

28 June - 4 July

Took part in the *Conférence Internationale pour la Proclamation de la Charte des Droits des Peuples* [*International Conference for the Universal Declaration of Human Rights*] (Algiers) where he delivered a speech on July 3rd.

1977
16 March

Kamal Jumblatt was assassinated in Baakline in the Chouf. Four of Rayess’ works were on display at the exhibition-homage organised in Beirut in 1978: *L’affrontement* [*Confrontation*]; *As-Suwayda*; *Sources*; *Jardin* [*Garden*].

In an article in *L’Orient-Le Jour* dated 17 February 1978, Rayess mentions a series of Indian ink drawings (a choice of which is on display at the exhibition) illustrating poems from the collection *Ananda-Félicité* published by Kamal Jumblatt in 1975, produced for a publication that never came out.

1978

21 March - 5 April

Took part in the International Visual Arts Exhibition for Palestine organised in Beirut by the Palestine Liberation Organisation (PLO) in the basement of the Arab University. The exhibition featured some 200 paintings by artists from 31 different countries.

1979

Took part in the 23rd UNESCO Salon of Painting and Sculpture in Beirut with his sculpture project *Colonnes de Lumière* [*Columns of Light*], which was installed in Jeddah in 1981.

Amal Troubsi opened the Épreuve d’Artiste Gallery in Beirut.

23 July

Birth of his daughter Hala.

1980

22 April - 5 May

Exhibited oil pastels, Chinese inks and sculptures under the title *Wāqi‘ min wāqi‘* [*The Reality of Reality*] at the Épreuve d’Artiste Gallery.

18 November

Exhibited in Ciudad Bolivar, Venezuela.

The invitation-brochure reproduced Lionello Ponente’s 1973 text (translated into Spanish) and Carmelo’s Algerian portrait of Rayess.

October 1981 – May 1989 Saudi Arabia

Left Lebanon for Jeddah in Saudi Arabia where he lived until May 1989, although he travelled to Lebanon and

Italy where he designed and produced several sculptures.

Took part in the city embellishment project initiated by the governor of Jeddah, Mohammed Said Farsi, an engineer trained in Cairo and a collector, in collaboration with the Spanish architect Julio Lafuente. The project is often referred to as an “open-air museum” or “Corniche”, and displayed sculptures by invited Arab and international artists.

He also produced sculptures of marble and metal for the cities of Tabouk and Riyadh, as well as numerous drawings, models and Utopian architectural projects.

1981

His 28-metre high aluminium sculpture *Colonne de Lumière* [*Column of Light*], representing the word Allah, was installed in a square in Jeddah.

1983

Death of his mother.

7 May

He received the “Targa Europa 82” Prize in Rome for the whole of his work. He could not attend because he was receiving the castings for his *O Seigneur* [*O Lord*] sculpture in Jeddah on the same day.

May

His sculpture *O Seigneur* [*O Lord*] (10 metres high and fixed on 4 Carrara marble seats) made in Pietra Santa (Carrara) in Italy, was installed in Tabouk.

He was also working on *Burj al noor* [*Light Tower*], a project designed in memory of King Abdelaziz Ibn Saud, the founder of present-day Saudi Arabia, who died in 1953. This *Centre de l’Unité et de l’Unicité* [*Centre of Unity and Oneness*] would include: a mosque, a lecture hall and a media library for Islamic studies, a library preserving the kingdom’s archives, a museum of Islamic arts, and an observatory set atop the tower. The structure featured at each of the four doors one of the four holy books: the Talmud, the Old Testament, the New Testament, and the Koran.

1986

Divorce, which had a lasting effect on him.

The following year Marta and their daughter Hala moved to Venezuela.

March

Omran Al-Qaisi published Aref El Rayess’s first monograph on the artist. Rayess, disappointed by the book, refused to organise any events to support publication.

October-November

He wrote six memoirs (*Nostalgie* [*Nostalgia*]; *Divorce*; *Promenade* [*A Stroll*]; *Rancune* [*Rancour*], *Amour* [*Love*], *Vengeance*; *Voyage* [*Journey*]; and *Voyages* [*Travels*]) in Jeddah, which he sent to the French editor Solange Fasquelle in 1988 having in mind a possible publication.

1986-1988

Deserts. A significant series of landscapes from Saudi Arabia, a large sequence of which was shown at Janine Rubeiz Gallery under the title *Aref Rayess à travers le désert* [*Aref Rayess through the desert*], from 20 March to 12 April 1996.

1988

8 - 30 December

Exhibited with other Lebanese artists at Janine Rubeiz Gallery.

Late 1980s

Screenplay for *L’Arrière-quartier* [*The Backstreet*], written by the Franco-Lebanese director Jocelyne Saab (1948-2019) and Sélim Turquie (a Lebanese writer and journalist who published under the name Sélim Nassib from 1982) for a film (not made) in which Rayess was to play the role of a left-wing painter in a relationship with a journalist.

1990 - 1992

Travels and stays in France, Switzerland, Morocco, Venezuela and England.

1992

12 December

Returned to Lebanon for good.

1993

His sister Salma committed suicide in Aley. “Salma went for a walk after lunch at around 1 pm and continued her journey to we don’t know where. She threw herself off the top floor of a building opposite the Jubaila Hotel!”. Rayess created a sculpture in her memory in 1999 in the garden of the house at Aley.

16 June - 16 July

Took part in the exhibition celebrating Janine Rubeiz (who died in August 1992) at the eponymous gallery in Beirut, curated by her daughter Nadine Begdache.

12 - 23 October

Exhibited Œuvres nostalgiques, années 1960 [*Nostalgic Pieces, 1960s*] at Épreuve d’Artiste Gallery.

1995

7 - 22 February

Exhibited *Collages d’une réalité imaginaire* [*Collages of an imaginary reality*], part of a large series produced between 1992 and 1995, at the French Cultural Centre in Beirut.

29 March

Took part in the exhibition *Abstract Painting in Lebanese Art*, organised at the LAU (Lebanese Arab University).

1997

22 October - 5 November

Exhibited *The Human GOD’s Land* at the World of Art Gallery in Beirut, under the patronage of the Minister of Culture and Education Faouzi Hobeich.

December - January 1998

Exhibited at the French Cultural Centre in Beirut the series *Hommage au Petit Prince d’Antoine de Saint-Exupéry* [*Tribute to Antoine de Saint-Exupéry’s Little Prince*].

1998

25 March – 25 April

Exhibited at the Caves de France.

14 - 30 May

Took part in the exhibition *50 ans d’art contemporain arabe pour la Palestine* [*50 Years of Contemporary Arab Art for Palestine*], organised by the Agial Art Gallery and curated by Saleh Barakat.

1999

14 July - 3 August

Organised the first International Sculpture Symposium in Aley.

11 - 21 December

Exhibited *Labyrinthes 2000* [*Labyrinths 2000*] at the Palais de l’UNESCO in Beirut.

2000

Guest of honour at the second International Sculpture Symposium in Aley.

2001

The artist’s father died.

June

Exhibited *Chants du Carré* [*Songs from the Square*] at Janine Rubeiz Gallery.

2003

29 August - 7 September

The collector Emile Hannouche held an exhibition of Rayess works at his estate in the Bekaa Valley (Lebanon).

27 January 2005

Rayess dies in Aley.

Aref El Rayess (1928-2005)

24 October 1928

Aref El Rayess was born in Aley (Mount Lebanon) into a Druze family, to Najib El Rayess and Latifeh Abi Rafeh. He had three siblings, two younger brothers, Farid and Riyad, and a sister, Salma.

His father, an entrepreneur, founded EMCO in the 1930s, a public works company active in Lebanon and Palestine, then in Africa (until 1961) and in Saudi Arabia with Farid and Riad who supported Rayess and his work by arranging exhibitions, commissions and collaborations with their projects.

1939

He started to paint together with his mother, Latifeh Abi Rafeh.

1943

22 November

Declaration of independence of the Lebanese Republic.

1944

He started at the French-speaking Lazarist College of Saint Joseph in Antoura, where many of the Lebanese elite went, including Kamal Jumblatt (1917-1977), the founder and historical leader of the Lebanese PSP (Progressive Socialist Party), set up in 1949. Rayess became a close friend of Jumblatt and his wife May.

1945

He explored the work of Mikhail Naimy (1889-1998), a Lebanese writer and poet close to Gibran Khalil Gibran (1883-1931), an active member of the Arab literary diaspora in the United States from 1911-1931, and the author of various different philosophical and spiritual texts (including *Le Livre de Mirdad* [*The Book of Mirdad*], published in 1948), putting forward a synthesis of the spiritual East and the materialistic West and a monistic vision of man and nature.

1946

The first signs of a psychological fragility that manifested itself at different times in his life. While ill and in a coma, his mother is said to have prayed to Our Lady of Saydnaya, whom he saw in his dreams. Years later he visited the monastery in Syria with the Lebanese artist Hassan Jouni.

This memory returned in the Notebook *La lumière. Le Miracle d’un Vœux* (*sic*) [*The Light. The Miracle of*

a Vow]. *Notre-Dame de Saydnaya of Syrie* (*Our Lady of Saydnaya in Syria*), produced in California in June 1965, as well as in two paintings; all three pieces are on display at the exhibition.

1947

In July Rayess sent Naimy a drawing entitled *Nisbaī šilaā āl-fikr wāl-rūh bayn āš-šarq wāl-ġarb* (The Relationship between Thought and Spirit in the East and the West) depicting a man with a halo and his shadow surrounded by angels. Naimy invited him to his hermitage of Baskinta in Mount Lebanon, which he visited regularly.

1948

The first of a long series of trips by Kamal Jumblatt to India, where he regularly stayed at Parvathy Vilas, in the ashram of Atmananda Krishna Menon (1883-1959) in Thiruvananthapuram (Kerala), for spiritual retreats, or had-meetings with political Indian leaders. Atmananda Krishna Menon, who appears as Ananda in the poems written by Jumblatt between 1955 and 1975 and published as *Ananda-Félicité* (Ananda-Felicity) in 1975, was one of the great reformers of Advaita Vedanta religious philosophy in the first half of the 20th century.

14 May

Declaration of the State of Israel followed by the Nakba (Catastrophe) and the mass exodus of Palestinians.

20 May - 12 June

First exhibition at the West Hall of the American University of Beirut (AUB), which was hosting a UNESCO conference at the same time. Julian Sorell Huxley (1887-1975), the co-founder of UNESCO and then Director-General, and Peter Bellew (1912-1986), the Director of the Section of Arts and Letters, visited the exhibition and had some of Rayess’s work transferred to the Palais de l’UNESCO for the international exhibition on display during the Third Session of the General Conference in Beirut.

December

First visit to Senegal, where he joined his father in Dakar, now the owner of a trading post with plantations in Kolda in Casamance. A rich sequence of works on paper (drawings, watercolours and gouaches) and on canvas began, showing african landscapes and sensitive portraits of the people of Casamance, where he frequently

visited. His intimate relationship with this country and its inhabitants left a lasting impression on his thinking and his work.

1949-1957 Senegal and Paris

1950

May

Moving to Paris to study art. Attended the free academies of Fernand Léger (where he met with his friend Saloua Raouda Choucair), André Lhôte, La Grande Chaumière (workshops of Ossip Zadkine and Henri Goetz), Johnny Friedlaender’s Hermitage workshop (engraving and lithography) and the live model course at the *Cours Supérieur de Dessin Appliqué à l’Art et à l’Industrie* in Montparnasse.

He tried his hand at various different arts and disciplines: ballet, theatre, mime and pantomime with Marcel Marceau, Etienne Ducroux and Jean-Louis Barrault, and even sewing for ladies.

He took up painting again and attended the École des Beaux-Arts, the Musée de l’Orangerie, the Louvre Museum where he discovered the Phoenician, Assyrian, Pharaonic, Byzantine and Arab heritages, and the Museum of Modern Art. He worked alongside Lebanese artists living in Paris such as Etel Adnan, Chafic Abboud, Said Akl, Farid Aouad, Michel Basbous, Jean Khalifé and Nicolas Nammar. He also became interested in the intellectual debates of the post-war period.

1951

October

He sent the first draft of a four-act play entitled *Le Précédent* (The Forerunner) from Dakar to friends in Beirut.

Long stay at the St. Mandé rest home on the outskirts of Paris.

1954

End of the Indochinese War (1946-1954).

Start of the War of Independence in Algeria (1954-1962).

1956

26 July

Nationalisation of the Suez Canal.

6 - 16 April

Exhibited some fifty paintings and drawings at the Foyer Franco-Libanais in Dakar.

CHRONO-BIO

November

Returned to Lebanon. Shared his time between painting, acting and working for theatre and television.

Produced the cartoon for *Signes de Cadmus* [*Signs of Cadmus*], an Aubusson tapestry (1.30 x 3.50 metres) completed in November 1958 under the direction of the Canadian weaver Roger Caron in “La Loggia” workshop in Beirut, and commissioned for the office of the Secretary General at the UNESCO headquarters Vittorio Veronese.

1957 - January 1958

Participated in the 6th UNESCO Salon of Painting and Sculpture in Beirut with 4 African landscapes (*Le village de Sarrimussa, Le village de Sarri-Sambaly, Le village Tankanton et La petite Tankanton* [*The Village of Sarrimussa, The Village of Sarri-Sambaly, The Village Tankanton and The Little Tankanton*]), and 4 engravings (*Le cheval effrayé, Nu dans le nu, Attente, et Introspection* [*The Frightened Horse, Nude in the Nude, Waiting, and Introspection*]). Won the National Education Prize.

1958

1 February

Foundation of the United Arab Republic (UAR), a brief political union between Egypt and Syria (1958 - 1961).

May

Following the assassination of the editor of the pro-Syrian newspaper *Telegraph*, riots erupted throughout Lebanon. The violence pushed President Camille Chamoun to ask for help from outside, from the Arab League as well as the UN, then the United States under the Eisenhower doctrine. On 15 July, for the first time in the Middle East, American troops landed on Khaldé beach, near Beirut.

June

Guerrilla warfare erupted in the mountains between Naim Moghabghab’s loyalists and Kamal Jumblatt’s supporters.

The events led Rayess to Moukhtara - the stronghold of the Jumblatt family - where he designed, in collaboration with Kamal Jumblatt and the artist Wahib Bteddini, the Bakaata memorial in homage to the martyrs who fell in the clashes.

15 - 30 April

African artworks (portraits and landscapes) exhibited at the Italian

Cultural Centre in Beirut, in the presence of Mikhail Naimy and the critics Georges Cyr and Georges Schéhadé (a Lebanese poet and playwright, 1905-1989).

Awarded a scholarship by the Italian government to study at the Academy of Fine Arts in Florence for the academic year 1960-1961.

18 November Exhibited *Le Liban vu par Aref El-Rayess [Lebanon Through the Eyes of Aref El-Rayess]*, a series of Lebanese landscapes (the Chouf region where he stayed during the events), at the Alecco Saab Gallery in Beirut.

1960

4 April Senegal achieves independence under the presidency of Leopold Sedar Senghor.

31 August - 7 September Opening of “*L’Atelier Rayess*” (The Rayess Workshop) at the family home in Aley to Lebanese and visiting foreign artists under the patronage of Kamal Jumblatt and in the company of Shafiq al-Faqih and Roger and Monique Caron. Rayess and al-Faqih taught drawing, engraving and painting; Roger and Monique Caron taught tapestry. Monique taught drawing free of charge to the children of the village.

October 1960 – 1963 Italy

October Left Beirut for Florence, where he stayed for 8 months. Attended the sculpture course by Antonio Berti (1904-1990) at the Accademia di Belle Arti di Firenze [The Florence Academy of Fine Arts].

While taking part in a demonstration organised by the left in Florence, he learned that Italy had voted alongside France on the Algerian issue at the United Nations. He then destroyed all his work produced to celebrate the centenary of the unification of Italy (1861), and painted *Salut aux martyrs de la Révolution Algérienne [A Tribute to the Martyrs of the Algerian Revolution]*, which he offered to the National Museum of Fine Arts in Algiers in 1972.

1961 Summer

Left for Rome, where he attended the Academy of Fine Arts and the Accademia Internazionale L. da Vinci [L. da Vinci International Academy]. He studied painting and sculpture there from 1961 to 1964. He saw the work of artists from past times - Luca

Cambiasso (1527-1585), Florentine drawings from the 16th century – as well as modern ones – Fortunato Depero (1892-1960), Mario Sironi (1885-1961), Renato Guttuso (1911-1987) and Gino Severini (1883-1966), whom he met at his retrospective exhibition at the Palazzo Venezia in Rome in 1961.

Met Lionello Venturi (1885-1961) and Nello Ponente (1925-1981) who later wrote an influential text about him in 1973, which he translated and published several times in his exhibition catalogues.

1961-1962 Numerous group exhibitions at the Numero Gallery, curated by Fiamma Vigo (Florence, Milan, Venice, Rome) and at the Pogliani Gallery (Rome and Turin) which represented him.

November

Opening of the Sursock Museum in Beirut.

His father Najib El Rayess left Africa and returned to Lebanon.

9 - 20 February Exhibited *Temps – Homme – Machine [Time – Man – Machine]* at the Alecco Saab Gallery in Beirut – 20 paintings combining various different materials (sand, plaster, stones and molten glass).

1963

Opening of Gallery One in Beirut by Helen and Youssef el-Khal.

Commissioned by the government to represent Lebanon at the New York World Fair (22 April 1964 - 23 April 1965) and produced 2 sculptures: *Le Phénicien ou Soldat Phénicien [The Phoenician or Phoenician Soldier]* (metal and bronze, 3.5 metres high) and *Lubnan (Lebanon)*, engraved in a block of Lebanese stone 2 metres high. These pieces are now lost (possibly stored in a New York museum).

14-24 November

Exhibition at La Licorne Gallery in Beirut, including paintings from the *Temps et Murs [Time and Walls]* series (2 pieces from this series are included in the exhibition) and 15 small terracotta sculptures made in Italy (12 are included in the exhibition), one of which won the Sculpture Prize at the 5th Autumn Exhibition of the Sursock Museum in December 1965. On the same occasion, he won the Painting Prize with one of the pieces in the series *Hommage au Tapis Volant [Homage to the Flying Carpet]*, now part of the Sursock Museum collections.

May 1964 - July 1965: USA

1964

3 May

Arrived in New York on the invitation of the US government as part of an international education and cultural exchange programme.

His friend John Ferren introduced him to the New York abstract expressionist painters who frequented Dore Ashton’s Salon. He met Mark Rothko, John Franklin Koenig, Joseph Albers and Robert Rauschenberg and befriended Hans Hofmann and Frederick Kiesler, to whom he dedicated a small painting on display at the exhibition (*Naître c’est commencé (sic) à mourir*, 1964) [*Birth is the beginning of death*, 1964].

1965

7 - 20 January

Exhibited at the Excelsior Gallery in Mexico City on the recommendation of Rodolfo Usigli, a writer and the Mexican ambassador to Beirut.

Stayed in Mexico for three months, during which time he met Rufino Tamayo (1899-1991) and the new generation of Mexican artists. Some of his work remained at the Misrachi Gallery in Mexico City.

5 - 25 December

Participated in the first exhibition of Lebanese art in Yugoslavia, held in Belgrade (45 paintings and 4 sculptures were on display and were exhibited for a few days in Zagreb) as part of an official cultural exchange between the two countries. Several pieces by Rayess produced in Italy were shown, including the four “algerian” works on display at this exhibition.

7 December 1965 - 7 January 1966

Participated in the Fifth Sursock Museum Autumn Exhibition and won the First Prize for Sculpture and Painting.

1966

He travelled to Italy and then returned to Lebanon on the request of his artist friends.

Became involved in creating the Institute of Fine Arts (now Faculty of Fine Arts and Architecture) at the Lebanese University, with, among others, the artists Nicolas Nammar, Jean Khalifé, Rachid Wehbe, Mounir Eido, Said Akl, Saloua Raouda Choucair, Antoine Moultaqa, Mounir Abou Debs, the calligrapher Al Baba, and the architects Khalil Khoury, Riad Douaik and Wathik Adib. He taught two classes until 1980: Analysis and Composition, and Techniques.

Created the sculpture *Passage* (Lebanese stone, 185 x 80 x 85 cm) for the collectors Harry and Phyllis Sherwood in Los Angeles. It was shipped there at the end of 1967.

5 – 10 June Six Days War.

Supported his friend Janine Rubeiz in setting up Dar El Fan Wal-Adab (The House of Art and Literature) in Beirut, of which he was an active board member. Commonly known as Dar El Fan, the space was active until the mid-1970s, organising exhibitions, film screenings, lectures and debates, poetry evenings and concerts, inviting major Lebanese and international artists from the 1960s-70s.

Established the Union of Painters, which he led for 12 years.

7 June

Start of his stay in Leeds (Yorkshire, Great Britain) on the invitation of Tony Johnson, a collector, who commissioned two sculptures for the park on his estate. During this period, he worked in the Crosland Hill quarries, near the property of the sculptor Henry Moore.

9 October

Che Guevara dies in Bolivia.

He painted a canvas (on display in the exhibition) which was later reproduced on a poster.

1968

9 January

Signing of the OAPEC (Organisation of Arab Petroleum Exporting Countries) Agreements in Beirut.

10-20 April

Sang et Liberté [Blood and Freedom] exhibition at the gallery of the daily newspaper L’Orient, which deeply impressed Henri Seyrig, (ex-director of Antiquities for Syria and Lebanon during the French Mandate and then director of Musée du Louvre). The same exhibition was displayed from 15 to 25 May at the family home in Aley.

Publication of *Juin et Les Mécréantes [June and the Miscreants]*, the third collection by the Lebanese poet Nadia Tueni (1935-1983), published by Pierre Seghers in Paris. The book, with a print run of 458 copies, was accompanied by the portfolio *Juin et les mécréantes raconté par Aref Rayess [June and the Miscreants narrated by Aref Rayess]*, including 12 illustrations, in the same 18.5 x 24.8 cm format.

1969

27 January

Aref Rayess. Retrospective 1957-1968 exhibition at the National Museum in Damascus. First solo exhibition in an Arab country outside Lebanon.

Berg Vasilian commissioned Rayess to design the set for his production of *Al-Zanzalakht [The Chinaberry]* by the Lebanese playwright Issam Mahfouz (1939-2006).

March

Collective exhibition at the Tripoli Cultural Centre (Lebanon), the topic of which was *Au service des Fédayins [Serving the Fedayeen]*. Rayess had 16 paintings on display.

23 April

Violent demonstrations in Beirut and Saida in support of the Fedayeen. Rayess attended the demonstrations and was injured by a gendarme.

Summer

Designed the set for the operetta *Jibal As-sawan* by the famous Rahbani brothers, performed at the Baalbeck Festival (14 July to 2 August), whose heroine was Feyrouz, the great Lebanese singer.

The book *Critique de la pensée religieuse [Critique of Religious Thought]* by the Syrian political philosopher Sadek Jalal al-Azm was censored. The Arab Cultural Circle convened a meeting of some 60 writers and journalists. A committee was then formed with Aref El Rayess to draft a manifesto.

1970

28 September

Gamal Abdel Nasser dies.

Raises painted a work (unidentified) for the occasion.

11 October

The Lebanese Director Christian Ghazi (1934-2013) shot a scene from his film *Cent visages pour un seul jour [One Hundred Faces for a Single Day]* in Rayess’s studio in Aley. About twenty friends met at the artist’s place for the occasion: Jean Kyrillos, Helen Khal, Wassek Adib, Waddah Fares, Salwa Baroody and Farid El Rayess. Recent paintings by Rayess were shown on screen,and were later exhibited at Dar El Fan on 29 October.

29 October – 21 November

Exhibited the series *Amour, Mort, Révolution [Love, Death and Revolution]* at Dar El Fan, including 26 recent paintings.

25 November – 5 December

Printemps et Fleurs [Spring and Flowers] exhibition at the Manoug Gallery in Beirut.

6 December

Attended the First Arab Congress of Visual Arts, held at the National Museum in Damascus, as a member of the committee of the Association of Lebanese Painters and Sculptors. The Union Générale des Artistes Plasticiens Arabes [General Union of Arab Visual Artists] (UGAPA) was founded at this Congress as a way to coordinate the various artists’ unions and associations in Arab countries.

1972

10 January

The Egyptian architect Hassan Fathy (1900-1989) gave a lecture at Dar El Fan (*La contemporanéité en architecture arabe moderne [Contemporaneity in modern Arab architecture]*.) where he met with Rayess who would end commissioning him the plans for his house in Ouzai, south of Beirut.The famous village of Gourna designed by Fathy close to Louxor would inspire Rayess a series of pastel drawings on display in the exhibition.

14 February

Participated in the inaugural exhibition of the Contact Gallery curated by Waddah Fares, *Six Contemporary Lebanese Artists*.

27 April

Published a 22-page political manifesto entitled *Ma’ man wa-ḡud man? [With whom and against whom?]*.

2 - 10 May

Took part in the Contemporary Arab Art Exhibition in Baghdad, organised by the Ministry of Communication, with pieces from the series *Amour, Mort, Révolution [Love, Death and Revolution]*.

16 June

Offered *Salut aux martyrs de la révolution Algérienne [Tribute to the Martyrs of the Algerian Revolution]*, completed in Florence in 1960, to the Algerian Ambassador to Lebanon Mohamed Yazid at the Dar El Fan office to celebrate the tenth anniversary of Algeria’s independence. The piece was then delivered to the National Museum of Fine Arts in Algiers on 19 September. The current location of this major work is unknown, despite a lengthy investigation and numerous and repeated requests sent to the Algerian cultural authorities and to various local art historians and critics, which have remained unanswered; and despite its specific mention on the museum’s website - accessed on 27 November 2015 and 3 December 2018.

4 - 11 September

Participated in the 3rd Arab Congress of Plastic Arts in Hammamet (Tunisia) organised under the auspices of UNESCO and the UGAPA.

23 - 28 October

Participated in the First Pan-Arab Festival of Plastic Arts in Damascus entitled “Plastic Arts for the Fight for Liberation” with a piece entitled *Septembre Noir [Black September]*.

Designed the set for the play entitled *Le Prince Rouge [The Red Prince]* by the Lebanese playwright Yaacoub Chidrawi, an adaptation of the novel by the Lebanese writer Maroun Abboud.

1973

28 February – 16 March

Exhibited *Les fleurs de la rue Al-Mout-anabbi [The Flowers of Al-Moutanabbi Street - Place des Martyrs]* at the Contact Gallery (7 oil paintings, 8 ink drawings and 25 Caran d’Ache pencil drawings, of which 6 are shown in the exhibition).

April – May

Took part with other Lebanese artists (Jean Khalifé, Mounir Eido, Halim Jurdak and Moussa Tiba) in the First UGAPA Congress in Baghdad.

21 November – 8 December

Exhibited some forty oil pastels depicting Lebanese landscapes at Gallery One.

1974

11 - 23 January

Exhibited in Dar El Fan the series of 22 drawings titled *Chapitres du Tiers Monde [Chapters of the Third World]*. These pieces were later published at the end of the book *Road to Peace* published in 1978.

15 March - 15 April

Took part in the Baghdad Biennale organised by UGAPA.

Works (collages and gouaches) on all the pages of Amal Joumblatt’s (1949-1982) collection of poems *L’Absence ou Anti-Poésie [Absence or Anti-Poetry]*, published in 1974 and whose cover illustration is by Paul Guiragossian. Etel Adnan mentioned in an article published in *L’Orient-Le Jour* on 29 July 1974 that Rayess “walks around with this unique copy, which could one day be published as a limited edition”.

1975

14 January - 1 February

Exhibited *des fleurs, des femmes, et des atomes [flowers, women and atoms]* at Galerie Le Point. Some fifty pieces produced between 1957 and 1975 were shown. The catalogue contained a

presentation from 1973 by Etel Adnan and a text by Nello Ponente.

Married Martha Abi Hassan.

December 1975 – October 1976: Algeria

December 1975 Official Algerian invitation to exhibit at the Galerie Racim in Algiers.

13 April

Start of the Lebanese Civil War (which officially ended on 13 October 1990, following the Taif Agreement signed the previous year).

In 1976 he produced a major series of drawings and engravings depicting the violence of the first two years of the Civil War. These drawings were compiled in *Road to Peace*, a book self-published in Beirut in 1978 and distributed to 16 libraries, including Columbia University Library (New York), The Library of Congress (Washington), Harvard College Library (Cambridge), Princeton University Library and the Bayerische Staatsbibliothek (Munich).

1976

24-28 February

Took part in the First National Seminar on Visual Arts organised by the UNAP, in collaboration with the Farmers’ Union, in the Agricultural Village of Tessela Merdja (Algeria). Gave a lecture on behalf of the Lebanese delegation, as President of the Association of Lebanese Artists and Sculptors, entitled “Arab Art, between duty and commitment”. There he met the Cuban artist Carmelo Gonzalez (1920-1990), at the time the chairman of the Association of Cuban Artists.

21 April - 9 May

Exhibition *Hommage à la marche de la Révolution Arabe et du Tiers Monde [Tribute to the march of the Arab Revolution and the Third World]* at the Galerie Racim, organised by the UNAP under the auspices of the National Organisation of Former Moudjahidines. Printed in the brochure of the text by Nello Ponente, translated into Arabic with a portrait of Rayess by Carmelo. Among other things, he introduced *Temps modernes et Tiers-Monde [Modern Times and the Third World]*. *La marche des peuples du Tiers-Monde entre le Développement et la Révolution [The march of the peoples of the Third World between Development and Revolution]* 1974-1975, on display in the exhibition.