

'His canvasses break away from the anonymous formulations of most of the hard-edge work of today by his interruptions of his geometric line with unexpected projections, sensuous curves, original forms. With a minimum of flat colors, he has been able to create a harmony and order, moving and motionless where the near and far meet in equilibrium.'

(C. Willard, "Saliba Douaihy", in The New York Post, 20 March 1966, quoted in exh. cat., Raleigh, North Carolina Museum of Art, The Art of Saliba Douaihy. A Retrospective Exhibition, 1978, p. 25).of flat colors, he has been able to create a harmony and order, moving and motionless where the near and far meet in equilibrium.'

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