



Archaeological  
Museum

# MOTHER EARTH

AUB Archaeological Museum. Till April 30, 2022

An  
installation  
of  
**Andrée  
Hochar  
Fattal's**  
sculptures,  
resonating  
with the  
Museum's  
Goddesses  
of fertility

***Mother Earth*** is an installation of Andrée Hochar Fattal's sculptures resonating with the AUB Archaeological Museum's Goddesses of fertility. A cultural dialogue in a daring face-to-face that verbalizes the unspoken and reveals the oneness of women through the ages. In an attempt to reconstruct the past by connecting it to the present, *Tourbillon, Méditerranée, Déesse, Thalassa, Osmose, Ma Pomme, Fruit Défendu, Etoile du jour, Elle* and *Fécondité* have been handpicked by virtue of the innate emotional tie and meaning that they grant to our collection.

*In loving memory of her sister Marion Hochar Ibrahimchah, brutally killed on August 4, 2020.*

**Andrée Hochar Fattal**, Andrée Hochar Fattal, currently lives and works in Beirut. After studying art at the Académie Libanaise des Beaux-arts (ALBA), she moved to Paris in 1976 where she attended Jean Claude Athané's sculpture courses and the Atelier Bertholle's nude drawings. From 1990 onwards, she participated regularly in group exhibitions in Paris, New York, London, Brussels, and Beirut. In 1998 Andrée had her first solo exhibition at the *Salon des Indépendants de Paris*. Her work has been presented at numerous contemporary art fairs, in Paris in 1999 and 2000, and at Art Brussels in 2000 and 2001, followed by other shows, at the Galerie Alice Mogabgab in Beirut in 2000, 2004, 2009, and 2016.

Returning to her shattered fold, Lebanon after years of absence, Andrée Hochar Fattal molds and shapes women's bodies with clay, sensuous, voluptuous figures celebrating the beauty of womanhood, motherhood (she has three daughters), and fertility....

Beyond fertility, beyond pain, beyond loss, she restores, repairs and rehabilitates women's self-love, self-recognition, self-esteem, breaking taboos, inviting "Her", inviting us, to touch the forbidden fruit...

Since August 4, 2020, she restores, repairs and rehabilitates, tirelessly like Sisyphus ... Yet again, beyond loss, beyond pain... in an attempt to heal again...

There are no better words than those of Hanna Segal (1918–2011) an inspiring woman, becoming the youngest analyst of the British Psychoanalytical Society back in 1946 who authored *A psychoanalytic approach to aesthetics*:

"... It is when the world within us is destroyed, when it is dead and loveless, when our loved ones are in fragments, and we ourselves in helpless despair-it is then that we must re-create our world anew, reassemble the pieces, infuse life into dead fragments, re-create life" (1952).

**Nadine Panayot**

### ***“Tourbillon” at the center of the Cedar from Lebanon***

*This is a section of a Cedrus Libani log, originally 9.5 m long. Its original provenance is unknown; it was found in Beirut near St. Georges Hotel and was donated to AUB in 1982.*

*C14 dating identified this largest known single piece of prehistoric Cedrus Libanii to a tree that died around 7760 years ago. The count of its tree rings indicates that the tree actually lived about 300 years.*



### ***“Méditerranée” in conversation with The first female figurines***

*In a time before written records, society was centered around women.*

*For over five thousand years, the gynocratic age had flowered in peace and productivity. Women were worshipped as incarnations and priestesses of the Great Goddess, revered for their mysterious life-giving powers. They raised their children to carry on their line, developed art and technology, and made crucial community decisions.*

*Then, there were the first civilizations. Later, came the patriarchal societies ...*

*Fashioning clay figures is traced back to the creation of the world. In Sumerian cosmogonic mythology, Enki asks his mother the Goddess Nammu, to form a creature out of clay.*

*In the Biblical account of man’s creation, the Creator also molds Adam out of clay.*

*Andrée kneads, forges, forms, molds, and polishes her creations before they are cast in bronze, giving them life.*

*She gives birth to Eve in all her splendor and restores her rightful place in society.*

**Nadine Panayot**

## **“Déesse” in conversation with The earliest female fertility figurines**

*The artist's brain acts like a palimpsest, absorbing and impregnating all the images, feelings, and experiences of what she has seen and what she hasn't seen for millennia, and then translates them into art.*

*Subconsciously, yet casually, Andrée molds her fertility “Goddess” with a bird-like face using the same technique that has been applied since the early Bronze Age.*

### **FREE-HAND MODELING IN THE BRONZE AGE**

*THE SNOW(O)MAN TECHNIQUE, in which the main features are pinched from a clay lump, is the most primitive one (8<sup>th</sup> mill. BC).*

*COLUMN-LIKE BODY & FLAT TORSO: Figurines have flat backs and bird-like faces. Majority is female with fertility symbols emphasized; breasts, navel and pubic triangle. These are typical of the Orontes Valley and the Euphrates Valley and date to the Bronze Age.*



## **“Thalassa” in conversation with 3000 years of evolving figurines**

*THALASSA was the primordial goddess (protogenos) of the sea. Mingled with Pontos (Pontus), her male counterpart, she produced the fish and other sea creatures. Thalassa was the literal body of the sea and in the fables of Aesop, manifests as a woman formed of sea-water rising from her native element.*

### **MOLDING TECHNIQUE FROM THE LATE BRONZE TO THE BYZANTINE PERIOD**

**LATE BRONZE:** The molded technique becomes common as of the 15<sup>th</sup> c. BC. Most are nude females with a Hathoric hairstyle.

**IRON AGE:** Along with nude figurines, hollowed molded figurines appear ca. 5<sup>th</sup> c. BC, with draped dress and veil.

**HELLENISTIC PERIOD:** Nude figures become less common and facial features become more naturalistic. Artisans are inspired by Greek costumes represented on Attic vases. The graceful and colorful Tanagara figurines become fashionable in the 3<sup>rd</sup> c. BC.

**ROMAN-BYZANTINE PERIOD:** Figurines continue the earlier classical tradition, extending the representation from simple human to more elaborate themes, e.g. musicians or loving couples.

***“Osmose”*** in conversation with ***Eros And Psyche***

Terracotta figurine II-IV c. AD

**Happily, Ever After in Greek Mythology**

*Psyche is so lovely that Aphrodite, enraged, sends her son Eros (Cupid) to strike her, causing her to fall in love with the most unhappy and repulsive beast known to man. However, Eros falls in love with Psyche and only visits her at night, forbidding her from seeing him during the day.*

*Her sisters, on the other hand, beg her to gaze at Eros, which she does, breaking his trust. As Eros prepares to fly, Psyche catches up with him and apologizes for her mistrust, but he rejects her. For her betrayal, Eros vows that she will never see him again. Psyche tries to drown herself but Pan tells her to win back Eros’s love.*

*Aphrodite sets Psyche a series of increasingly difficult tasks.*

*Although Psyche fails the final task, the Gods make her immortal and she is reunited with Eros in eternal “Osmosis”.*



***“Ma pomme”*** in conversation with ***Aphrodite with the apple***

Tanagra figurine, Hellenistic, I-III c. BC

The story begins with a banquet celebrating the wedding of the sea nymph Thetis with king Peleus.

Hurt at not being invited, Eris, the Goddess of strife interrupted the festivities by throwing a golden apple onto the table, inscribed with one word “kallistēi,” meaning “to the fairest.” This simple deed wreaked havoc, among the Goddesses.

In the end, Athena, Hera, and Aphrodite were selected for this mythical Miss World pageant. Wise as he is, Zeus did not choose, entrusting Paris instead, who ultimately chose Aphrodite, who had swayed him by promising the hand of the world's most beautiful woman. Helen of Sparta had a little flaw, being married to Sparta's king, Menelaus. With the help of Aphrodite, Paris vanished with Helen to Troy inciting the Greek's wrath and sparking the 10-year Trojan War.

تمثال الخصوبة (عشروت ؟) في جدل مع *“Fruit défendu et “Etoile du jour”*

مصدر: لبنان، فخار، العصر الحديدي

... امر محتم، يفرض نفسه واقعا بديهيا: أن نلتقط أنفسنا، أن نللمم أشلاءنا وحطام روحنا، وفتات ذاكرتنا التي انتهكت ومزقت ونُهبت ألف مرّة ومرة. إنها ضرورة النهوض والبحث عن لبنان جديد، ترميمه وإعادة نسجه وبنائه، واجب صنعه من جديد...

أجب أن نرى، في كل ما جرى، نهاية أم بداية؟ هي نهاية لبنان بصيغته المجهضة القائمة على اللائين، وبداية لبنان يولد من إرادة موحدة وتأسيسية، علمانية حكماً.

و تصرخ بيروت:

لن أسامحكم يوماً!

قتلتوني ألف مرة... مزقتم أحشائي ألف مرة... أجريت حفريات أثرية في أمعائي ألف مرة... ومرة،

دون أن أستعيد روحي أو هويتي يوماً!!!

تدعون أنني متّ ألف مرة، وأعيد إحيائي ألف مرة؟

“Beyrouth mille fois morte, mille fois revécue”

مهما انحنيتم عند قدمي لن أسامحكم يوماً!!!

نادين بنايوت

*“Fécondité” et “Elle”* conversant avec *Woman breastfeeding*

Limestone, Persian, ca. 550 – 330 BC

## **Une agora des agoras, Beyrouth 2019**

...« Ils sont soutenus » disent certains, par des ambassades. Ils sont soutenus en effet, par leur soif d'avenir et par leurs MÈRES en dépit des dangers, et des accidents sciemment provoqués, et de leurs conséquences douloureuses.

D'autres femmes, ces belles et magnifiques amazones, accourent à leur tour ! Qu'apprennent-elles dans ses agoras, elles qui étaient bannies des agoras grecques ?

Réunies une nuit de novembre sous un ciel étoilé, une bougie à la main pour toute arme, elles ont compris même si elles le savaient depuis des millénaires, qu'elles étaient libres, seules maîtresses de leur corps et de leurs tripes ! Que concevoir un enfant était un choix et non un devoir, un projet pensé, réfléchi, désiré et conçu, à deux... Ou pas, et non un projet de chair à canon, financé ... Ou pas.

Qu'elles pouvaient disposer de leurs entrailles et refuser qu'elles soient des incubateurs de haine et de violence.

Elles ont compris qu'elles étaient désormais unies dans la lutte pour la garde de leurs enfants, unies contre les mariages forcés, unies pour transmettre la nationalité à leurs enfants. Qu'il était désormais non seulement leur droit, mais leur devoir de n'être assujetti à aucune forme de servitude.

Cette nuit-là, quand elles sont appelées à la prière pour le Liban, une seule voix, un seul cri rauque sorti de leurs entrailles scandait : Thawra !

Un miracle venait de se produire : ces magnifiques femmes libanaises s'étaient réappropriées leur statut plusieurs fois millénaire que les sociétés patriarcales leur avaient extirpé, de divinités éternelles.

**Nadine Panayot** (*Extrait d'un article paru dans l'Orient-le Jour, le 25 novembre 2019*).