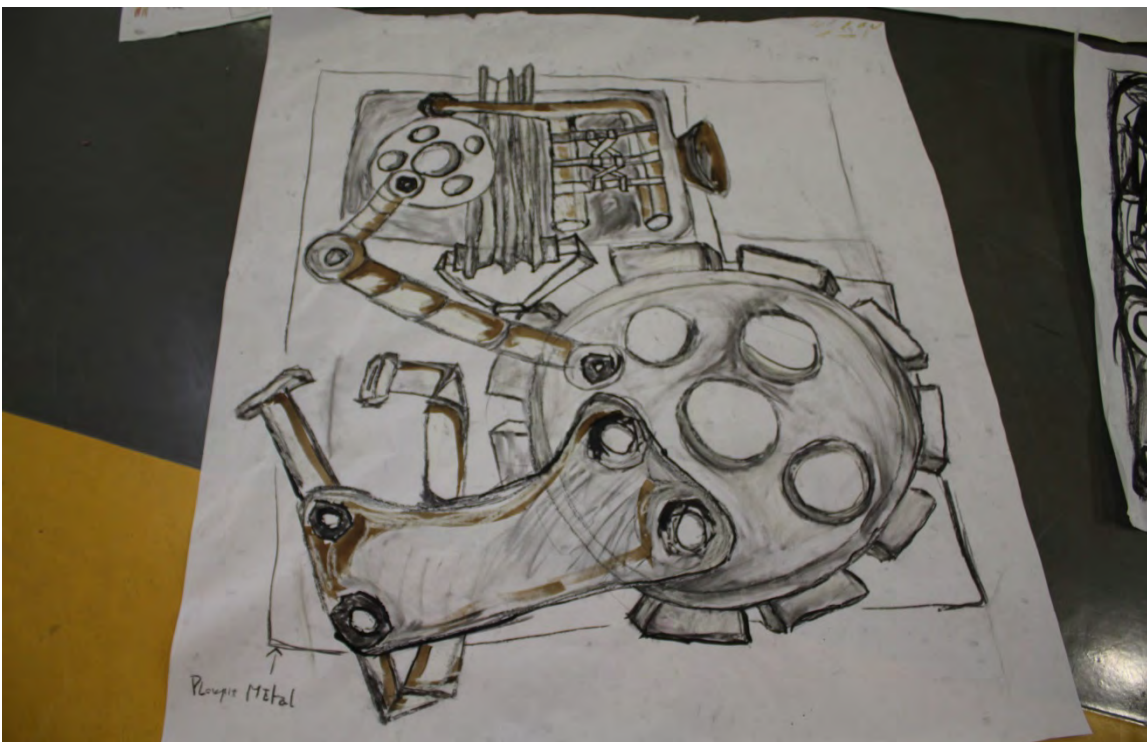
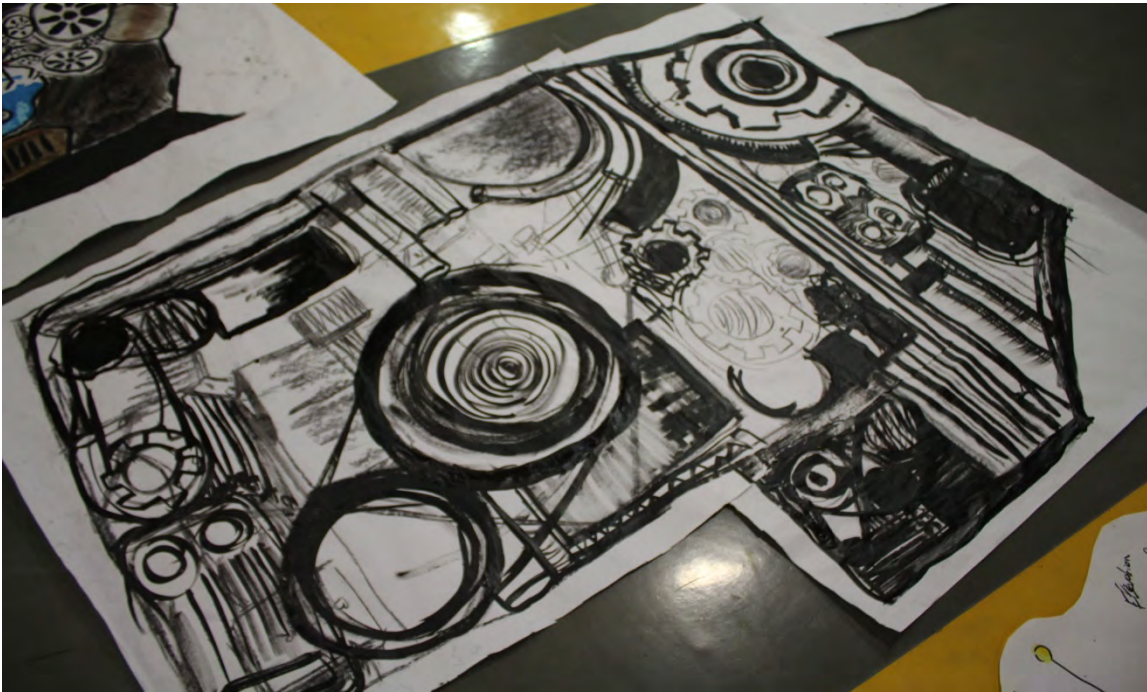


NON - Video

Musée d'Histoire Jean Garcin: 39-45, Fontaine-de-Vaucluse, '... Que nuages ... History and artists' exhibition, 3 July-4 October 2010

Musical piece for tape and *zapateado*, in homage to the murdered journalist Samir Kassir, with Yalda Younés, flamenco dancer



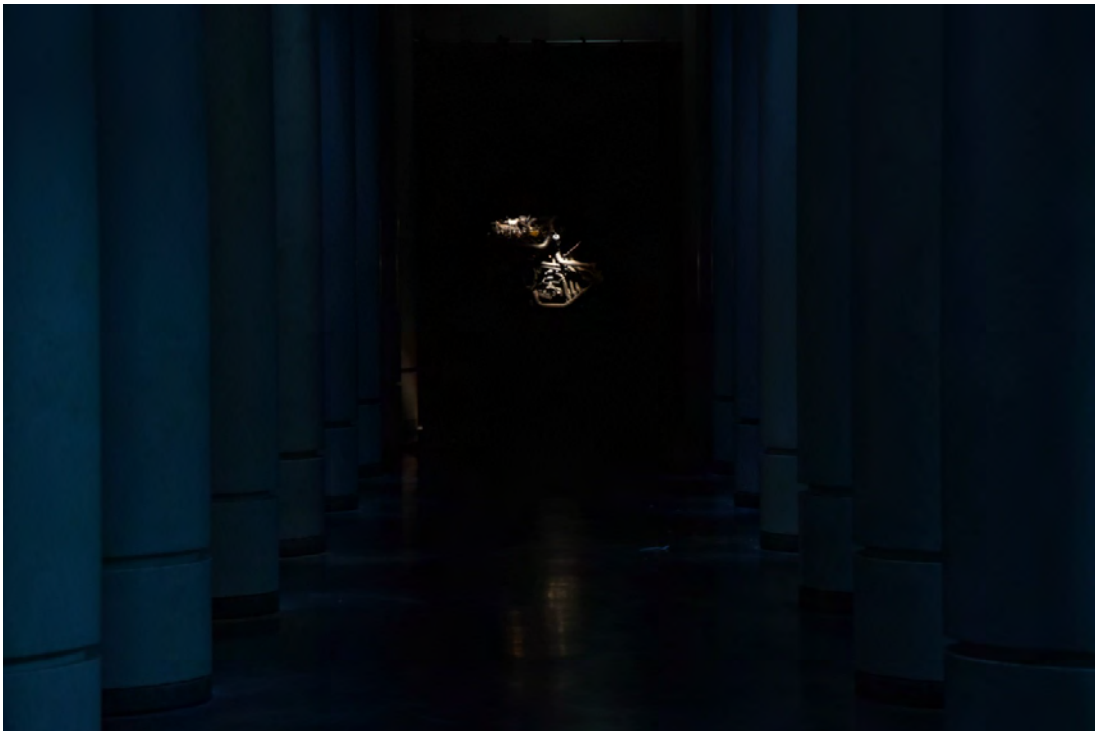
IMAGINARY MOTORS & EX MACHINA & DAMN MOTORS (MOTEURS IMAGINAIRES & EX MACHINA & SACRÉS MOTEURS) - Interventions and residences in schools

TAP Poitiers, 22 November 2016, with students from the Lycée Pilote International Innovant and the LEP Isaac de l'étoile & composers at the Lycée Victor Hugo
Arsenal de Metz, 10 May 2017 in collaboration with the ESAL (École Supérieure d'Art de Lorraine), Arts et Métiers and the Lycée des Métiers Gustave Eiffel, Talange
A motor entirely thought up, designed, built and animated in metal and wood, with soundtrack, by students in sound arts, heavyweight mechanics, drafting and visual arts



AS IN EARTH (COME IN TERRA) - One-man exhibition

Palazzo Albrizzi, Venice, 8 May-10 June 2015. Emmanuel Daydé, curator



SOVEREIGN MOTOR OF ALL THINGS (SOUVERAIN MOTEUR DE TOUTE CHOSE) - visual and sound installation

19 -21 January 2017, Arab World Institute, Paris, Salle Hypostyle

In the beginning was darkness. The Salle Hypostyle, a vast space of 900 m², crossed by a forest of columns and inspired by the great mosque in Cordoba, is found in the basement of Jean Nouvel's monumental creation. There, Zad Moutaka installed numerous imaginary motors like so many altars, portable temples, lit and fitted with a PA system. The low sound and light levels invite the viewer to approach these humming ritual objects and create his or her own circle of intimacy.

VIDEOS SPECTACLES & INSTALLATIONS



Šamaš 2017 Pavillon du Liban,
57e Biennale de Venise, installation de Zad Moutaka



L'Autre Rive 2009
Conception, écriture, mise ne scène Zad Moutaka
ensemble Musicatreize direction Roland Hayrabedian



NO, in homage to Samir Kassir 2006
Yalda Younes, danse
Zad Moutaka, musique et chorégraphie



Tous les hommes dansent extraits 2013
conception, écriture, & mise en scène Zad Moutaka
Marc Mano, ténor – Joël Versavaud, saxophone
Claudio Bettinelli, percussions



Zajal opéra extraits 2010
conception, écriture, & mise en scène Zad Moutaka
Fadia Tomb el-Hage, ensemble Ars Nova
direction Philippe Nahon



Polyphem 2007
Zad Moutaka musique
Claudio Bettinelli percussions

Videos to consult on the site <http://zadmoutaka.com/video>

ZAD MOULTAKA -- BIOGRAPHY

Franco-Lebanese composer and visual artist

Born 4 June 1967 at Wadi Chahrour, Lebanon

Lives and works in Beirut and Paris

2015-17: Residence at IRCAM

2016-18: Residence at ARSENAL DE METZ

2017: Represents Lebanon at the 57th Biennale d'arte, Venice, with *Šamaš*



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Born in Lebanon in 1967 in the contemporary Arab theatre circle, Zad Moultaqa, is a composer and visual artist. He began the piano at the age of five and continued his studies at the Beirut Conservatory with Madeleine Médawar. In 1984, driven out by the war, he moved to Paris where he was taught by Marie-Madeleine Petit, Pierre Sancan, Aldo Ciccolini, Bruno Rigutto, Marie-Françoise Buquet and Christian Ivaldi. A few years later, he obtained two unanimous *premiers prix* (piano and chamber music) at the Paris Conservatoire and began a brilliant solo career. Yet, in 1993, Zad Moultaqa put a voluntary end to this career to devote himself to composition and painting.

In 2003, he met Catherine Peillon, and a radical transformation of his language came about. Increasingly appealed to by the musical scene (commissions, recordings, symposia, master classes), success and esteem increased (festivals of Beiteddine and Baalbek, Lebanon, Concertgebouw of Amsterdam, Fondation Royaumont, Festival de Radio France, Venice Music Biennale, Mainz and Stuttgart operas in Germany...). Occasions to implement his musical thinking have been served by leading artists of the day: soloists Pablo Márquez, Christophe Desjardins, Alexis Descharmes, Lilli Maijala, Erwan Keravec, Amel Brahim-Djelloul, Fadia Tomb el-Hage, Françoise Kubler, Andreas Fischer...; ensembles 2e2m, l'Instant donné, Ars nova (Poitiers), C barré; choruses Les Eléments, Musicatreize, Neue Vocalsolisten of Stuttgart, Nouvel Ensemble Moderne, Montréal,...; and orchestras: Orchestre de Pau Pays de Béarn, Mulhouse Symphony Orchestra, Lebanese Philharmonic Orchestra.

He founded the ensemble Mezwej in 2004 to explore the boundaries and frictions between writing and orality, thereby pursuing great stage and musical adventures. One commission followed another, resulting in major works such as *L'Autre rive*, *La Passion selon Marie*, *La Passion d'Adonis*, *UM...*; the operas *Zajal*, *König Hamed und Sherifa...*

The musical projects long left the visual arts in the shadow. However, in 2011, he was invited to participate in the 'Rebirth' exhibition organised by Janine Maamari at the Beirut Exhibition Center. This moment coincided with a turning point in his artistic life, when the expression that took shape in

concrete materials (textures, pigments, liquids...) pushed him to experiment with another form of struggle and carry out a transmutation of matter.

This change of direction, announced by the concern for stage design and staging of an opera and several complex musical pieces, allowed him to reconcile in himself profound, latent, antagonistic tendencies and to question the boundaries between the visible and the invisible. Seeking what we do not see, its corporeality, its limbs by which the world becomes visible, the flesh from which the object is born...

In 2013, the Galerie Janine Rubeiz, which represents Zad Moulataka in Beirut, devoted a solo exhibition to him, *Le Feu de l'Eau*.

His works have drawn attention at the Beirut Exhibition Center and World Art Dubai.

In 2015, Emmanuel Daydé curated *Come in Terra*, an important group of new works exhibited at the Palazzo Albrizzi in Venice, during the Biennale d'arte.

In the autumn of 2016, new works were shown at the Fondation de l'Ermitage, in Garches, France: the series *Astres fruitiers* as well as two installations in Paris: one, *Vibrances atonales*, at the Arab World Institute, the other, *La Montée des ombres*, on 1st October, in the framework of the *Nuit Blanche*, under the artistic direction of Jean de Loisy in partnership with IRCAM.

In 2017, several major events reinforced Zad Moulataka's international position, common theme composer of the year's Musica edition: participation in Art Dubai in the U.A.E., *Les Astres fruitiers* exhibition at St-Pierre-aux-Nonnains and the Arsenal, Metz, and the conception and realisation of *SamaS*, an audiovisual installation for the Lebanese Pavilion at the Venice Biennale d'Arte (13 May-26 November 2017)...

The Sursock Museum in Beirut will host *ŠamaŠ* in June 2018 before its presentation in Finland, England, Norway, Australia...

Next September, Zad Moulataka is invited to create a work *in situ* in the architecture of Oscar Niemeyer in Tripoli, Lebanon, before participating in next October's *Nuit Blanche* in Paris under the organisation of Gaël Charbau.

Zad Moulataka is developing several visual and musical artistic projects at the same time, throwing bridges between his two cultures, and decompartmentalising genres, always guided by the artistic necessity and urgency peculiar to great creators.

Solo Shows

- 2019 *Galerie Intersection, Singapour
- 2018 **Apocalypse* – Paintings, Galerie Janine Rubeiz, Beirut, Lebanon
**Šamaš*, Visual and Musical work, HIAP- Suomenlinna, Helsinki, Finlande
- 2017 **Šamaš* – Visual and Musical work, Arsenale/ Pavillon Lebanese 57th Venice Biennale, Curator Emmanuel Daydé, Venice, Italie.
**Astres Fruitières* – Photos, Arabic World Photography Biennial- Galerie Thierry Marlat, Paris. Arsenal, Metz, and Art Dubaï / Galerie Janine Rubeiz,
- 2016 **Jardin Clos* -- Paintings & Video, Yatch Club/Credit Agricole Suisse, Beirut, Lebanon
**Astres Fruitières* – Photos, Fondation Ermitage, Garches, France
- 2015 * *Come in Terra* -- Paintings, Palazzo Albrizzi/ 56eme Biennale de Venice, Italie
Curator: Emmanuel Daydé
- 2013 **Le Feu de l'Eau* – Paintings, Galerie Janine Rubeiz, Beirut, Lebanon.

Group Shows

- 2019 * *The death of James Lee Byars* - Visual and Musical work - Eglise Santa Maria della Visitacion/ 59st Venice Biennial, Italie. Curator: Walter Vanhaerents
* Sound Installation – Claude Mollard/ Compiègne, France
- 2018 *Monumental Painting – Beirut Art Fair /Janine Rubeiz, Beirut, Lebanon
*Installation -- Espace Nieymeyer, Tripoli, Lebanon. Curator: Karina El Helou
**La Première Nuit du Temps -Un chant Matri-Ciel* - Visual and Musical work - Planétarium du Palais de la Découverte -- Nuit Blanche Paris. Curator: Gael Charbau
- 2017 **Urportrait* – Xavier Veilhan Musical Portrait– Pavillion Français- Venice Biennial, Italie
**Souverain Moteur de toute chose*, Arab World Institute, Paris, France
- 2016 **Les Jardins de Babylone* - Musical work - Arab World Institute, Paris
**Montée des Ombres* – Performance- Nuit Blanche, Paris
Curator: Jean de Loisy
- 2014 * Group Show, Dubaï Art Fair/ Galerie Janie Rubeiz, Dubai
- 2011 **Rebirth* – Paintings, Beirut Exhibition Center, Beirut, Lebanon. Curator: Janine Maamari
- 2010 **...Que Nuages...histoire & propos d'artistes* – Vidéo, Musée d'Histoire Jean Garcin:39-45, Fontaine-de-Vaucluse, France

Public Collections

- 2013 **Le Feu de l'Eau* – Painting, Musée Solidaire, Beirut, Lebanon
- 2010 **Non* - Video, Musée d'histoire Jean Garcin: 39-45, Fontaine-de-Vaucluse, France

Private Collections

Fondation Boghossian, Bruxelles, Belgique
Collection Jeanine Maamari, Beirut, Lebanon
Collection Jean Riachi , Beirut, Lebanon
Collection Abraham Karavadjian, Beirut, Lebanon
Collection David Jobin, Paris, France
Collection Elsa Lederlin, Paris, France
Collection Sami Zabi Lelama Beirut, Lebanon
Collection Jeanine Maamari, Beirut, Lebanon

Résidences

2017-18	Arsenal Metz-en-Scène
2017	2e2m
2016-17	Arab World Institute, Paris
2015-17	IRCAM, Paris

Discography

- * *Šamaš Itima*, for vocal ensemble & fixed sounds (l'empreinte digitale, believe, 2017)
- * *Rituel*, for vocal ensemble & instruments (l'empreinte digitale / Socadisc, 2016)
- * *Gemme*, for five voices a cappella and fixed sounds (l'empreinte digitale / Socadisc, 2015)
- * *Où en est la nuit*, for ensemble and soloists (l'empreinte digitale / Socadisc, 2014)
- * *Calvario*, for guitar and fixed sounds, work by work (l'empreinte digitale / Qobuz, 2014)
- * *Méditerranée sacrée* -- 2 pieces (l'empreinte digitale / Socadisc, 2011)
- * *Zajal*, Arab opera (l'empreinte digitale / Socadisc, 2010)
- * *Visions: vocal works* (l'empreinte digitale / Socadisc, 2008)
- * *Zàrani, Mouwashahat* with piano (l'empreinte digitale / Socadisc, 2003)
- * *Anashid* (Network / harmonia mundi, 2001)
- * Brahms: *Piano Sonata No.3, Op.5, Ballades, Op.10* (Stil, 1998)
- * Schubert: *Impromptus, Opp.90, 142, Moments Musicaux* (Stil, 1997)
- * *Four songs written for an Im on the National Museum of Beirut* (Stil, 1996)
- * Fauré: *Mélodies* (Stil, 1995)

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