

The Visual Politics of Beirut Global Sixties - The Global Middle East 13

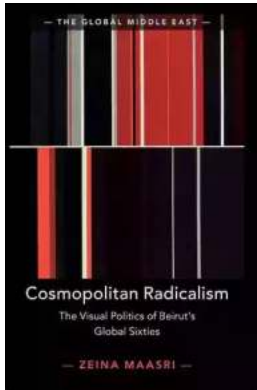
Beirut in the 1960s was a melting pot of culture, art, and politics. It was a time of great change and revolution, as the world was experiencing the phenomenon of the Global Sixties. This period in history saw an increased global awareness and interconnectedness, with various movements and ideologies taking hold across continents. The Global Middle East, including Beirut, played a significant role in this tumultuous era, and the visual politics of the city's art scene were at the forefront of this cultural revolution.

Visual politics refers to the use of art, design, and visual imagery to convey political messages and ideas. In the case of Beirut during the Global Sixties, art became a powerful tool for expressing anti-colonial sentiments, challenging traditional norms, and advocating for social and political change. Artists in Beirut utilized various mediums such as painting, photography, sculpture, and film to critique the existing power structures and question societal norms.

The art scene in Beirut during this time was vibrant and diverse, bringing together artists from different backgrounds and ideologies. It served as a platform for artistic expression, cultural exchange, and political dialogue. Artists such as Saloua Raouda Choucair, Mona Hatoum, and Hassan Sharif were prominent figures in this movement, using their art to challenge the status quo and shed light on the issues of their time.

Cosmopolitan Radicalism: The Visual Politics of Beirut's Global Sixties (The Global Middle East Book 13) by Zeina Maasri(Kindle Edition)

★★★★☆ 4.2 out of 5



Language	: English
File size	: 32712 KB
Text-to-Speech	: Enabled
Screen Reader	: Supported
Enhanced typesetting	: Enabled
Print length	: 344 pages



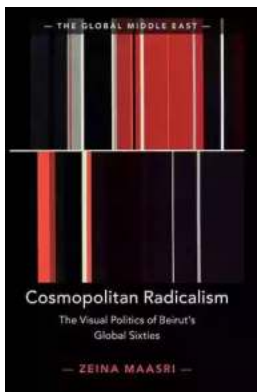
One of the key visual elements of the Beirut Global Sixties was the use of vibrant colors, abstract shapes, and unconventional techniques. These artistic choices were a deliberate departure from the traditional and conservative art forms that previously dominated the Middle East. By embracing modern and avant-garde styles, artists aimed to break free from the shackles of the past and create a visual language that reflected the changing times.

The subject matter of the art produced during this period was often deeply political. Issues such as anti-imperialism, feminism, nationalism, and social justice were central themes explored by these artists. They challenged the Western-centric narratives prevalent at the time and sought to give voice to the struggles of the region. Through their art, they highlighted the complex history and socio-political dynamics of Beirut and the wider Middle East.

Street art also played a significant role in the visual politics of Beirut's Global Sixties. Graffiti and murals became powerful tools for communicating dissent, mobilizing communities, and reclaiming public spaces. The walls of Beirut became canvases for political slogans, symbols, and images that embodied the spirit of resistance and solidarity.

The legacy of the visual politics of Beirut's Global Sixties can still be felt today. The art movements and ideologies that emerged during this period continue to inspire artists, activists, and cultural producers across the Middle East and the world. Beirut remains a hub for art and creativity, a place where artists can freely express their political views and challenge the status quo.

, the visual politics of Beirut Global Sixties were a powerful expression of the city's cultural and political ethos. Through art, artists in Beirut challenged conventional norms, advocated for social change, and critiqued the existing power structures. The art produced during this time continues to inspire and shape the discourse around art, politics, and identity in the Middle East.



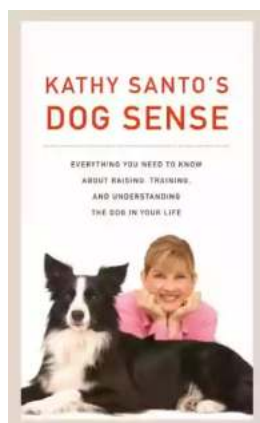
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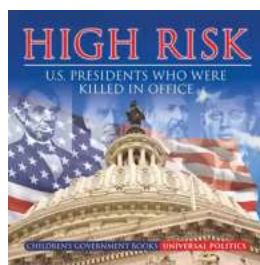
Exploring the intersections of visual culture, design and politics in Beirut from the late 1950s to the mid-1970s, this compelling interdisciplinary study critically examines a global conjuncture in Lebanon's history, marked by anticolonial struggle and complicated by a Cold War order. Against a celebratory reminiscence of the 'golden years', Beirut's long 1960s is conceived of as a liminal juncture, an anxious time and space when the city held out promises at

once politically radical and radically cosmopolitan. Zeina Maasri examines the transnational circuits that animated Arab modernist pursuits, shedding light on key cultural transformations that saw Beirut develop as a Mediterranean site of tourism and leisure, a nexus between modern art and pan-Arab publishing and, through the rise of the Palestinian Resistance, a node in revolutionary anti-imperialism. Drawing on uncharted archives of printed media this book expands the scope of historical analysis of the postcolonial Arab East.



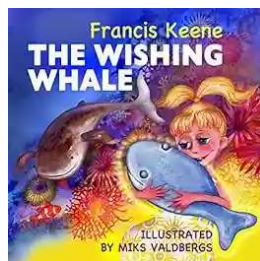
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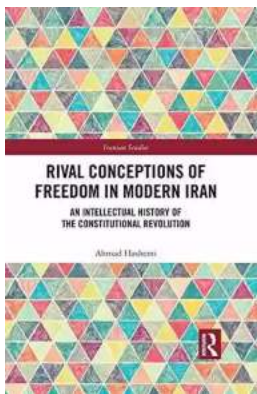
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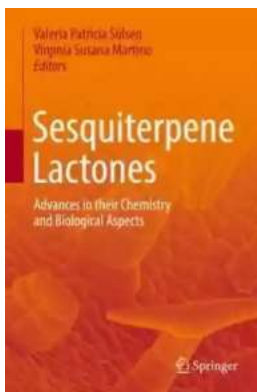
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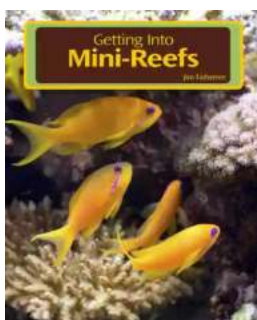
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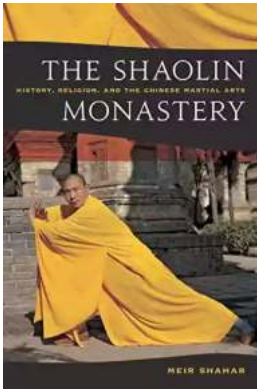
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