|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Sarah | Ann | Rogers |
| [Enter your biography] | | | |
| Independent Scholar | | | |

|  |
| --- |
| **Your article** |
| Corm, Daoud (1852-1930) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Recognised as the father of modern art in Lebanon, Daoud Corm was a forerunner in establishing a market for oil painting in the country’s private sector. Born in Mount Lebanon, then part of the Ottoman Empire, Corm travelled to Rome in the late 1860s to study at the Accademia di San Luca, returning to Beirut in 1878. Working primarily in oil on canvas and pastel on paper, Corm depicted Beirut’s emerging mercantile class in his signature style: a pared down, formal, three-quarter length portrait against a dark background with attention to the individual’s social and professional standing. In addition to his portraits, Corm created a substantial body of religious works, the Maronite Church commissioned the majority of them, and many remain in churches throughout Mount Lebanon. Before Corm, oil painting was limited to clerics in the church, many who had been trained by Italian missionaries and clerics at the Maronite College of Rome, established in 1584. Corm’s historical significance lies mainly in his success in forging a local market for oil portraits, previously reserved for religious figures. Corm exhibited his work abroad in Egypt and Europe, most notably at the 1889 Versailles Exhibition in France and the 1900 Paris Exhibition, where he received the Prize of Honour of Excellence. |
| Recognised as the father of modern art in Lebanon, Daoud Corm was a forerunner in establishing a market for oil painting in the country’s private sector. Born in Mount Lebanon, then part of the Ottoman Empire, Corm travelled to Rome in the late 1860s to study at the Accademia di San Luca, returning to Beirut in 1878. Working primarily in oil on canvas and pastel on paper, Corm depicted Beirut’s emerging mercantile class in his signature style: a pared down, formal, three-quarter length portrait against a dark background with attention to the individual’s social and professional standing. In addition to his portraits, Corm created a substantial body of religious works, the Maronite Church commissioned the majority of them, and many remain in churches throughout Mount Lebanon. Before Corm, oil painting was limited to clerics in the church, many who had been trained by Italian missionaries and clerics at the Maronite College of Rome, established in 1584. Corm’s historical significance lies mainly in his success in forging a local market for oil portraits, previously reserved for religious figures. Corm exhibited his work abroad in Egypt and Europe, most notably at the 1889 Versailles Exhibition in France and the 1900 Paris Exhibition, where he received the Prize of Honour of Excellence. |
| Further reading:  (Barbican Center)  (Daoud Corm)  (Fani)  (Lahoud)  (Rogers)  (Sultun) |