



### About the Artist

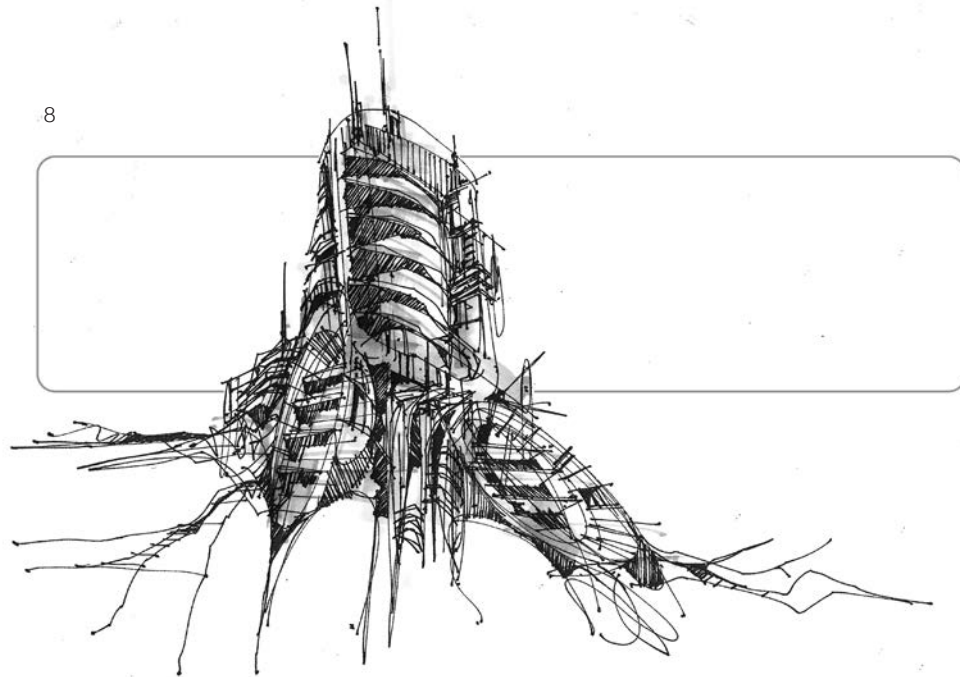
Moh'd Bilbeisi is an imaginative professor, visionary architect, illustrator, and watercolorist who is driven by an incredible passion for self-expression through art and illustration. He is an award-winning educator and illustrator. He is also the recipient of many national and international awards in drawing and illustration the most noted of which are the Ken Roberts Architectural Delineation Competition, the American Society of Architectural Illustrators' International Competition, and the Design Communication Association William Kirby Lockard Award. He has authored and co-authored several books about graphics, illustration, journaling, history, and poetry.

- COVER: *Sharah 3*, watercolor on paper, 2019
- 1. *Self Portrait*, watercolor on paper, 2015
- 2. *Cairo II*, watercolor on paper, 2020
- 3. *Jerusalem III*, watercolor on paper, 2019
- 4. *Architect's Dream*, ink on paper, 2014
- 5. *Inferno*, watercolor on paper, 2020
- 6. *Pont del Bisbe, Barcelona*, watercolor on paper, 2019
- 7. *Dushara*, ink on paper, 2014
- 8. *Dynoplexus 6*, ink on paper, 2017
- 9. *Hagia Sophia*, watercolor on paper, 2020

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8



9



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A catalogue is available through the artist or can be found at the Oklahoma State University Bookstore.



Moh'd Bilbeisi  
VISION AND VISIONARY



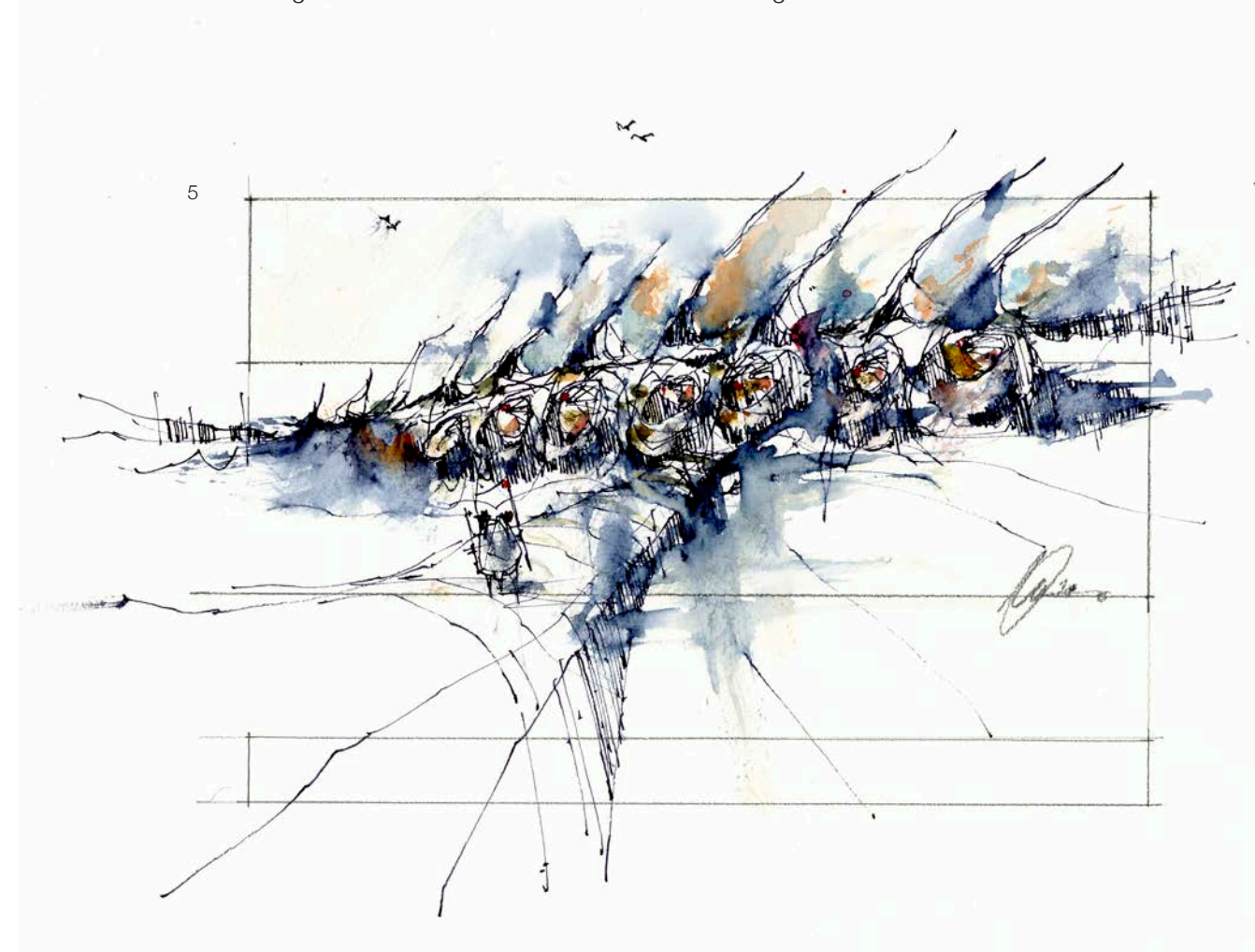
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Welcome into the mind's eye of a unique individual within our OSU community. This inspired exhibition is the culmination of the worldwide travels of Regents Professor of Architecture Moh'd Bilbeisi, and his body of work demonstrating the knowledge gained through practice as an architect, educator, and artist. He is an intentional wanderer, in both the physical and the mental sense. His patient and persistent search for the perfect expression in line and color quietly guides his continual development as a person and as an artist.

Vision refers to direct observation by the artist and the resulting painting or drawing that is influenced by what is seen. In these paintings, there are vibrant colors, jewel-like brushstrokes, and impressionistic yet recognizable buildings, cityscapes, and street scenes. Many of the landscapes feature historic architecture and notable cities. There is a fascinating play of light and color that bathes the architecture and the landscape—the forms sparkle with color and mosaic-like shapes. His perspective is atmospheric, and both seen with a wide-angle and intimate view. The

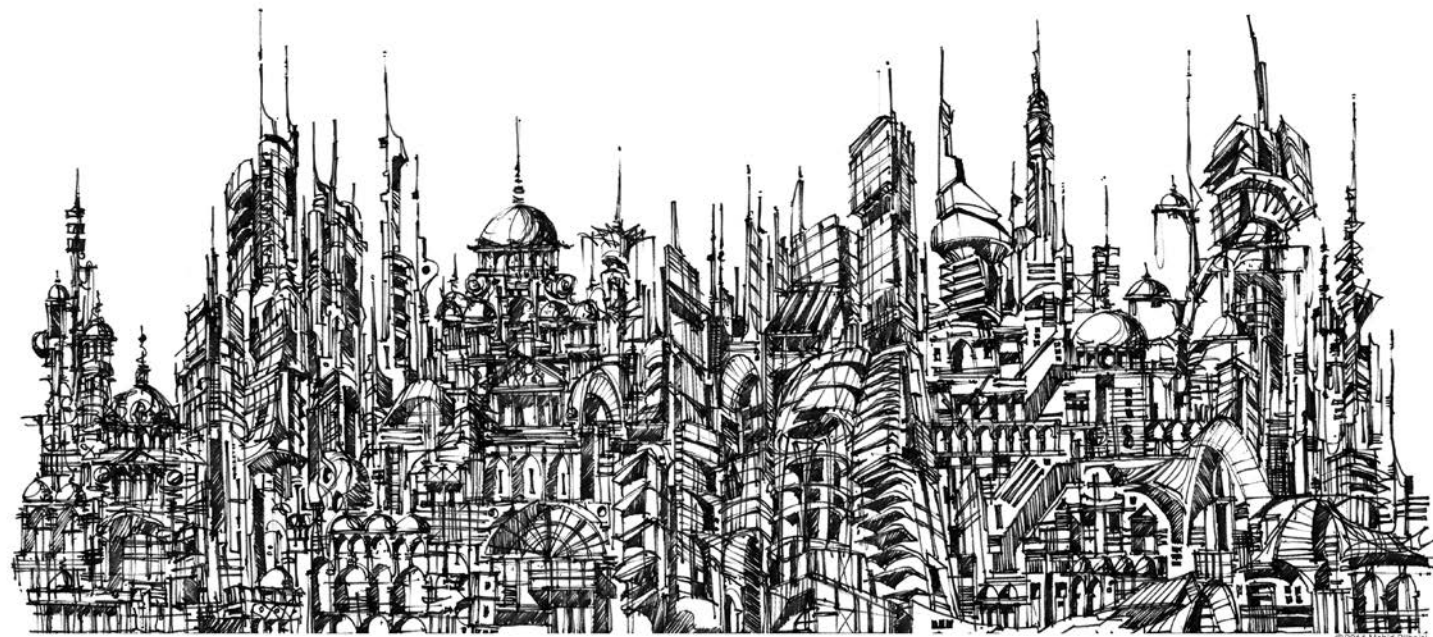
artist's hand captures the energy of the process and an impression of what he sees before him. The fluid nature of watercolor and the wet-on-wet technique allows edges to bleed and shapes to morph in a suggestive fashion.

Visionary refers to imagined places and spaces. These are highly detailed drawings and mixed media paintings of architecture, landscapes, monuments, and anthropomorphic forms. The spaces surrounding these objects are rendered with intricate, gestural, and fluid lines that illustrate an idea – there is always an idea, exposed and ready for interpretation. The drawings engage the viewer to search for hidden figures and recognizable shapes. While more conceptual, this visionary artwork relies on personal experiences and a familiarity with the human condition in the built environment. There are surprising combinations, creating forms that are playful and dream-like. The complex compositions and incredible linework demonstrate the unsettled mind of the artist, searching for answers.



5

**“Bilbeisi’s body of work is overwhelming and timeless in a reach that touches myriad lives around the world and is a testament to his wizardry as a creator and as a teacher/disseminator.”** – Antoine Predock, FAIA



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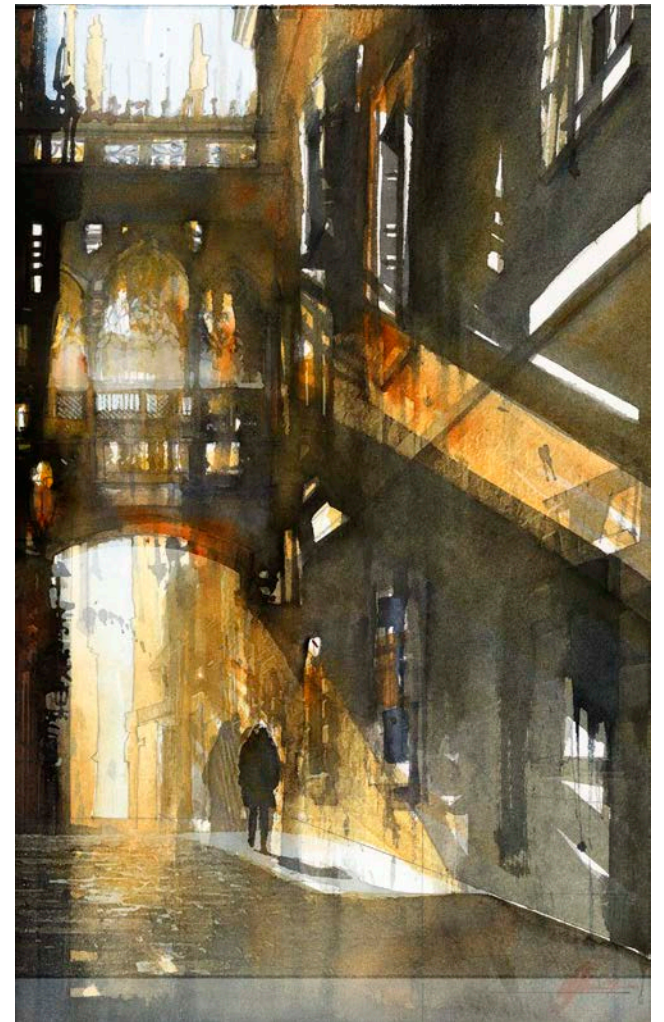
As a medium, watercolor possesses appealing qualities—it has an ability, in the hands of a master artist, to portray light from within like the glow produced by light through stained glass. Watercolor requires brevity of handling—a single brush stroke and a very deliberate application of paint. Planning and practice are necessary for the artist to use the white of the paper as the light while maintaining a quality of spontaneity-of not overworking the watercolor. It is truly an indication of a master artist who makes the orchestration of paint and paper seem so effortless.

Moh'd Bilbeisi uses his brush and pen to define edges and shapes, volume, and space. The further application of watercolor paint describes the relationships between objects. He depicts a foreground, middle, and background distinguished by overlapping forms, edges that are clearly defined, and those that diminish as the subject is seen in space—suggesting a spatial relationship and atmospheric perspective. The pictorial technique of lost and found edges, through which intriguing surfaces suggesting forms, shapes, and objects, provides visual clues while leaving room for the viewer to fill in or imagine the missing information.

The paintings and drawings pulled from his oeuvre and collected for this exhibition use vibrant color and robust yet restrained paint applications that hang on a structure or an implied armature. One can imagine the artist working back and forth between looking and placing a mark on the painting surface, searching for a form or the landscape as he captures the essence of the scene before him. Much of the work, especially that in the travel journals, are drawn and painted on location. The visionary artworks, on the other hand, are assembled from sketches and astute memory, capturing gesture or imagining the essence of a building or a sacred landscape. Poetry, literature, and historical works of art enter in. The mind's eye wanders and projects images and experiences. It is an endless yet patient search in the mind and hands of Moh'd Bilbeisi.

Vicky Berry  
Director and Chief Curator

6



7

