

PHAT2



WITHDRAWAL CATHARSIS

THE RESULT OF OVER A DECADE WORTH
OF INTENSIVE URBAN ART PRACTICE

MY LATEST BODY OF WORK
IS DEEPLY PERSONAL
AND STEERS MY CAREER IN A MODERN,
CONTEMPORARY, POST-GRAFFITI DIRECTION
TOWARDS EXCITINGLY MATURE HORIZONS
WHILE RETAINING THE ESSENCE
OF THE PHAT2 STYLE.



Born in 1989 in Beirut, Phat2 is one of the major figures of the Lebanese and Middle Eastern Graffiti communities. Influenced by the works of American pioneers, he gradually defined his own style, combining increasingly complex lettering with ever-vibrant colors.

The name Phat2 quickly appeared everywhere in Beirut; his pieces were easily identified and he became one of the most present Graffiti artists in Lebanon within months, whose discipline experienced a particularly strong growth in the 2010s.

In 2018, after a decade of prolific activity in the street where he had left his imprint on the Lebanese capital, Phat2 focused on a new chapter in his artistic career.

He took a step back by moving away from the bustle of Beirut to settle in the heart of the Lebanese mountains, where he drew new inspiration and found the serenity necessary to create.

Phat2 continued his work on form and abandoned color for black and chrome, which further emphasized his graphic and technical research. Focused on contrast, repetition and movement, this collection is dark, sometimes bleak but always suggests hope through a halo of light, like an echo of the events that took place in Beirut which strongly influenced his creation.

The Withdrawal Catharsis series is the culmination of the work started in 2008, where Phat2 bookmarked his journey towards abstraction, between shadow and light.

RASPBERRY PIE



95x70cm

Mixed Media Collage

on 350 GSM Black Paperboard



ARMSTRONG ONE



95x70cm

Mixed Media

on 350 GSM Black Paperboard - Framed



ARMSTRONG TWO



95x70cm

Mixed Media

on 350 GSM Black Paperboard



BEIRUT HAKAT



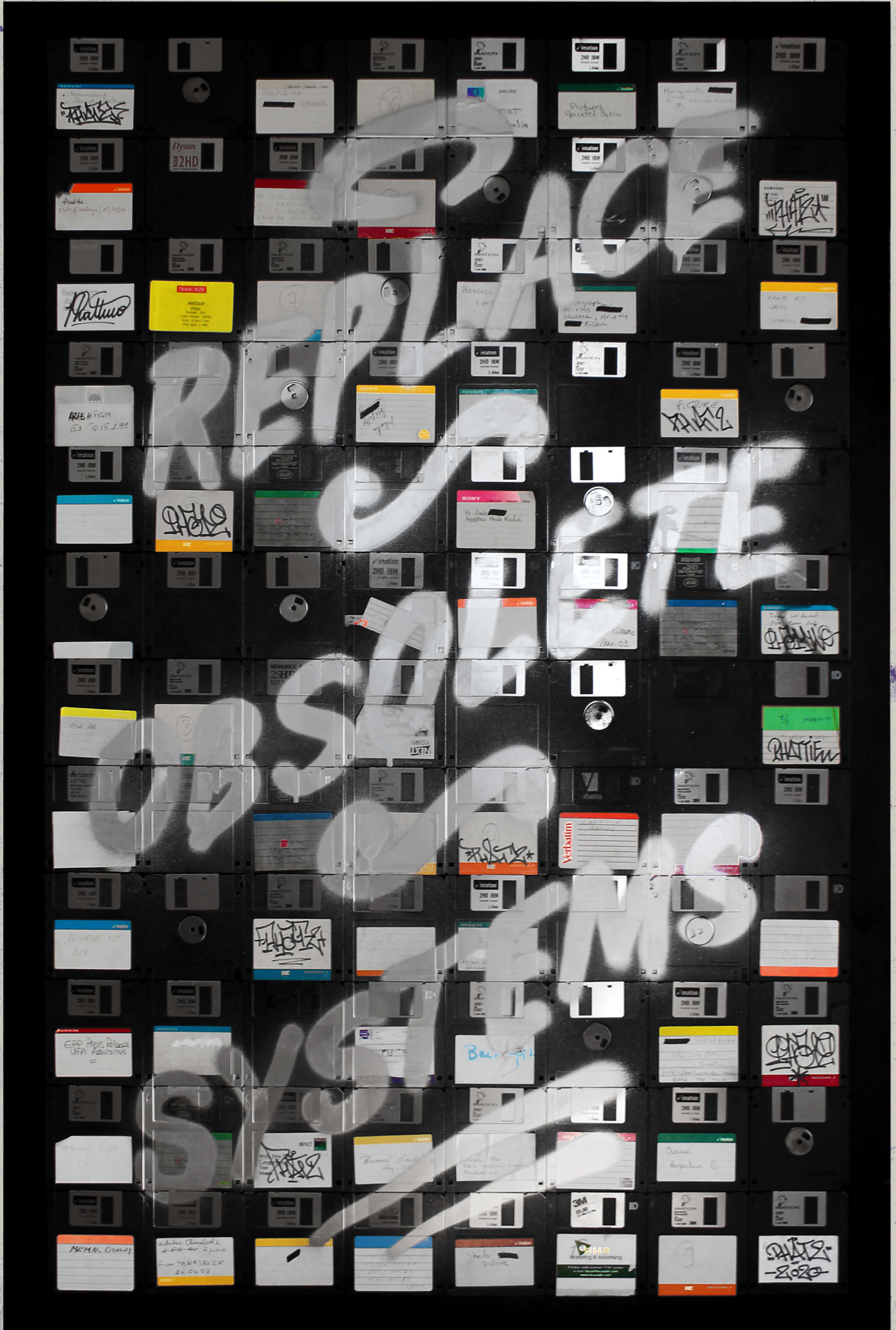
65x200cm

Mixed Media

on 350 GSM Black Paperboard - Framed



OBSOLETE SYSTEMS



120x80cm
Spray Paint on Floppies
Mounted on Wood



P2WCL04



70x100cm
Mixed Media
on 350 GSM Black Paperboard



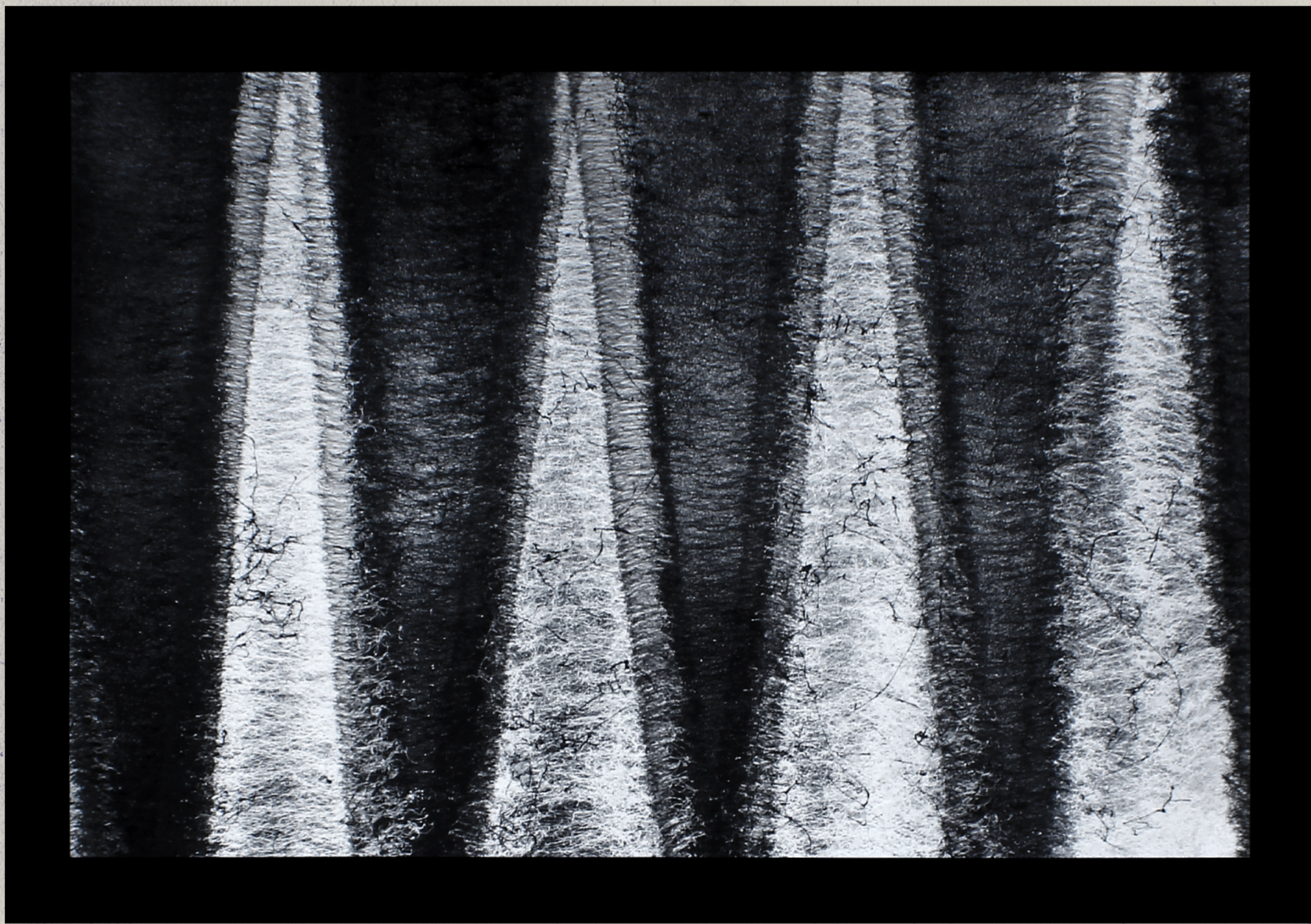
P2WCL03



70x100cm
Mixed Media
on 350 GSM Black Paperboard



P2WCL01



70x100cm
Mixed Media
on 350 GSM Black Paperboard



P2WCP05



100x70cm
Mixed Media
on 350 GSM Black Paperboard



P2WCB01



100x140cm

Mixed Media

on 350 GSM Black Paperboard - Framed



P2WCB02



100x140cm
Mixed Media
on 350 GSM Black Paperboard



P2WCP01



100x70cm
Mixed Media
on 350 GSM Black Paperboard



P2WCP02



100x70cm
Mixed Media
on 350 GSM Black Paperboard



P2WCP03



100x70cm
Mixed Media
on 350 GSM Black Paperboard



P2WCP04



100x70cm

Mixed Media

on 350 GSM Black Paperboard



P2WCP06



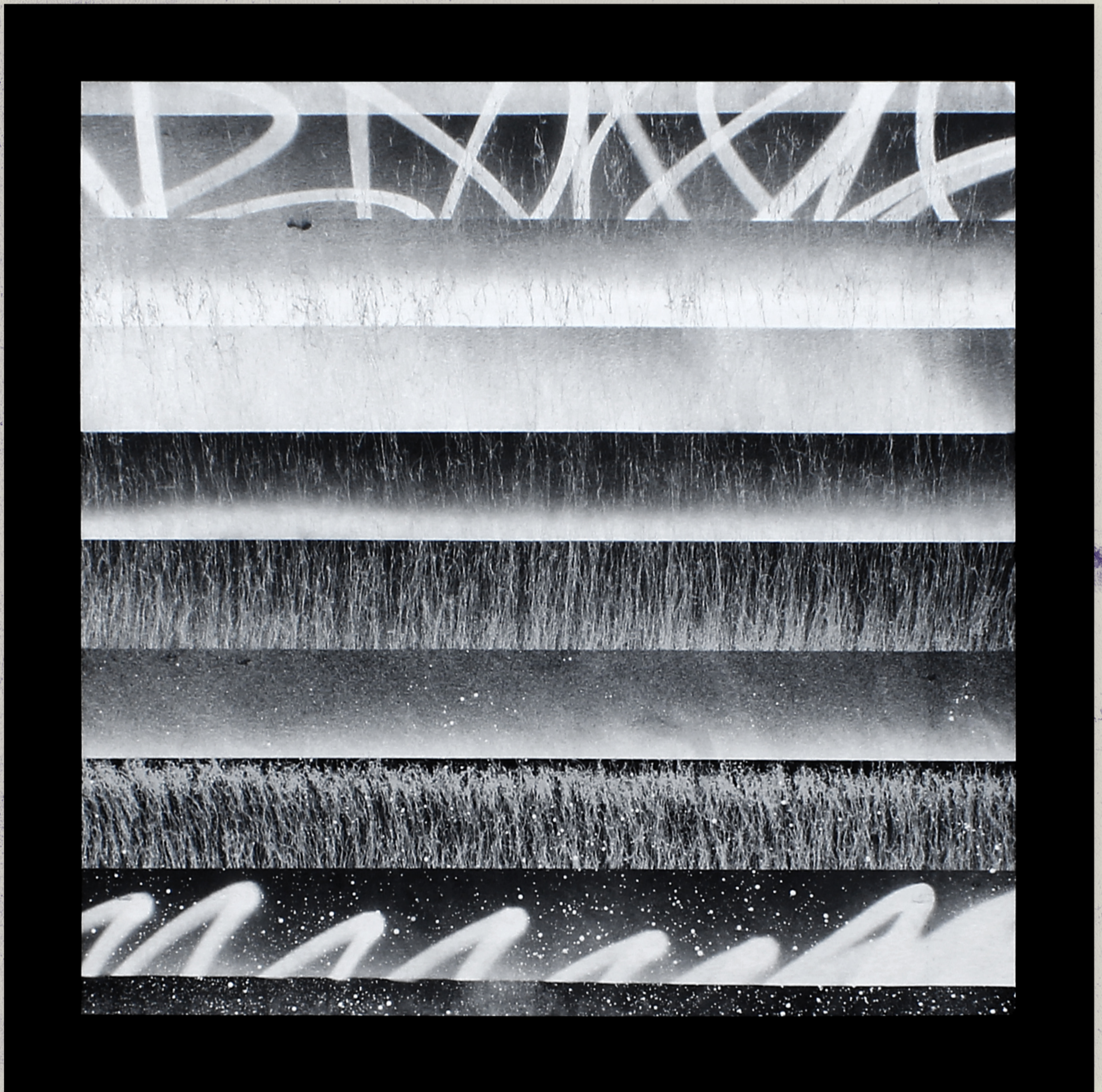
100x70cm

Mixed Media

on 350 GSM Black Paperboard



P2WCS01



70x70cm
Mixed Media
on 350 GSM Black Paperboard



P2WCL02



70x100cm
Mixed Media
on 350 GSM Black Paperboard



DARK STACKS



70x50cm - Framed

Mixed Media on 300 GSM Gray Paperboard

Mounted on 300 GSM Black Paperboard



balmly writes

WITHDRAWAL CATHARSIS

An Exploration of the Mind in Extremis

Guest Essay by Phat2

LEBANESE ARTIST PHAT2 MADE HIS MARK ON THE MIDDLE EASTERN GRAFFITI COMMUNITIES. WITH HIS DISTINCT STYLE COMBINING INCREASINGLY COMPLEX LETTERING WITH VIBRANT COLORS.

The artist continues his work on forms while abandoning colors for black and chrome. Focused on repetition, contrast, and movement, the art is dark, sometimes bleak, but always suggests hope through a halo of light, like an echo of the events that took place in Beirut.

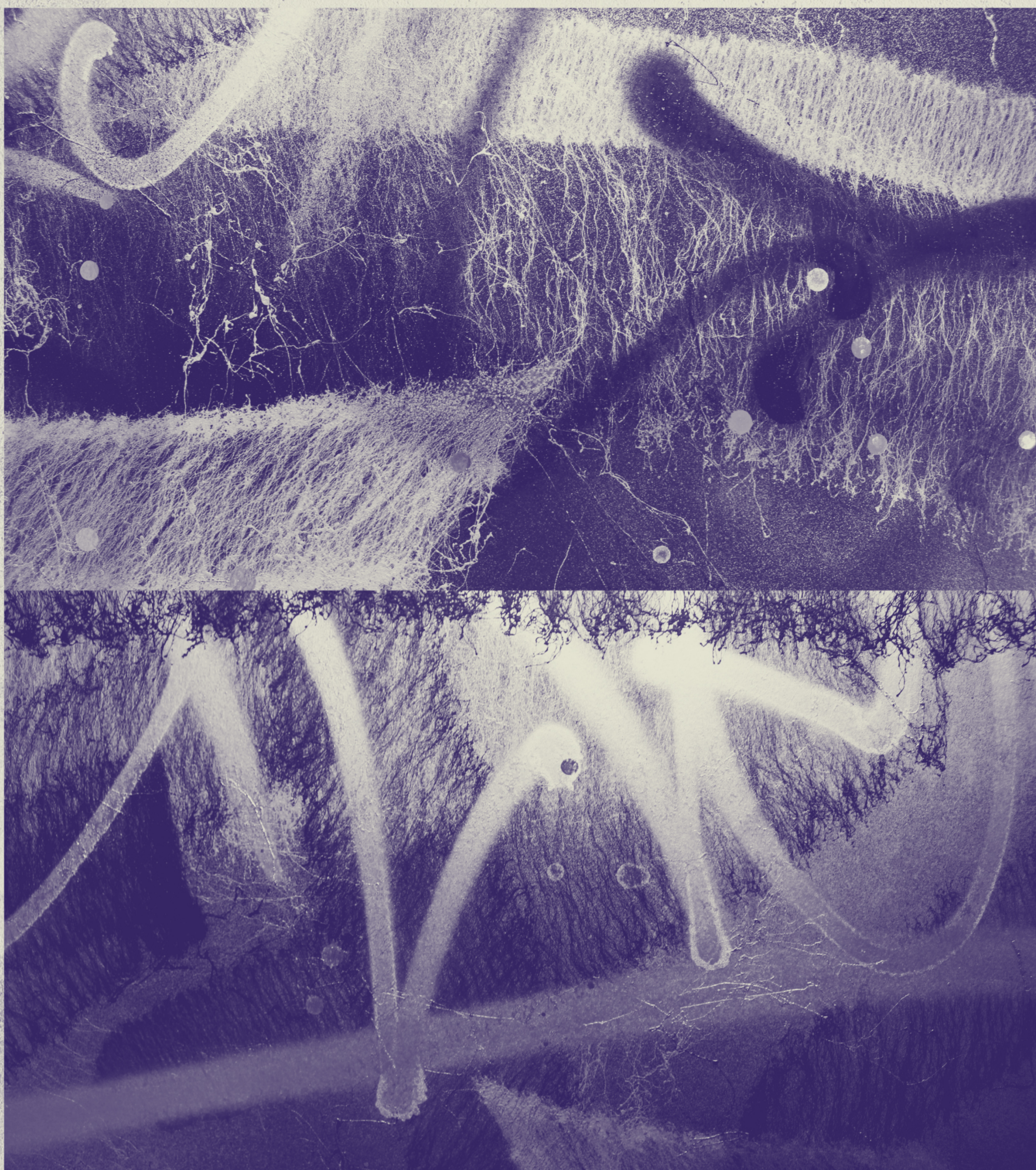
His Withdrawal Catharsis series expands his journey towards abstraction, between shadow and light.

In a guest essay for Balmly, Phat2 peels back the layers of this collection, which he fittingly describes as a "visual autopsy of the psyche".

We encounter not simply a set of abstract images but an uncompromising visual autopsy of the psyche in the throes of emotional rupture.

Executed in stark black and chrome, the work discards the comfort of color to plunge the viewer into a raw, monochrome terrain. One in which his inner world is stripped to its scaffolding.

Through the use of Graffiti techniques, erratic linework, and gestural abstraction, the works become urgent manifestations of psychic unrest, oscillating between confrontation and concealment.





**The surfaces of the works
appear restless and unsettled.**

Scraped, smeared, sprayed.

**As if echoing the internal texture
of a distressed mind.**

**Chaotic layering becomes a metaphor
for cognitive overload.**

**The inclusion of miscellaneous fragmented symbols
resembles the intrusive thoughts common in
obsessive-compulsive disorders
or the dissociative language of trauma.**

**There is rhythm, but no resolution;
gesture, but no clarity.**

**This lack of visual closure mirrors
the psychological experience of being stuck
in a loop of unresolved inner tension.**



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