition of one



*Lebanon-Syria Treaty of Brotherhood, Cooperation, and Coordination. May 20, 1991* | Pigmented print on photo paper | 56.553 cm x 56.553 cm | 2008  
Edition of one



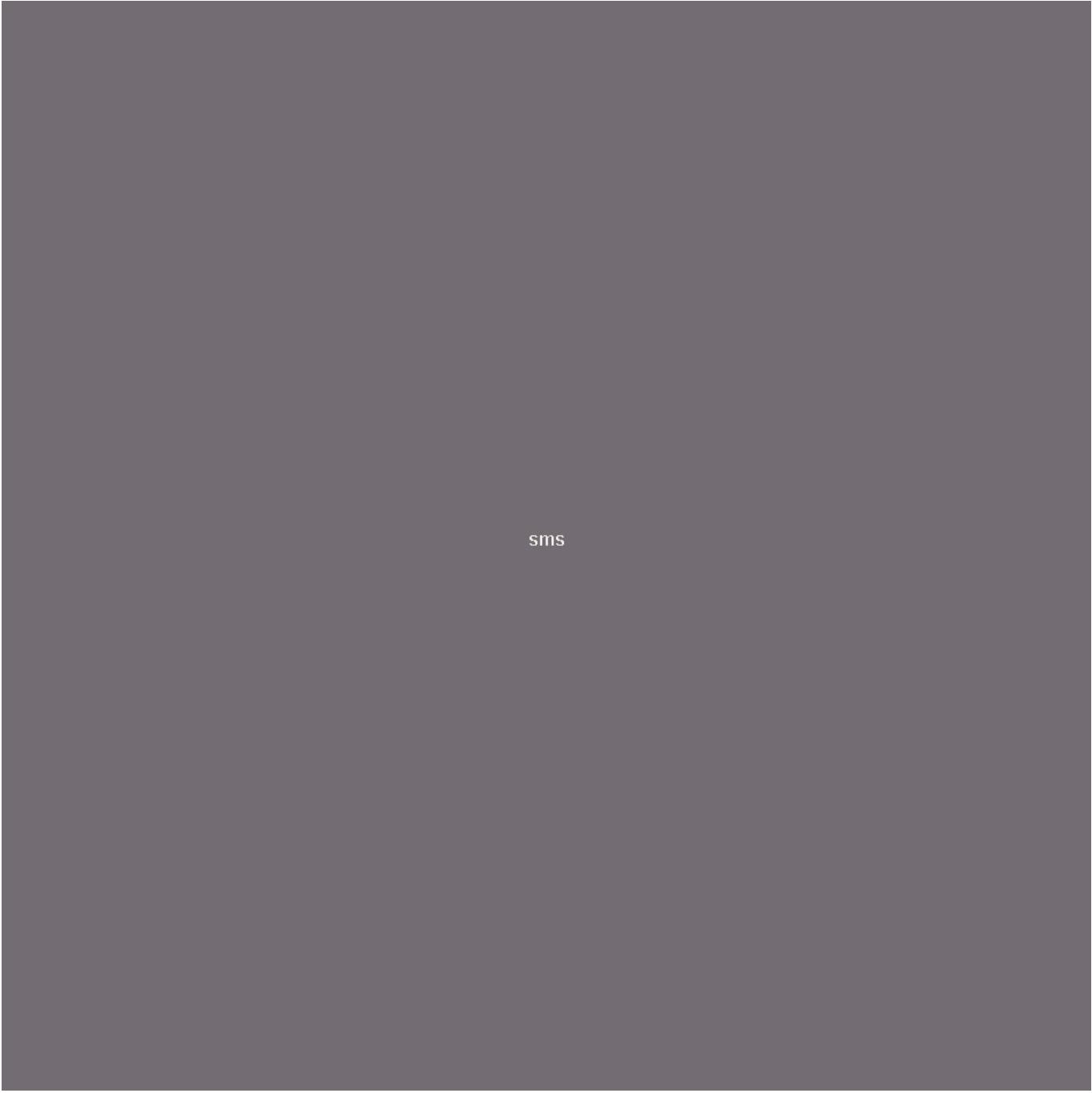
*The Doha Agreement. May 21, 2008* | Pigmented print on photo paper | 54.692 cm x 55.964 cm | 2008  
Edition of one

# **Visualizing Communication**

Text based images related to communication basics.

# **Communication**

Imagerie des basiques de la communication.

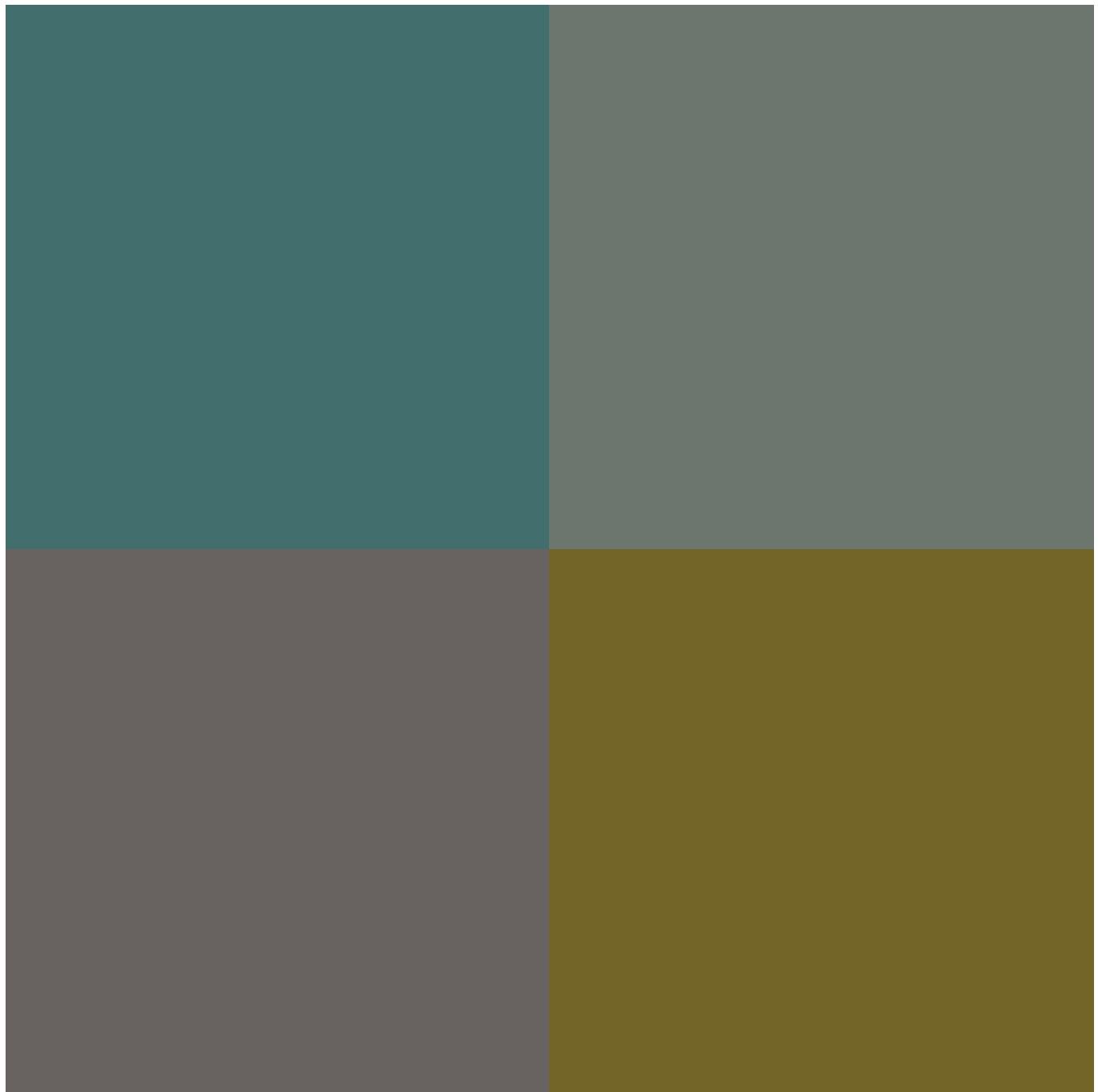


sms

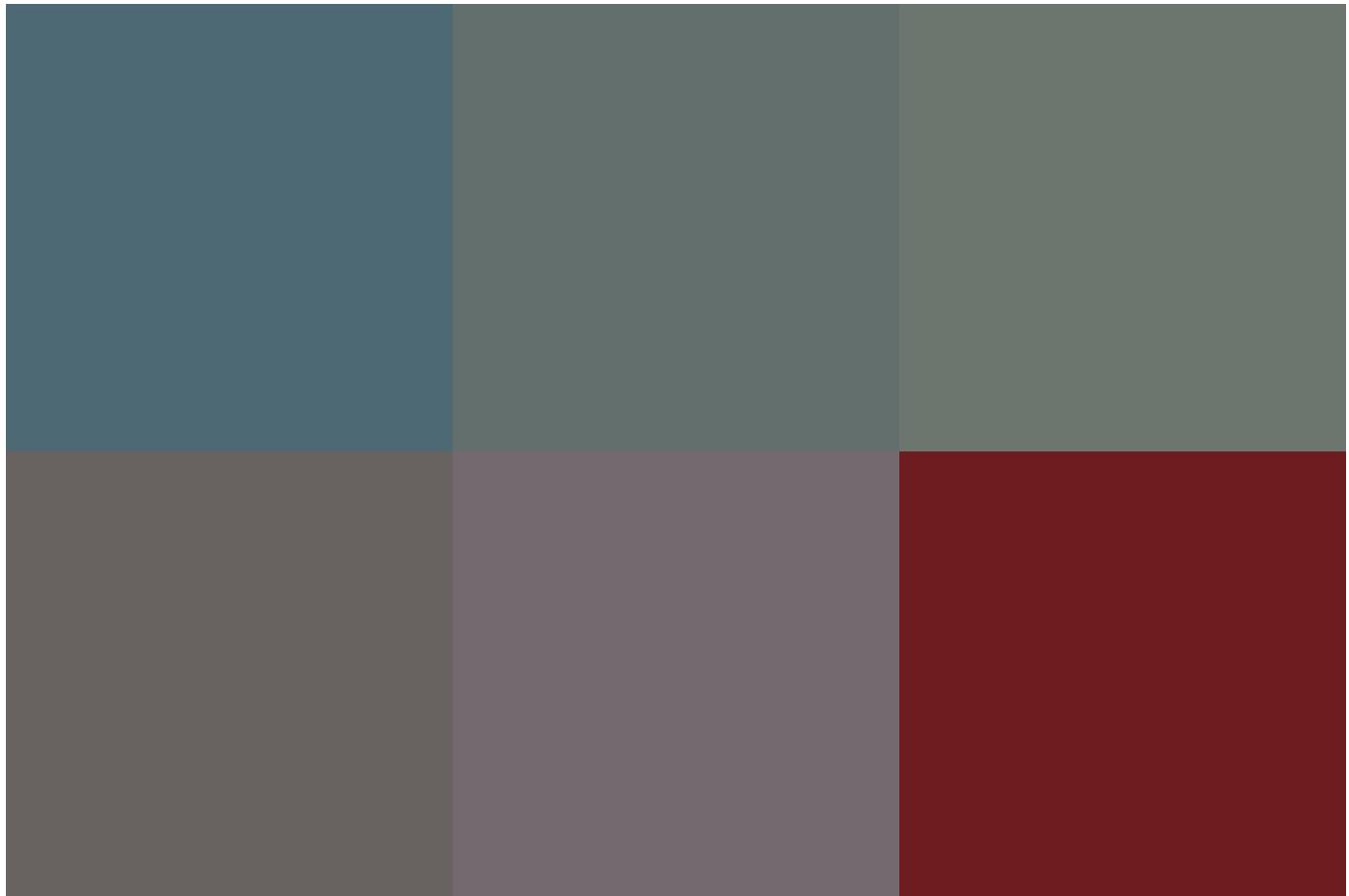
*sms* | Pigmented print of photo paper | 1 m x 1 m | 2012  
Edition of seven



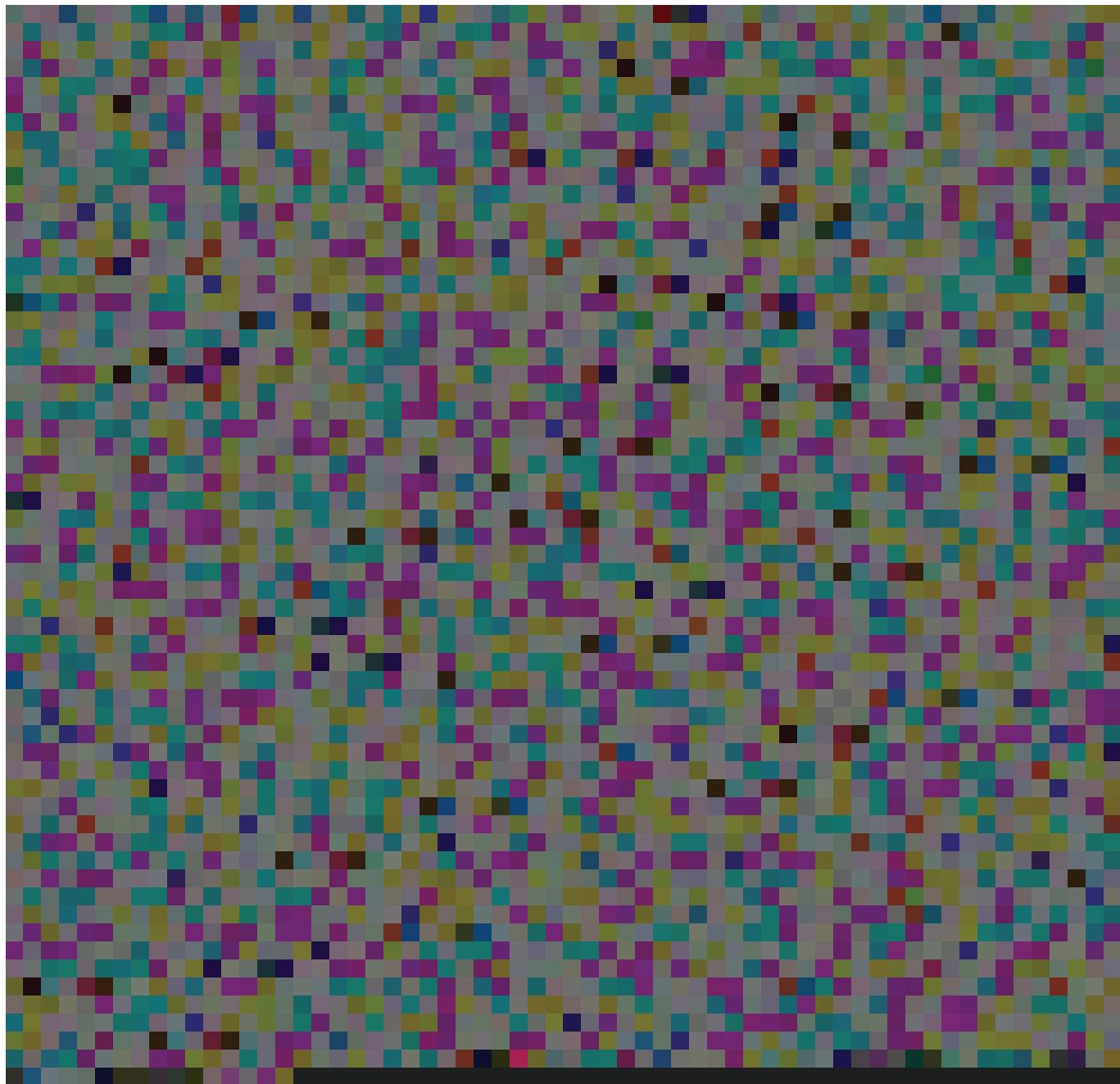
*abcdefghijklmnopqrstuvwxyz* | Pigmented print on photo paper | 102.669 cm x 102.669 cm | 2011  
Edition of seven



*Communicate* | Pigmented print on photo paper | 56.249 cm x 56.249 cm | 2008  
Edition of one



*Miscommunication* | Pigmented print on photo paper | 37.875 cm x 56.813 cm | 2008  
Edition of one



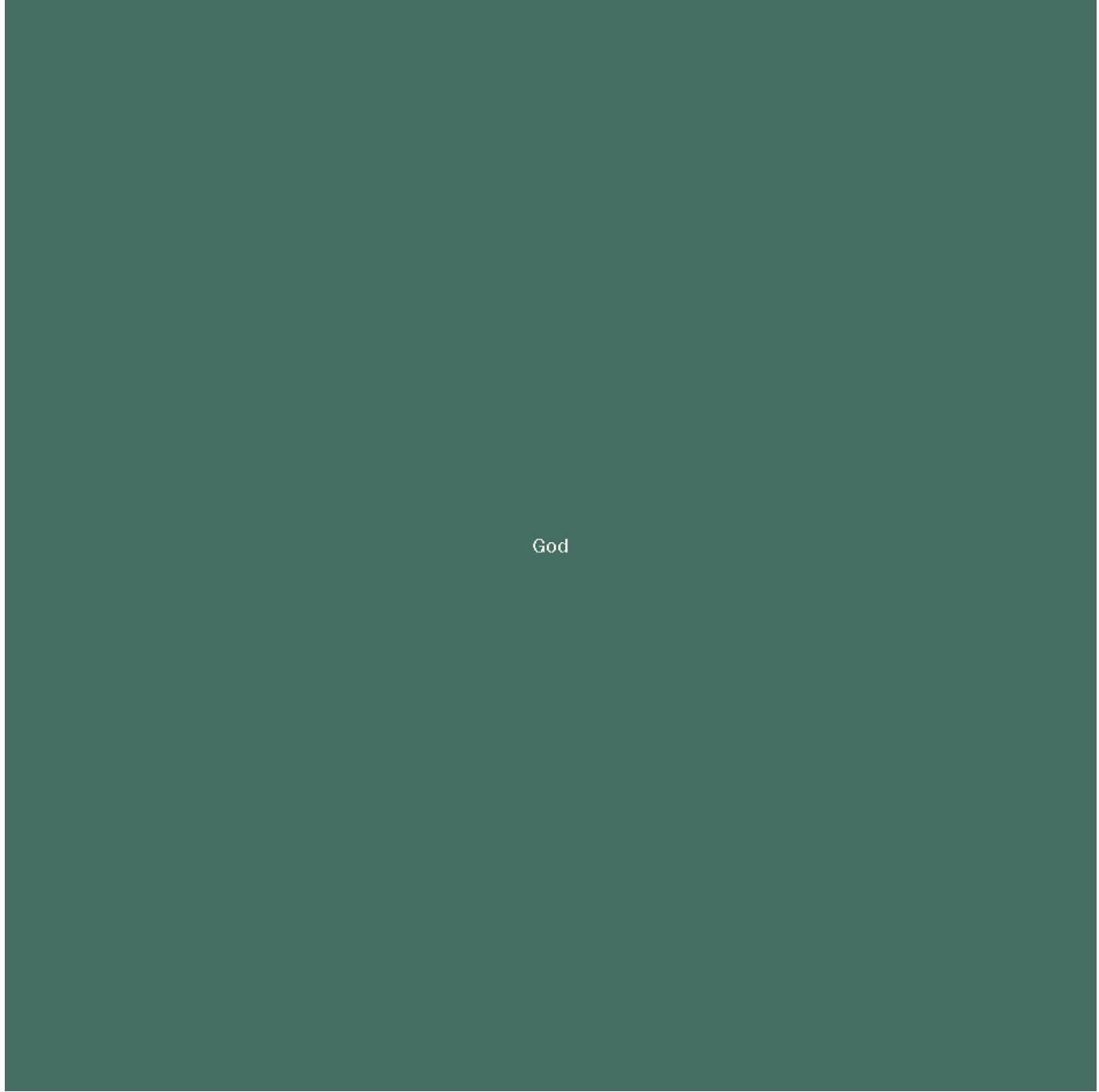
*Universal Declaration of Human Rights* | Pigmented print on photo paper | 54.37 cm x 56.183 cm | 2008  
Edition of one

# **Hidden Colors**

Critical words that govern daily communication transcended into shape and color.

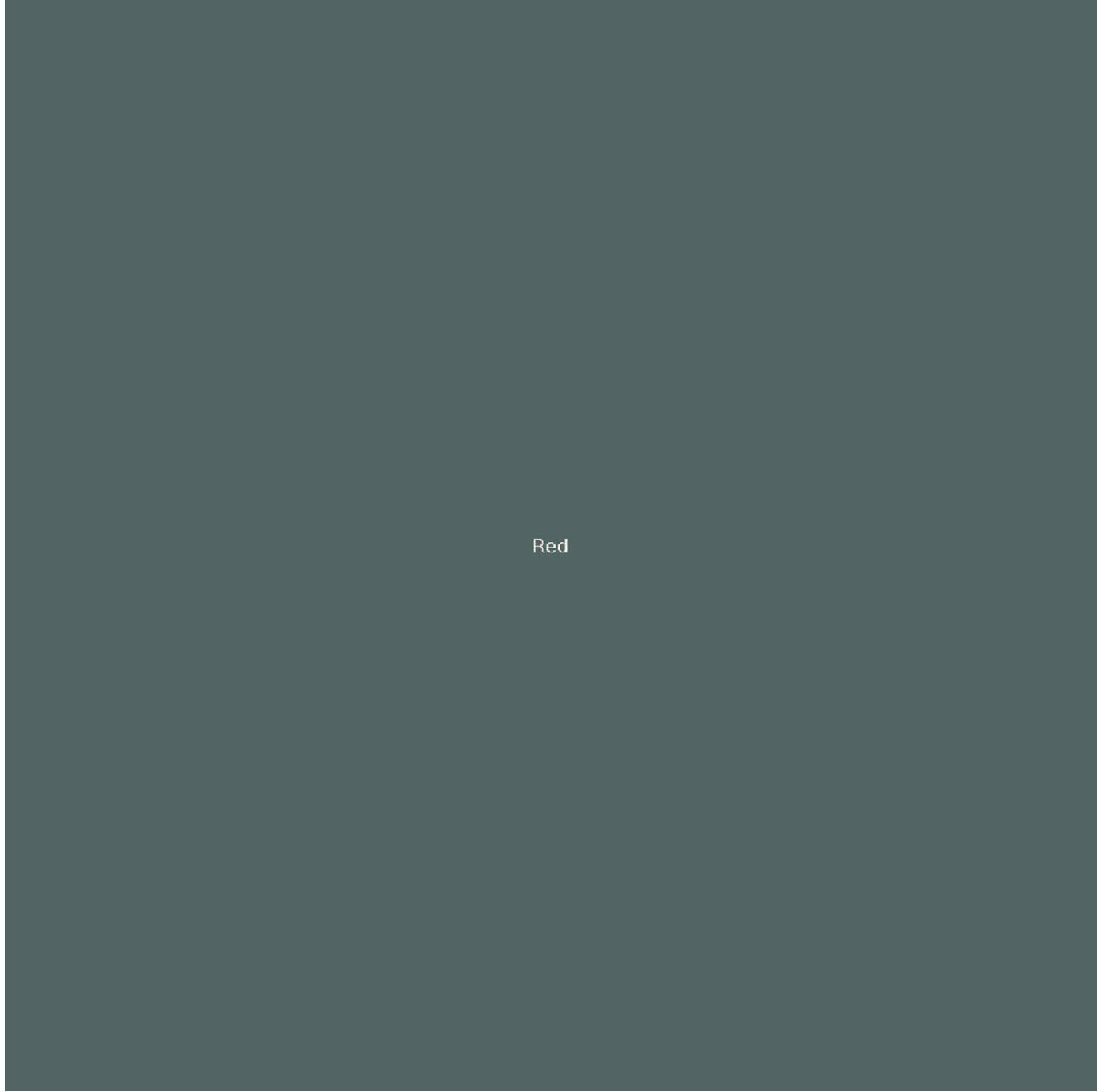
## **Chromatique**

La dialectique du quotidien transcendée en forme et couleur.



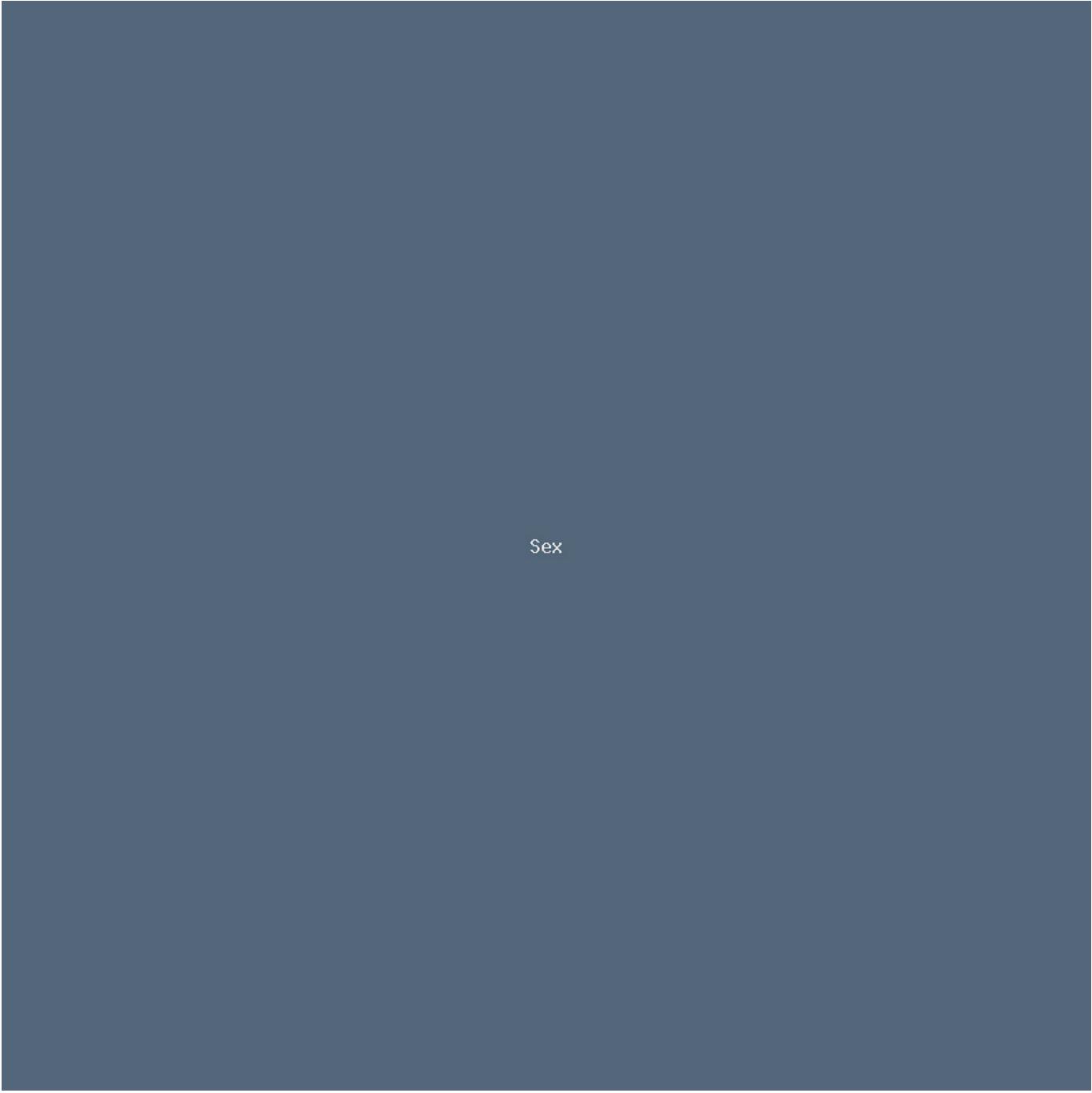
God

*God* | Pigmented print of photo paper | 1 m x 1 m | 2011  
Edition of seven



Red

*Red* | Pigmented print on photo paper | 1 m x 1 m | 2011  
Edition of seven



Sex

Sex | Pigmented print on photo paper | 1 m x 1 m | 2011  
Edition of seven

# **Space**

Images made from pure space.

From the plain Space and Return keyboard keys to monochromatic evocative voids.

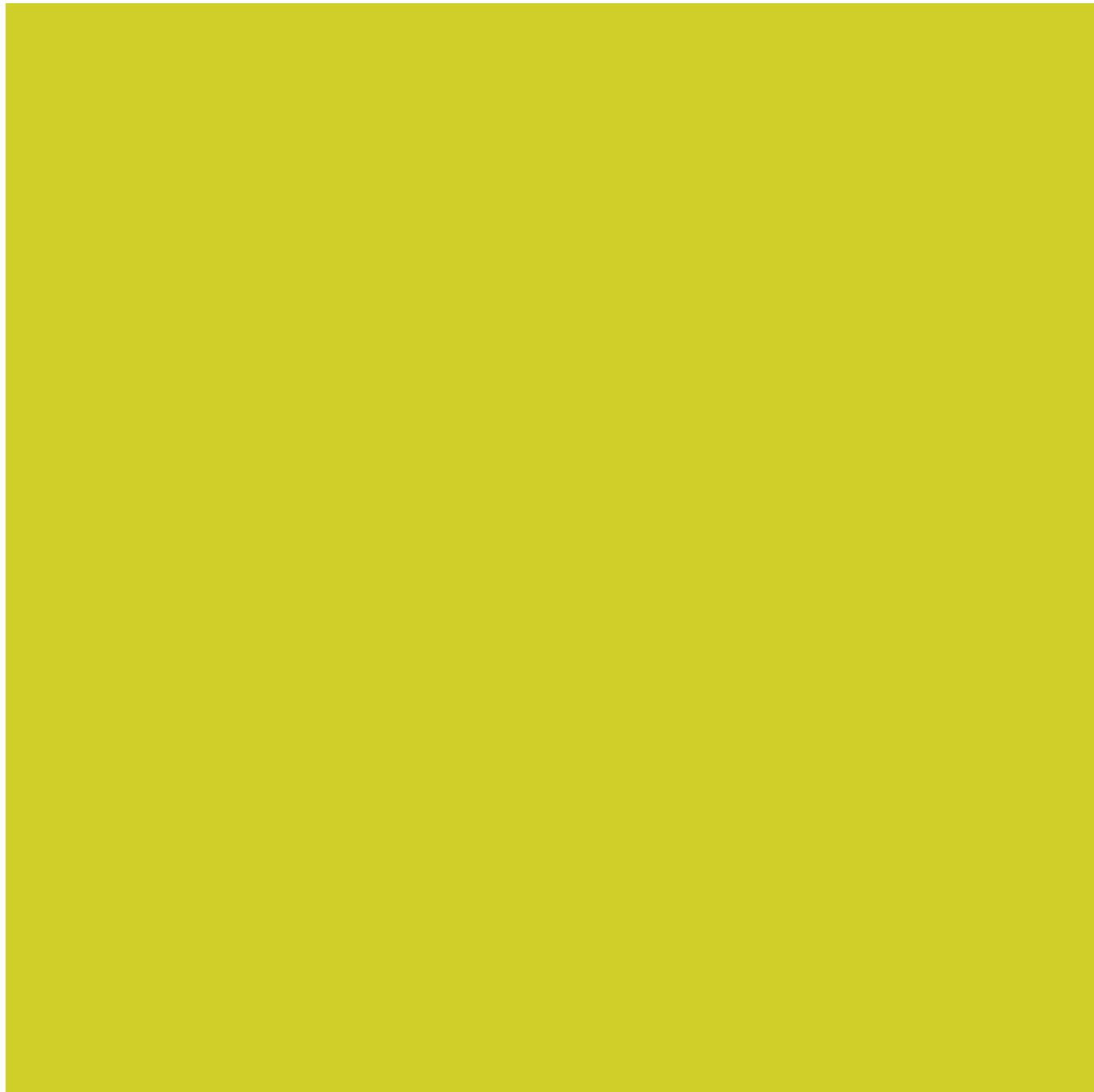
# **Espace**

L'espace devenu couleur.

Une évocation monochromatique à partir des touches de clavier Espace and Retour.



*Return* | Pigmented print on photo paper | 1 m x 1 m | 2011  
Edition of seven



*Return Two Times* | Pigmented print on photo paper | 1 m x 1 m | 2011  
Edition of seven



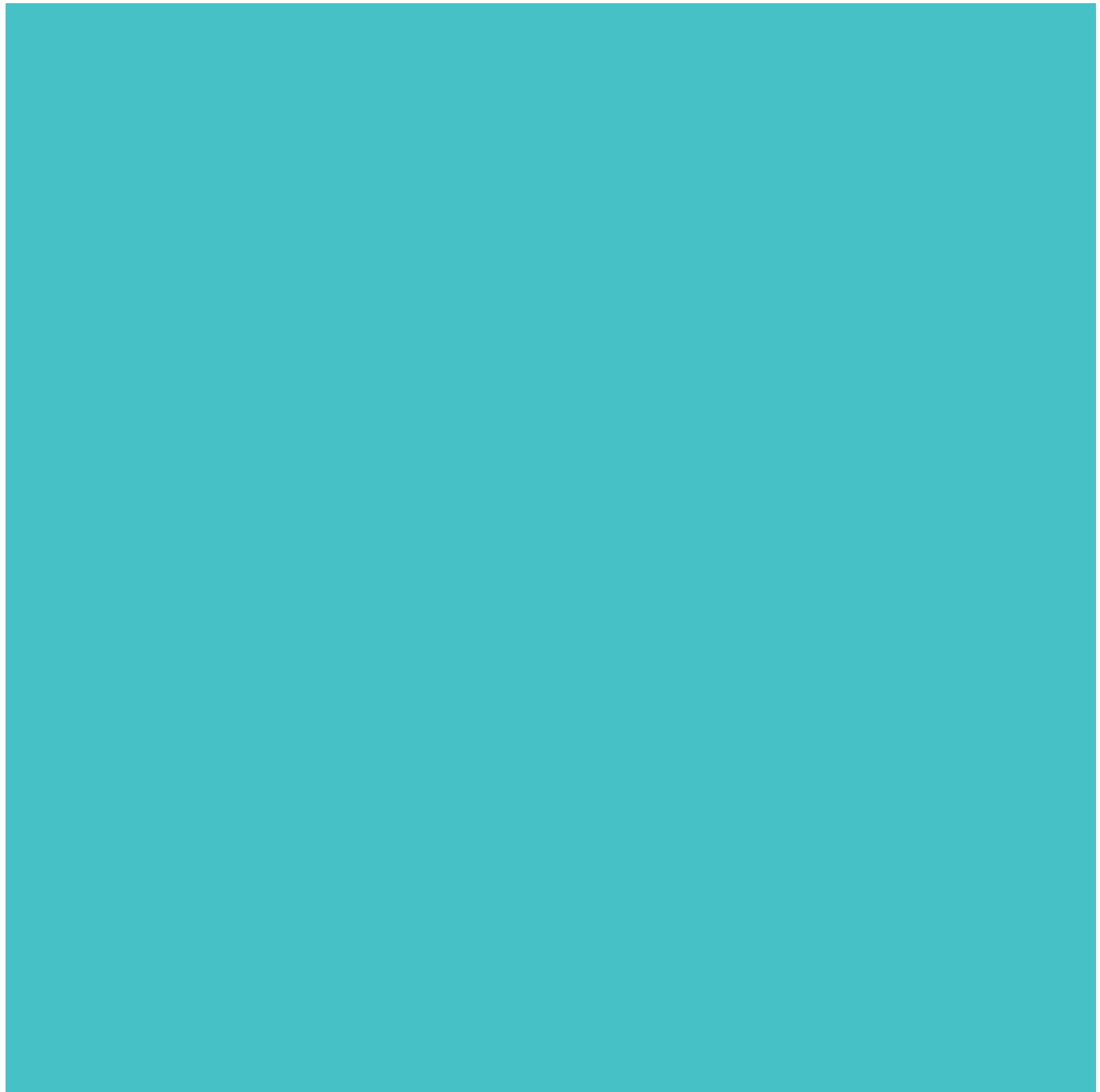
*Return Three Times* | Pigmented print on photo paper | 1 m x 1 m | 2011  
Edition of seven



*Enter Space Enter* | Pigmented print on photo paper | 1 m x 1 m | 2011  
Edition of seven



*Space Enter* | Pigmented print on photo paper | 1 m x 1 m | 2011  
Edition of seven



*Space Enter Enter* | Pigmented print on photo paper | 1 m x 1 m | 2011  
Edition of seven



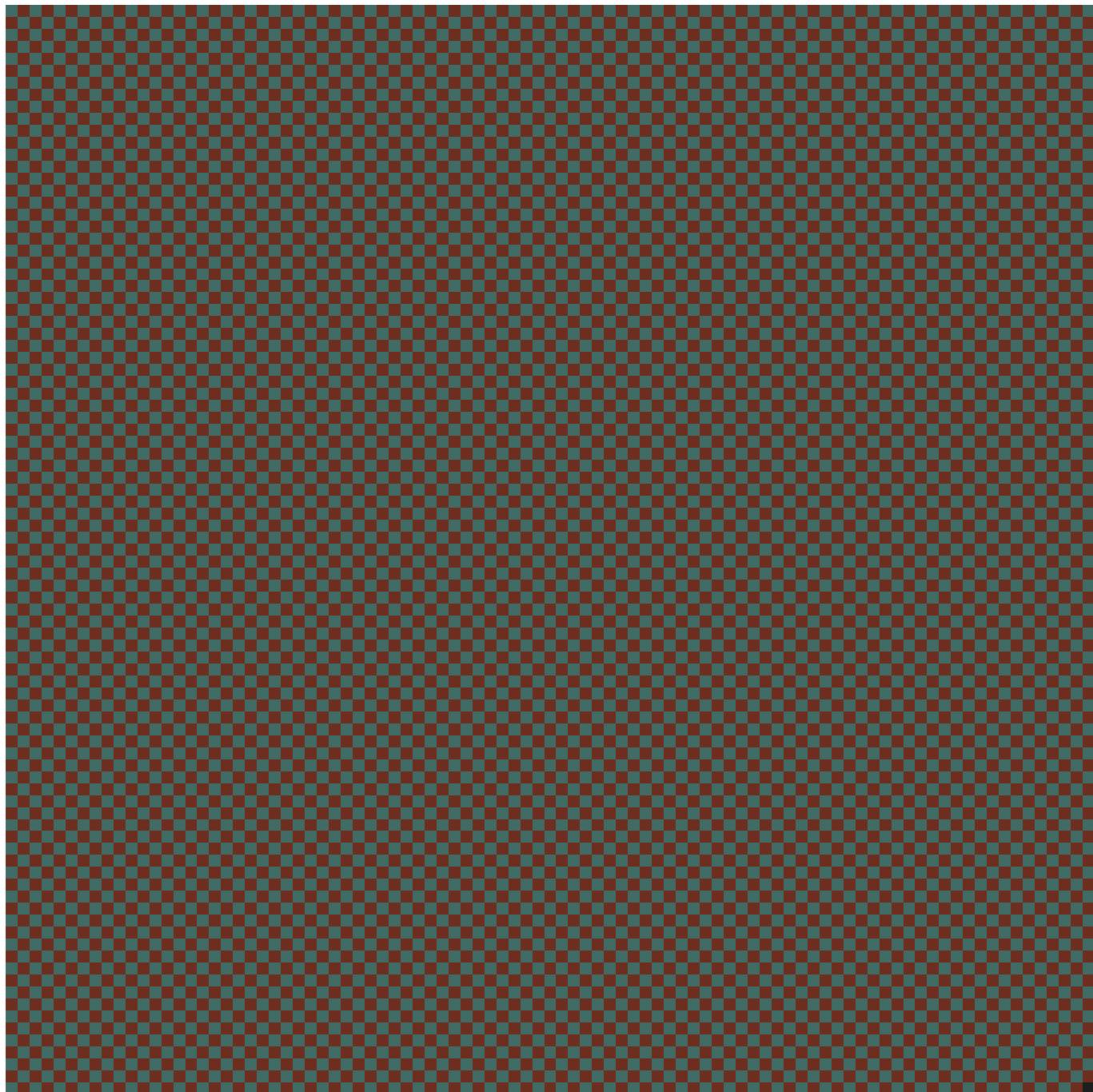
*Space Space Enter* | Pigmented print on photo paper | 1 m x 1 m | 2011  
Edition of seven

# Beyond Repetition

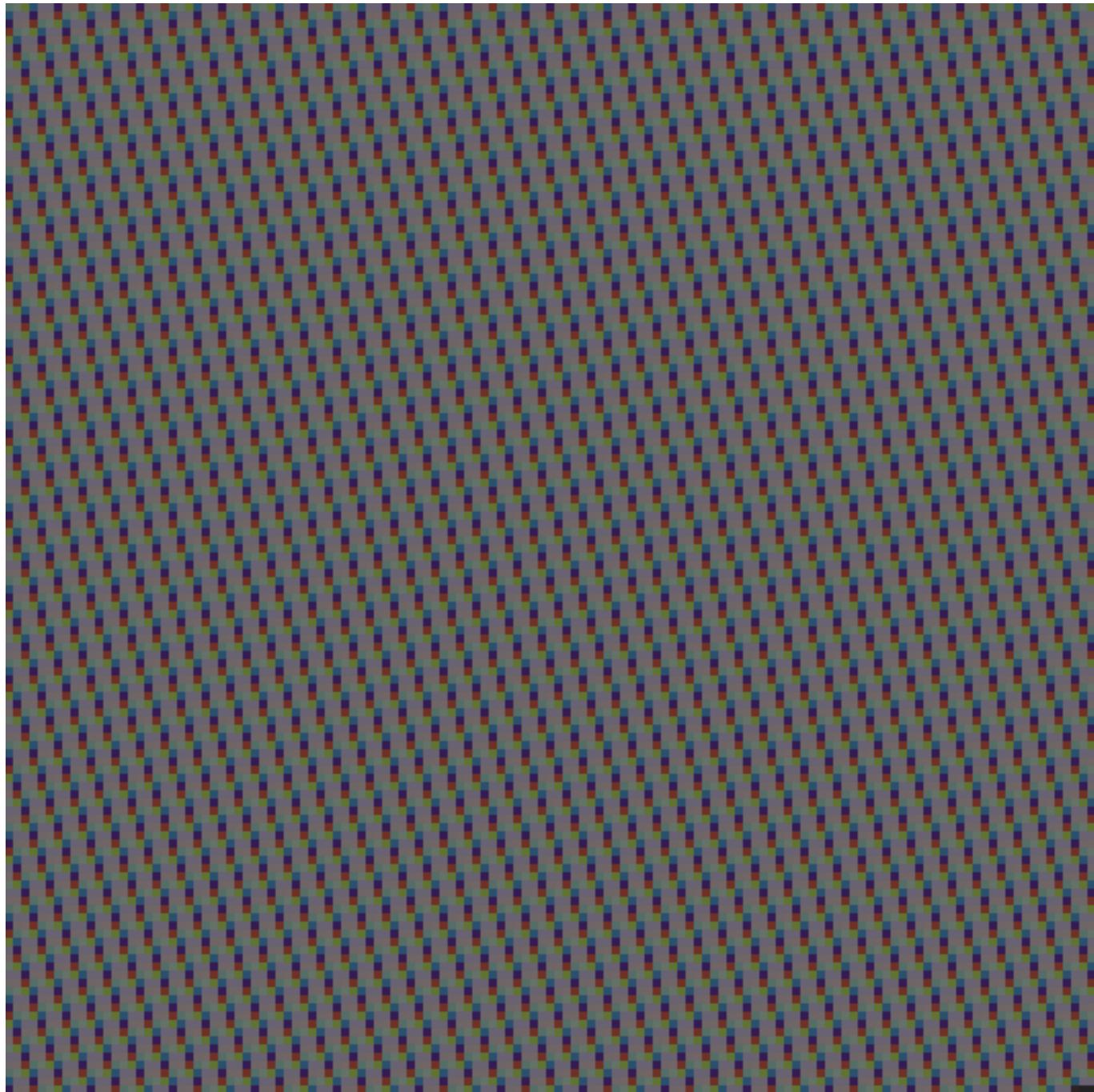
Mbarkho "forces" the computer to read over and over again the same text, creating pattern-style visuals that leap beyond literal retinal reception.

## Répétition

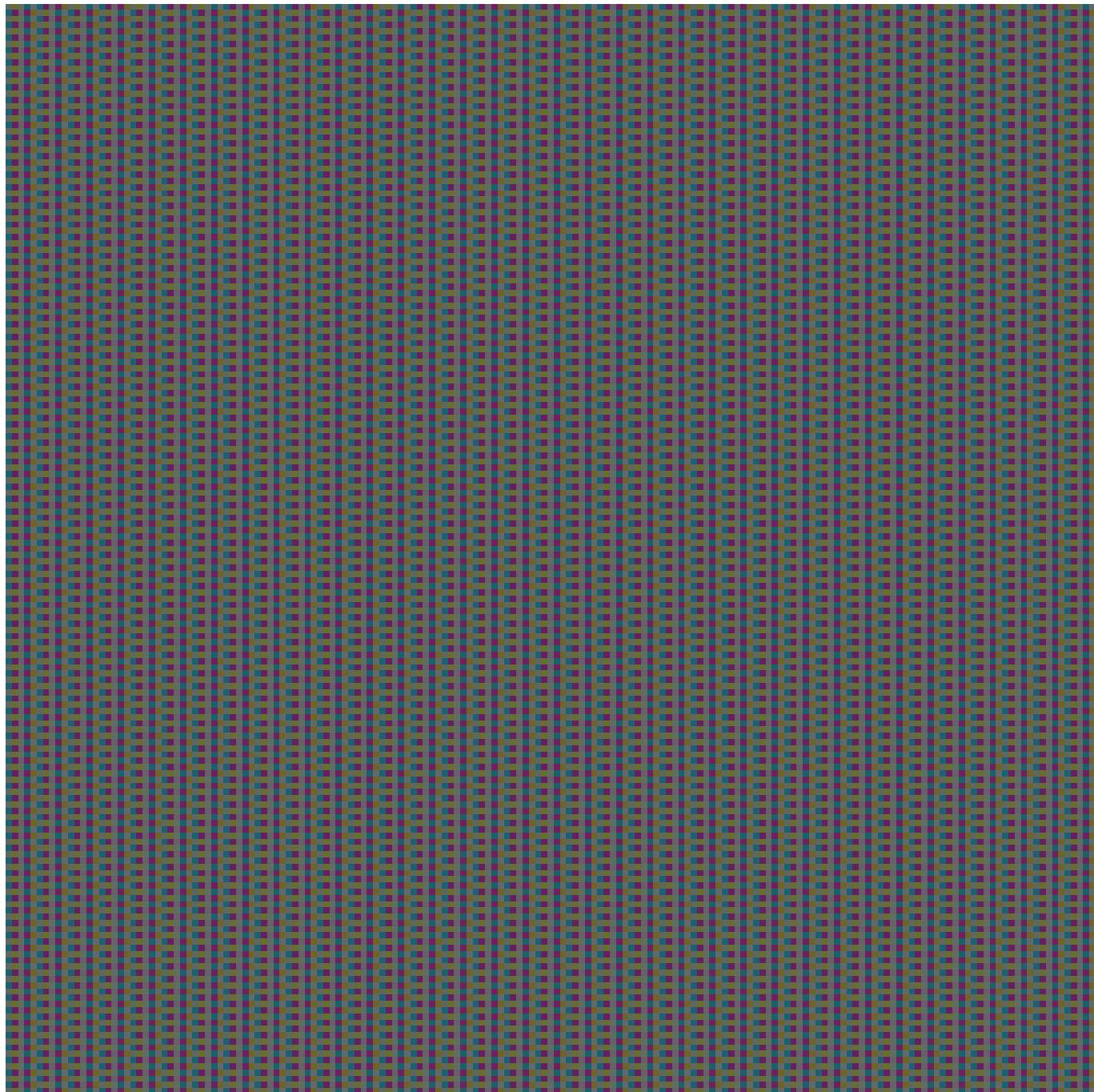
Mbarkho a "forcé" un ordinateur à relire un texte jusqu'à révéler une image dépassant la simple perception rétinienne, un « pattern ».



*4140 times the word Amen* | Pigmented print on photo paper | 91 cm x 91 cm | 2011  
Edition of seven



5306 times the word *Together* | Pigmented print on photo paper | 103.945 cm x 103.945 cm | 2011  
Edition of seven



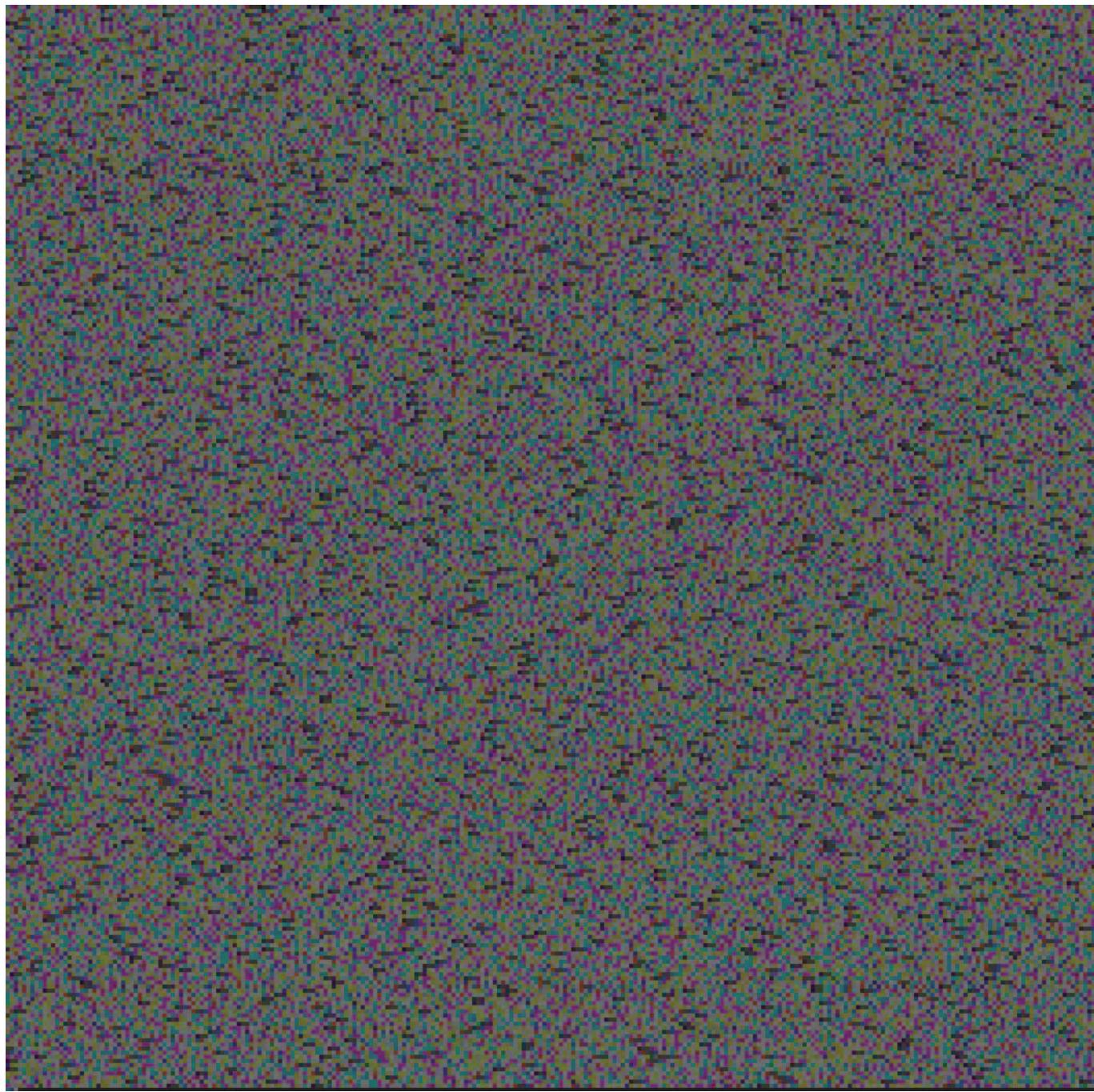
*again and again till 18375 words* | Pigmented print on photo paper | 88.9 cm x 88.9 cm | 2011  
Edition of seven

# Biblical Themes

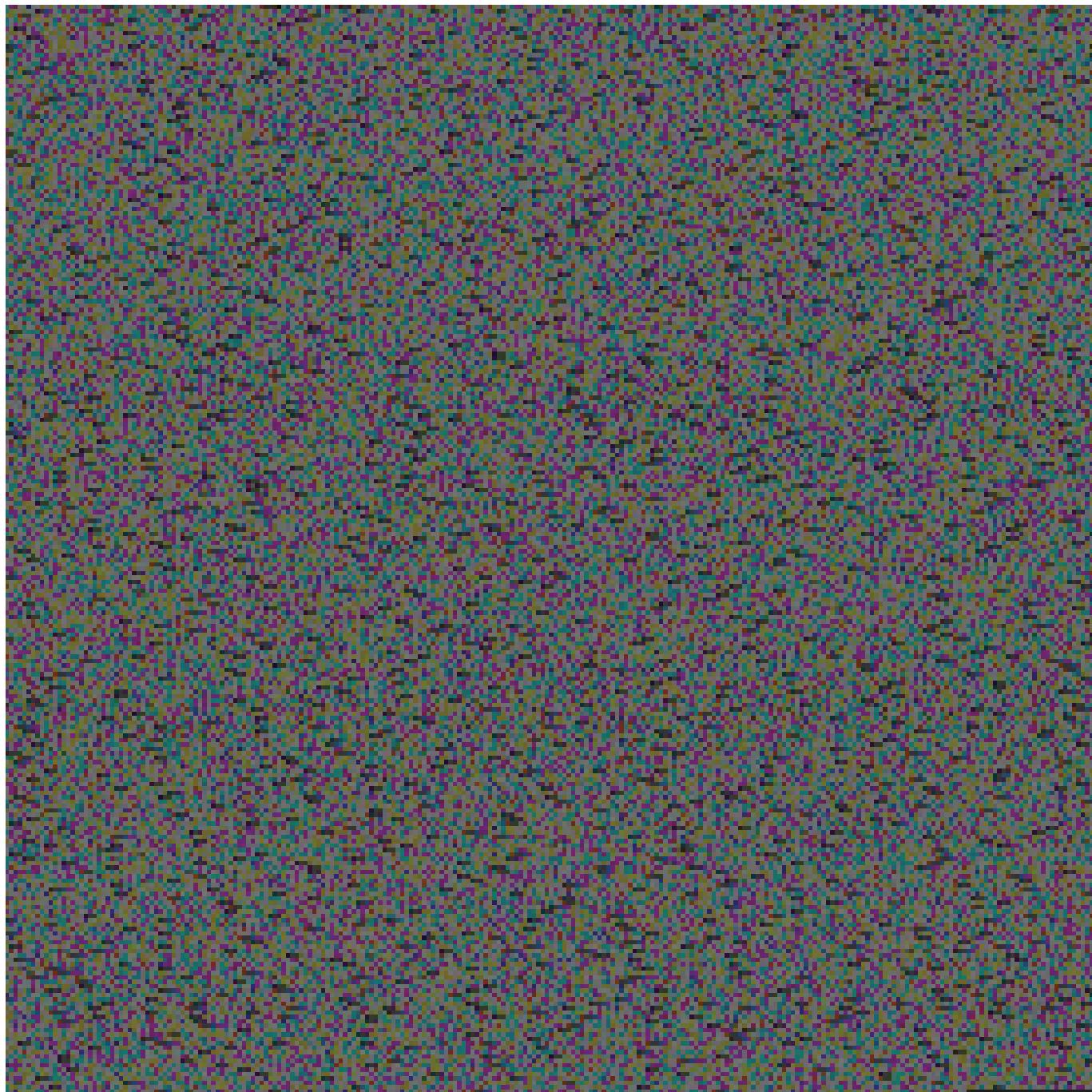
Texts from the Bible tackled by artists through history being revisited by Mbarkho.

# Bible

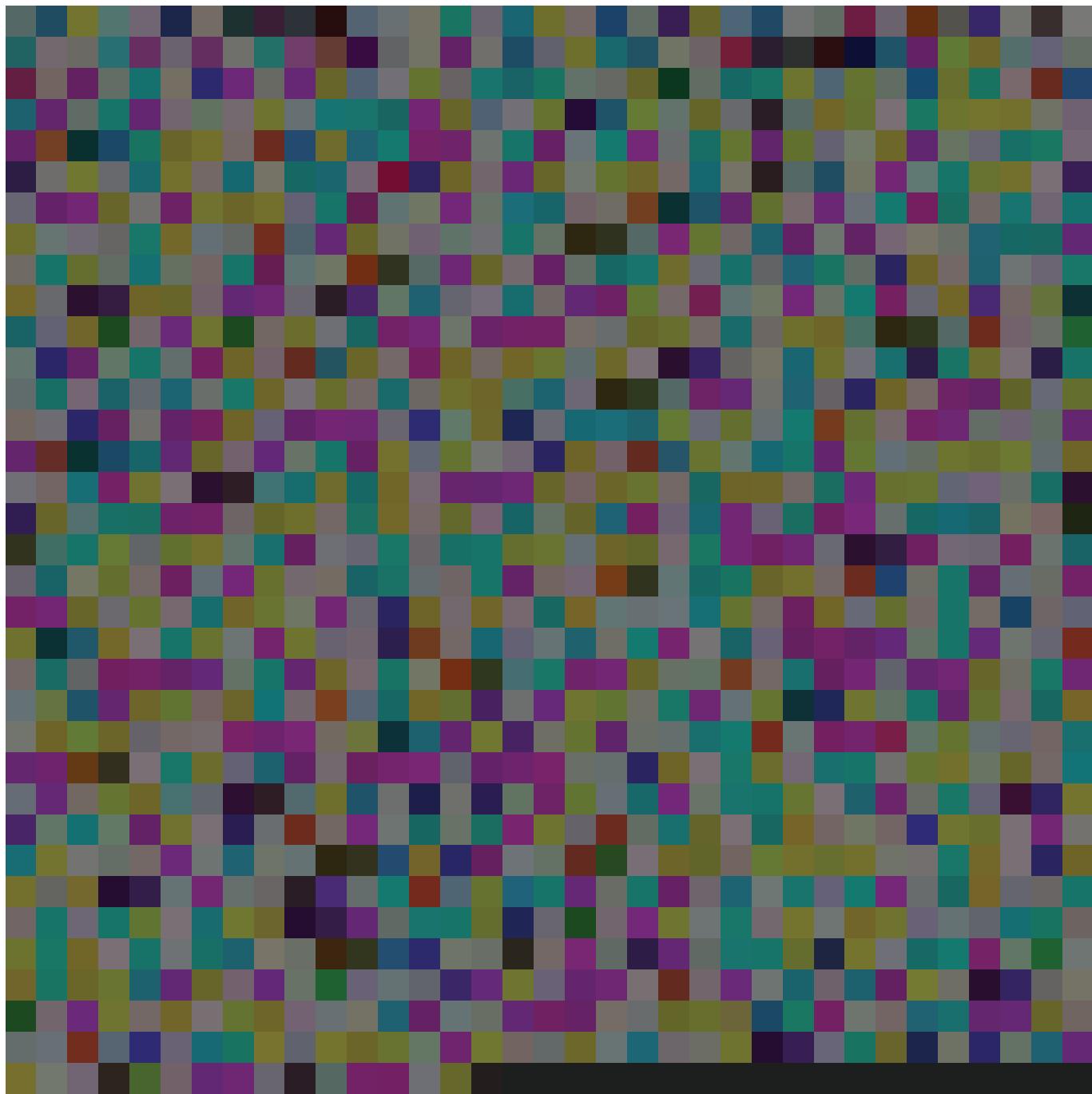
Des textes de la Bible, bien connus de l'histoire de l'art, revisités par Mbarkho.



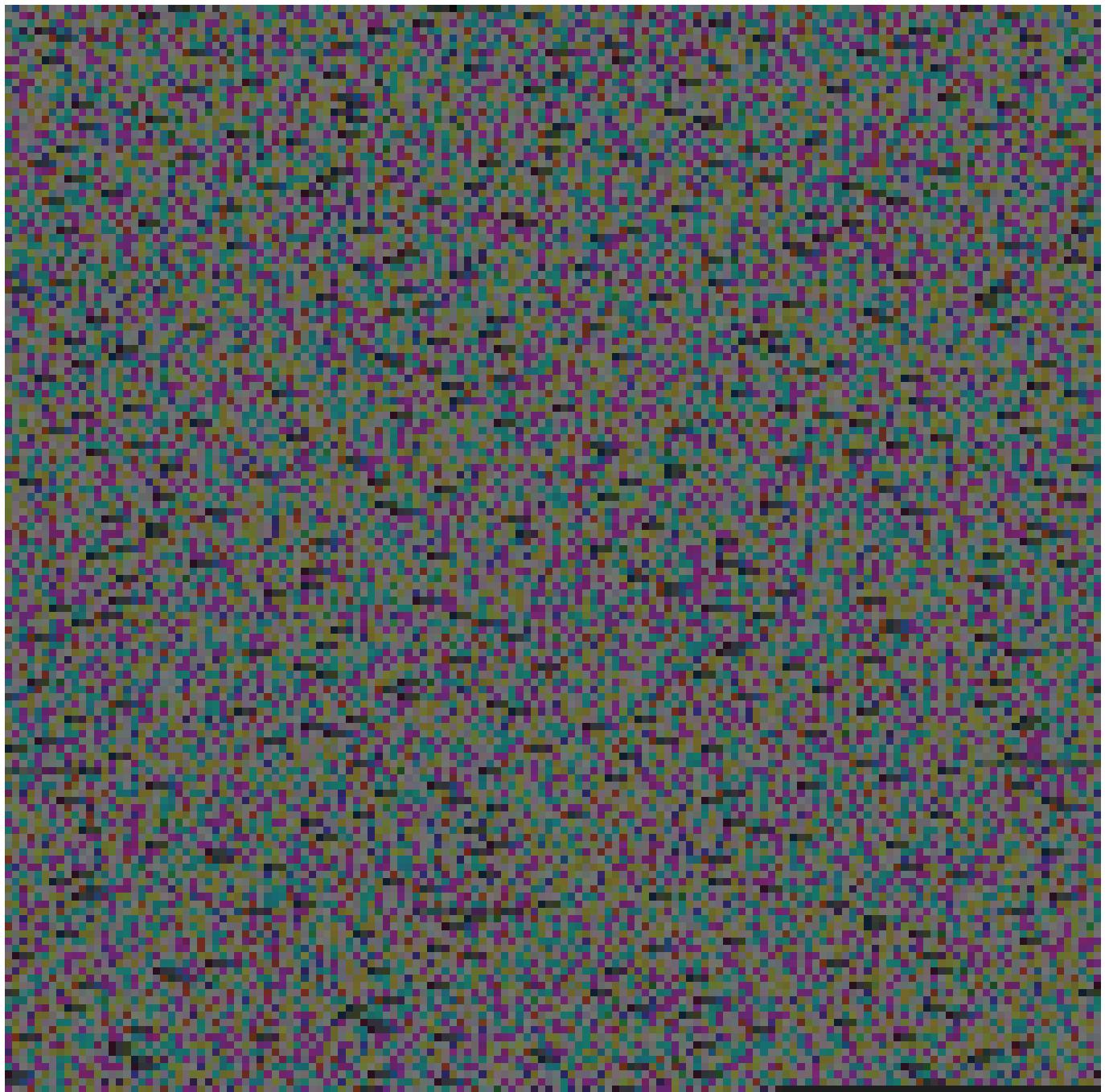
*Book of Genesis* | Pigmented print on photo paper | 102.772 cm x 103.163 cm | 2010  
Edition of seven



*Book of Numbers* | Pigmented print on photo paper | 104.987 cm x 104.987 cm | 2010  
Edition of seven



*The Last Supper* (Luke 22: 7-38) | Pigmented print on photo paper | 88.9 cm x 88.9 cm | 2010  
Edition of seven



*The Apocalypse* | Pigmented print on photo paper | 99.995 cm x 100.675 cm | 2010  
Edition of seven

# Ricardo Mbarkho

Born in Beirut in 1974, Ricardo Mbarkho is an artist living in Lebanon.

He uses multiple mediums to reflect on (un)communicational situations. In his aesthetic approach, he questions a society where the breakdown of social cohabitation is preciously maintained and frozen into a continuous struggle over power and belonging. In his recent works, he manipulates different layers of significations by investigating multiple questions related to language, communication, cultural industries, history of art as well as the visual representation within the sociopolitical sphere, where he uses the computer as a tool to transcend texts into images.

His work was presented in many countries (among which: Austria: Ars Electronica; Germany: transmediale; Bosnia-Herzegovina: Galerija 10m2; Lebanon: Mark Hachem Gallery, Espace SD, Goethe-Institut, and Visual Art Forum; Spain: microARTos; France: Biennale de Paris, Ghislain Mollet-Viéville, and VIDEOFORMES; Italy: INVIDEO; Tunisia: Sousse Cultural Center; United Arab Emirates: artParis Abu Dhabi). In November 2010, he received the prize of the Lebanese Ministry of Culture for the Contemporary Arts in the Visual Art Forum 2010.

Ricardo Mbarkho received his Art Diplomas from Ecole Nationale Supérieure des Beaux-Arts and Ecole Supérieure d'Etudes Cinématographiques, Paris, France and from Institut Supérieur des Beaux-Arts, Beirut. He also completed an exchange study program at Carnegie Mellon University, Pittsburgh, PA, USA.

# Ricardo Mbarkho

Né en 1974 à Beyrouth, Ricardo Mbarkho est artiste basé au Liban.

Il opère dans le champ de l'art en utilisant de multiples supports pour interroger et dramatiser le comportement humain et l'(in)communication. Dans ces recherches, il explore plusieurs questions en lien avec l'art et les industries culturelles. Dans son approche esthétique, il présente souvent la société comme un environnement là où l'échec de la cohabitation sociale est précieusement maintenue et gelée dans un continual conflit de pouvoir et d'appartenance. Dans ces œuvres récentes, il questionne notre perception visuelle de l'espace sociopolitique, à travers de multiples textes en les transposant numériquement vers des images qui deviennent ainsi une lecture alternative, là où les pixels incarnent le rationnel et l'émotionnel à la fois.

Ses œuvres sont présentées dans de nombreux festivals et expositions (notamment en : Allemagne : transmediale ; Autriche : Ars Electronica ; Bosnie-Herzégovine : Galerija 10m2 ; Emirats Arabes Unis : artParis Abu Dhabi ; Espagne : microARTos ; France : Biennale de Paris, Ghislain Mollet-Viéville et VIDEOFORMES ; Italie : INVIDEO ; Liban : Galerie Mark Hachem, Espace SD, Goethe-Institut et Visual Art Forum ; Tunisie : Centre Culturel de Sousse). En novembre 2010, il reçoit le Prix du Ministère libanaise de la culture pour les arts contemporains dans le Visual Art Forum 2010.

Ricardo Mbarkho est diplômé de l'Institut National Supérieur des Beaux-Arts de Beyrouth. Il poursuit ses études aux Etats-Unis (Carnegie Mellon University) et en France où il obtient le diplôme de l'Ecole Nationale Supérieure des Beaux-Arts de Paris et le diplôme de l'Ecole Supérieure d'Etudes Cinématographiques.



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