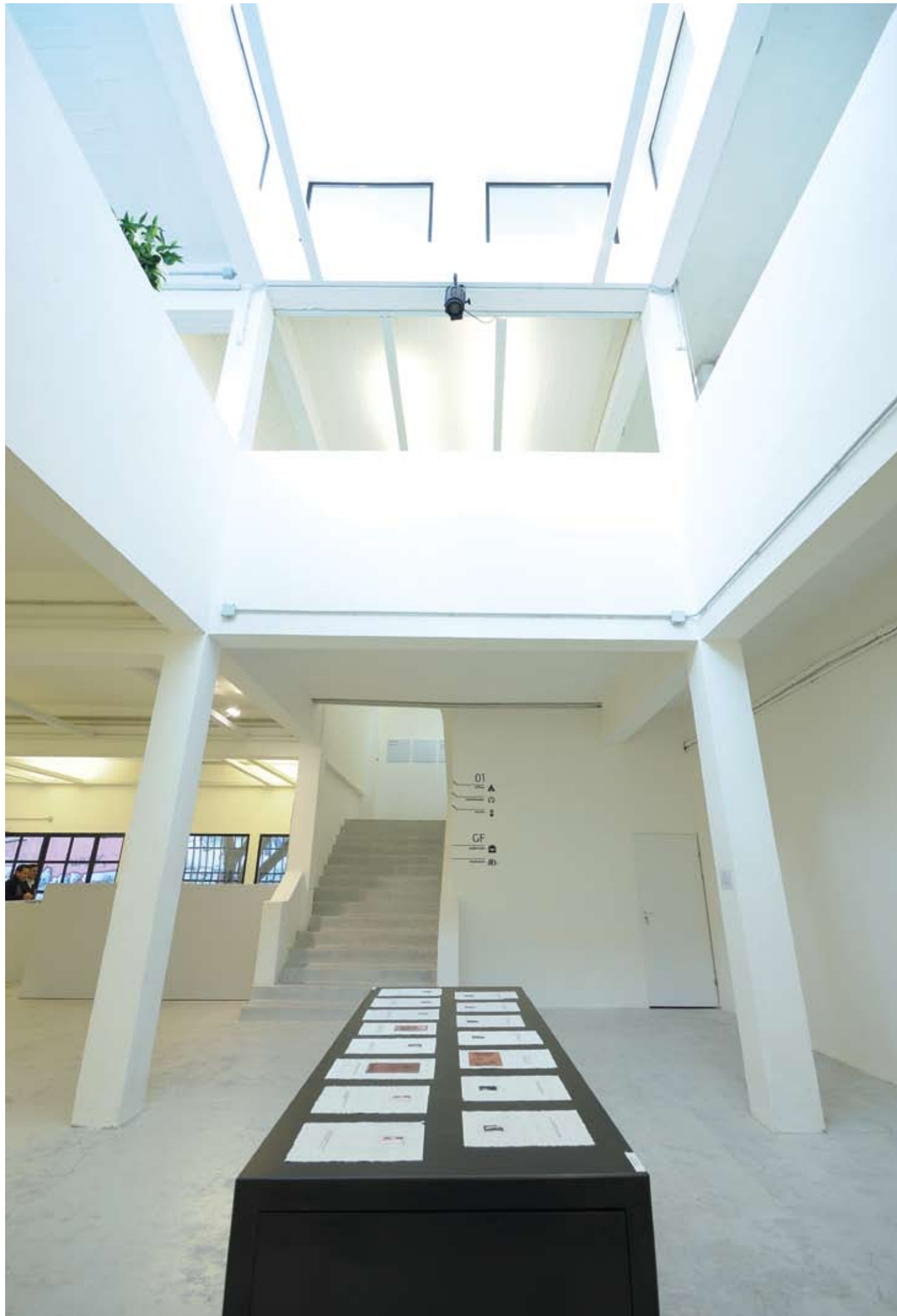


BEIRUT ART CENTER
مركز بيروت للفن

Annual Report
2010



In 2010, Beirut Art Center has continued many of the programmes and practices begun since its opening in January 2009, with a full schedule of exhibitions and parallel events. The center also continued to expand and increase its activities, with new programmes such as BAC design, new projects for the Mediatheque and plans to increase our self-sustainability. Throughout, we have been planning for the future and developing exciting new initiatives to be implemented in 2011.

2010 saw Beirut Art Center build on the momentum generated since our opening in 2009, and present a diverse programme of exhibitions and events. The exhibitions we presented by Mona Hatoum and Chris Marker gave the Lebanese public a rare opportunity to discover the work of world-renowned artists, both of whom were presenting their first-ever solo shows in the country. Beirut Art Center continued to present works by established Lebanese and regional artists, such as Emily Jacir and Walid Sadek, in their first major solo shows in the country. In our second year, we continued to encourage emerging artists with our annual exhibition, Exposure. We decided not to offer a prize for the most successful work as we had the previous year, but rather publish a catalogue, thus creating a permanent record of the exhibition. As part of our aim to develop a network of cultural partners, Beirut Art Center hosted part of the exhibition of Home Works 5, a forum organised by the Lebanese association, Ashkal Alwan.

Beirut Art Center again presented over 40 events, many organised to complement our exhibitions, and which included concerts, artist talks, panels, lectures and screenings. Through our events we cultivated a growing audience and expanded on the themes and issues put forward by our exhibitions. The center organised educational activities such as workshops and guided tours, involving hundreds of students, many of whom had never been to an art gallery before, and increasing their knowledge of contemporary art and cultural practice.

In 2010, the Mediatheque, a unique digital resource on contemporary art production in the region, grew by more than 50% in the number of artists represented, and remains open and accessible to all members of the public. For the first time, Beirut Art Center also created a touring version of the Mediatheque, which travelled to the inaugural exhibition of the Arab Museum of Modern Art in Qatar, Mathaf.

In 2010 we also launched *BAC design*, a series of exhibitions lasting between two and five weeks displaying products by Lebanese designers on the second floor of Beirut Art Center. Each exhibition showcases work by one designer or a design collective that follows a specific theme. Beirut Art Center hopes to help increase these designers' exposure to the public, while allowing their work to be viewed in the context of a contemporary art space. BAC design will contribute to Beirut Art Center's efforts to achieve self-sustainability, for which we also organised both a fundraising party held in the summer of 2010 and a silent auction. The silent auction was made up of works generously donated to Beirut Art Center by artists from Lebanon and the region who had exhibited here over the last two years.

Beirut Art Center has many exciting plans for 2011, including building on the guided tours offered by Beirut Art Center by developing a more comprehensive outreach programme. 2010 established Beirut Art Center as a key cultural venue in Lebanon and the region. Our audience continues to grow and diversify and is matched by increased local and international press coverage. It is our aim that in 2011 Beirut Art Center continues to cement its position as an important regional cultural institution with additional activities, greater financial independence and most importantly an exciting and innovative programme of exhibitions and events that engage as many people as possible.

Programme of Exhibitions 2010

January 28 - April 9, 2010

affiliations

A solo exhibition by Emily Jacir

The exhibition included four interventions created between 2000 and 2009: *Where We Come From*, *SEXY SEMITE*, *Untitled (servees)*, and *stazione*. In *Where We Come From* (2001 - 2003), Jacir asked fellow Palestinians “If I could do anything for you, anywhere in Palestine, what would it be?”; she then used her American passport to carry out each request. This piece could no longer be realized today as Palestinians who hold American and European passports are regularly denied entry into the country by Israeli authorities and are no longer granted freedom of movement once inside. In *SEXY SEMITE* (2000 - 2002) Jacir asked Palestinians to place personal ads in the Village Voice seeking Jewish mates as a way to return home utilizing Israel’s “Law of Return”. In a humorous and sarcastic way, the work points to the fact that Palestinians who are indigenous to the land do not have the right to return to their own country while any Jew on earth, from any country, of any race, has the right to “return”. *Untitled (servees)* is a site-specific audio work from 2008 located at the Damascus Gate in Jerusalem. It harkens back to a period of unfettered mobility and exchange while pointing to the present-day fragmentation and disruption of Palestinian daily life and urban fabric. *stazione* (2009), a public intervention slated to take place at the 53rd Venice Biennale, was to have been situated on each of the 24 vaporetti stops along route #1 of the water bus route. Jacir translated the names of each station into Arabic and planned to place the Arabic translations on all the stops next to their Italian counterparts. The Arabic inscriptions were meant to place each floating platform in direct dialogue with the surrounding architecture and urban design, thereby linking them with various elements of Venice’s shared heritage with the Arab world. *stazione* was abruptly cancelled by Venetian municipal authorities.



Emily Jacir - Exhibition View



Emily Jacir - Exhibition View



Emily Jacir - Where We Come From 2001 - 2003 detail (Jihad)

January 28 - April 9, 2010

Place at Last

A solo exhibition by Walid Sadek

Beirut Art Center presented Lebanon’s first major solo exhibition by artist and writer Walid Sadek. The exhibition featured works elaborated by Sadek since 2004, which include printed texts, silk-screened texts on walls as well as floor and wall objects. The works constituted three related clusters which represented a summary of Sadek’s research in art and writing into the conditions of living a protracted civil-war.

The first cluster, titled *Learning to See Less*, traces an itinerary for eyes, stamped with violence, that learn to see the world through near-blindness. The second, titled *Love is Blind*, approaches the duration of a protracted civil-war as a maker of un-hopeful survivors inhabiting intimate ruins. The third cluster, *Mourning in the Presence of the Corpse*, considers whether the work of mourning can be initiated in the presence of an object in excess, namely a non-communal corpse, and whether we can learn to linger with the unbridgeable sufferance of the other.

The exhibition was organised with the support of



Place at Last - Exhibition View



Place at Last - Exhibition View



Place at Last - Exhibition View

April 22 - May 22, 2010

Home Works 5

Beirut Art Center hosted an exhibition within the framework of Home Works 5. Home Works is a multidisciplinary platform organized by Ashkal Alwan that takes place in Beirut approximately every other year for research and exchange on artistic and cultural practices.

Through exhibitions, lectures, panels, dance, performances, film and video screenings, music and publications Home Works 5: A Forum on Cultural Practices explored the five themes: IN AND OUT OF EDUCATION...What Can We Teach Nowadays/ WHERE IS BEIRUT, RAMALLAH, CAIRO...from the Saadiyat Islands/ Sound & Citizenry/ The Odd Years/ Militarism.

An exhibition was also held at **Ashkal Alwan for Contemporary Arts** and the **Home Works Academy** (Jisr El Wati).

Artists who exhibited at both venues: **Ruanne Abou- Rahme & Basel Abbas** . **Ayreen Anastas** . **Marwa Arsanios** . **Vartan Avakian** . **Broomberg & Chanarin** . **Decolonizing Architecture** . **Cevdet Erek** . **Shahab Fotouhi** . **Ghassan Halwani** . **Amal Issa** . **Bengü Karaduman** . **Hassan Khan** . **Maha Maamoun** . **Christodoulos Panayiotou** . **Marwan Rechmaoui** . **Raed Yassin** . **Ala' Younis**



Ala' Younis - Exhibition View



Home Works 5 - Exhibition View



Maha Maamoun - Exhibition View

June 10 - September 9, 2010

Witness

A solo exhibition by Mona Hatoum

Mona Hatoum's exhibition at Beirut Art Center was the first solo exhibition in Lebanon by the internationally acclaimed Palestinian/British artist. The exhibition, which follows a five-week residency by the artist in Beirut, features recent work as well as a number of new installations and sculptures created specifically for Beirut Art Center.

Witness (2009) (after which the exhibition is named) is a miniaturized rendition in porcelain of the monument of the Place des Martyres in the centre of Beirut. Turned into an ornament it nevertheless faithfully reproduces the monument's mutilation by the bullets and shells of the civil war that it 'witnessed'. *Worry Beads* (2009) is another work that plays with scale. This time it is an enlargement of a "masbaha" or "worry beads" where the beads have been scaled up to the size of cannon balls cast in bronze. Another large work, *Impenetrable (s version)* (2010), is a delicate and precariously suspended cube made entirely of barbed wire, rescaled for the space at Beirut Art Center.

The exhibition also features *Misbah* (2006-07), a rotating lantern that looks playful, but the silhouettes of marching soldiers projected around the room gives it a sinister reading. Also included is the work *3-D Cities* (2008), which is made up of printed maps of Beirut, Baghdad and Kabul with cut out parts that create concave and convex areas referring to the cycle of destruction and rebuilding that these cities have gone (and still go) through.

Works produced in Lebanon present a continuation of Hatoum's work in themes taken up by the artist throughout her career including a new environment of found objects and furniture that have been transformed to create a personal Interior/Exterior Landscape. Another work, entitled *Tectonic*, is a depiction of the world map on glass plates that lay uneasily on the floor, as if about to shift. *Bourj* is a steel construction that looks like an architectural model of a building block that already shows signs of destruction. And finally, *Balançoires* are two glass swings with the map of Beirut carved onto the seats. They hang facing each other.

The exhibition was organised with the support of:



الصندوق العربي للثقافة والفنون
The Arab Fund for Arts and Culture



BRITISH
COUNCIL



Mona Hatoum - Impenetrable



Mona Hatoum - Interior/Exterior Landscape



Mona Hatoum - Misbah

September 24 - November 13, 2010

Exposure 2010

With: **Sawsan Al Saraf . Vartan Avakian . Charbel-Joseph H. Boutros . Paul Hage Boutros . Etienne Damien . Fadi El Abdallah . Ziad Joseph Hage . Rana Hamadeh . Hatem Imam . Lynn Kodeih . Joe Namy**

In 2010, Beirut Art Center continued its programme of supporting and promoting emerging local talent through the *Exposure* series. Emerging Lebanese artists or artists residing in Lebanon were invited to propose new work or work which had not yet been exhibited in the country. *Exposure 2010* presented work by eleven artists in a diverse range of media from video to installation, and photography to performance.

This year, the award was replaced by a publication featuring all artists participating in the exhibition. The decision arose from the realisation of the importance of documenting and further disseminating artwork that is often unrecorded.

The Executive board of Beirut Art Center along with a committee formed specifically for this exhibition selected works by up-and-coming artists, with no specific theme in mind.

This year's committee was: Pierre Abi-Saab (journalist), Mirene Arsanios (co-founder of 98 weeks and art researcher), Zeynep Oz (curator) and Walid Sadek (artist).

The emerging artists' exhibition is organised in partnership with



Paul Hage Boutros - It's Confusing these Days



Exposure - Exhibition View



Exposure - Exhibition View

November 25, 2010 - January 29, 2011

Par quatre chemins

A solo exhibition by Chris Marker

Beirut Art Center's final exhibition of 2010 presented the work of the influential and world-renowned French artist and filmmaker Chris Marker. The show presented four of Marker's recent installations *Staring Back* (2007), *Owls at Noon Prelude: The Hollow Men* (2005) and *Immemory* (1997), and also included the installation *Inner Time of Television* (2007), a collaboration between Chris Marker and the Turner Prize-nominated British collective The Otolith Group.

Staring Back is a collection of over 200 black and white prints selected from Marker's personal archive of faces encountered by the artist throughout the course of his travels. Pivotal political events such as the riots of May 1968 and protests in Japan and Tibet loom large, alongside famous figures such as Akira Kurosawa and countless unforgettable and unknown others, in this hauntingly captivating portrait of humanity in the 20th century.

Owls at Noon Prelude: The Hollow Men is a multi-screen installation inspired by T.S. Eliot's poem *The Hollow Men* (1925), a woeful elegy on the devastation wrought by World War I onto Europe. Marker combines his reflections on Eliot's writing with images of atrocities, ruins, and victims in this morose commentary on the cyclical nature of violence throughout history and its lurking shadow in times of peace.

The CD-ROM *Immemory* is a poetic 'voyage' into Marker's inner world through text and photography. The work departs from fragments of the artist's autobiography to touch on the social and political in its investigation of the relationship between time, memory and the world.

On the occasion of the exhibition, London based artists The Otolith Group also presented their work *Inner Time of Television* (2007), a collaboration with Chris Marker. The publication and thirteen-screen installation featured a thirteen-part television program created by Marker on the cultural heritage of ancient Greece entitled *L'Héritage de la chouette* (The Owl's Legacy, 1989).

The exhibition was organised with the support of:



Par quatre chemins - Exhibition View



Par quatre chemins - Exhibition View



Chris Marker - Owls at Noon Prelude: The Hollow Men

Programme of Events 2010

Wednesday February 3	The remains of an exhibition An open conversation with Walid Sadek
Tuesday February 9	Encounter around One Hundred and Eighty Sunsets with Hassan Daoud, Dr. Ahmad Beydoun, and Dr. George Dorlean
Wednesday February 10	Route 181 - Fragments of a Journey in Palestine-Israel Screening of a film by Michel Khleifi and Eyal Sivan
Wednesday February 17	Islets of memories A sound performance by Stéphane Rives
Wednesday February 24	Conversation between Bernard Khoury and Rudy Ricciotti
Wednesday March 3	Images from the Camps Video Screening
Wednesday March 10	Prelude to ‘Irtijal’ 10 - Xth Anniversary Edition Two concerts of innovative and improvised music with a strong jazz flavor
Wednesday March 17	White Blind A Talk by Jacques Aswad
Wednesday March 24	Memory Immemorial A Conversation between Walid Sadek and Fadi El Abdallah
Wednesday March 31	Launching of Samandal Issue #8
Wednesday April 7	Irtijal 10 Concerts at Beirut Art Center
Wednesday May 5	Etel Adnan: Reading and Book Signing
Wednesday May 12	Re-screening of Home Works 5 Video Program 1
Wednesday May 19	Re-screening of Home Works 5 Video Program 2
Wednesday May 26	Mike Cooper Solo
Friday June 11	Artist Presentation by Mona Hatoum
Wednesday June 16	NOISEISTANBUL Audio Visual Project with Field Recordings and Electronic Music by Batur Sönmez
Wednesday June 23	Video Documentation of Performances from the 1980s by Mona Hatoum
Wednesday June 30	Letters Video Screening

Tuesday July 13	Duo Meeting Osman Arabi and Paed Conca
Wednesday July 28	Nablus Soap A talk by Jack Persekian
Wednesday August 4	The Ruptured Sessions, volume 2 2 live performances + CD release
Wednesday August 11	Duras Filme Screening. Part 1 A selection of films and documentaries by and on the exceptional writer and filmmaker Marguerite Duras. This program proposes a journey into the unique and powerful cinematic experience of Marguerite Duras through short poetic essays, feature fiction films, in which language and style are unprecedented, and rare documentaries giving us an insight on Duras’ ways of thinking and creating.
Monday August 16	Which Is the More Difficult in the Christian Era: to Resurrect or to Bury? A talk by Jalal Toufic
Wednesday August 18	Duras Filme Screening. Part 2
Wednesday August 25	Duras Filme Screening. Part 3
Wednesday September 1	Duras Filme Screening. Part 4
Wednesday September 8	Ravish Momin
September 29 - 30	160 feet under pure blue sea A performance by Lynn Kodeih
October 6 - 27	SKN (SaKaNa) A Program on Architecture Organized by Tony Chakar A series of talks and debates drawing attention to elements which are peripheral to architecture, yet intrinsically linked to it (language, philosophy, image, cinema and so forth).
Wednesday October 6	SKN (SaKaNa). Part 1. Beirut: The Security Map A Talk by Mona Fawaz, Mona Harb, Ahmad Gharbieh
Wednesday October 13	SKN (SaKaNa). Part 2 The Eighth Day. [God Created the World in Seven Days. This is the Eighth Day.] A Talk by Tony Chakar
Tuesday October 14	Meet the Composer A Talk-Concert with composers Mahmoud Turkmani and Joelle Khoury
Wednesday October 20	SKN (SaKaNa). Part 3 On“Space” in Hassan Daoud’s novels A conversation with Hassan Daoud
Wednesday October 27	SKN (SaKaNa). Part 4 On the Crisis of Meaning in Architecture Roundtable with Joseph Hourani, Joseph Rustom and Youssef Tohme
Wednesday November 3	Call it A Cat when it Grins: GRAPHIS N° 127 A Lecture-Performance by Rana Hamadeh

Wednesday November 3

Exposure: Publications Launch

Exposure 2010 (Exhibition Catalogue) & The Best of Sammy Clark by Raed Yassin

Wednesday November 10

VOWELLESS ONOMATOPOEIAS

A Trumpet Solo by Mazen Kerbaj

December 1 - 18

Screening Chris Marker

In conjunction with the exhibition *Par quatre chemins*, Beirut Art Center organised a series of screenings in five parts in collaboration with Metropolis Empire Sofil.

Wednesday December 29

C-drîk Live at BAC

Thursday January 6

Le spectateur de cinéma : une mémoire unique

A Lecture by Raymond Bellour

Thursday January 20

L'homme à la tête de Chat

A Talk by Etienne Sandrin



SaKaNa



Samandal



Walid Sadek & Fadi El Abdallah



Bernard Khoury & Rudy Ricciotti



Irtijal



Mazen Kerbaj

BAC design

In November, Beirut Art Center launched its new programme dedicated to promoting creative products made by local designers, as part of the center's commitment to strengthen and develop local cultural initiatives. BAC design is a series of exhibitions lasting between two and five weeks displaying products by Lebanese designers on the second floor of Beirut Art Center. Each exhibition showcases work by one designer or a design collective that follows a specific theme, helping them reach a wide clientele for their products, which range from furniture to fashion and jewellery to ceramics. Beirut Art Center hopes to help increase these designers' exposure to the public, while allowing their work to be viewed in the context of a contemporary art space.

November 25 - December 11, 2010

Capturing Culture
by Rana Salam

Capturing Culture, the first show in the program, was the theme for London/Beirut based graphic designer and artist Rana Salam's new line of products for interiors. These products stem from Salam's knowledge of Arab culture and its popular art, gained from years of travelling and documenting. Salam's products merge her collected ephemera and imagery with the latest technology, creating a unique graphic language that is bold and brightly colored - her signature style.

December 22, 2010 - January 29, 2011

The Order of Angels
by Hoda and Elias Baroudi

The Order of Angels was an exhibition of ceramics by Hoda and Elias Baroudi. Hoda and Elias Baroudi are amateur potters particularly interested in exploring the possibilities of Japanese Raku glazing. Their angels are inspired by the work of a number of artists, writers and filmmakers, including Anselm Kiefer, Rilke and Vojnar among others. The installation created to accompany the exhibition was designed by Najla El Zein.



Capturing Culture by Rana Salam

The Mediatheque

Beirut Art Center’s digital multimedia library, the Mediatheque, continued to grow throughout 2010. The Mediatheque is an archive of images, videos, sound pieces and texts by artists, writers and theorists that is open to the public. It focuses on artistic production from Arab countries, as well as Turkey, Iran and Armenia. The library also includes video recordings of many of the weekly events hosted by Beirut Art Center.

These archives and other materials are collected and listed in an electronic database that is available for consultation. Two booths specially designed for this purpose, each with an integrated computer and headphones, are placed on the top floor of the center. The Mediatheque is the first of its kind in Lebanon and is used regularly by students, journalists, curators, artists and the general public.

In December this year, the Mediatheque went on tour for the first time for the opening of the Arab Museum of Modern Art in Qatar, Mathaf, for its inaugural exhibition.

The Mediatheque currently includes 66 artists, with more to be added soon.



List of Artists in the Mediatheque

Jumana ABOUD
Ziad ABILLAMA
Vahram AGHASYAN
Janane AL ANI
Basma AL SHARIF
Mounira AL SOLH
Ayreen ANASTAS
Ziad ANTAR
Nadim ASFAR
Mireille ASTORE
Tarek ATOUI
Vartan AVAKIAN
Ayman BAALBAKI
Tony CHAKAR
Ali CHERRI
Hassan CHOUBASSI
Fouad ELKOURY
Hala EL KOUSSY
Sirine FATTOUH
mounir fatmi
Ahmad GHOSSEIN
Barbad GOLSHIRI
Joana HADJITHOMAS & Khalil JOREIGE
Khaled HAFEZ
Gilbert HAGE
Khosrow HASSANZADEH
Mona HATOUM
Emre HUNER
Emily JACIR
Lamia JOREIGE
John JURAYJ
Bengu KARADUMAN
Amal KENAWY
Mahmoud KHALED
Hassan KHAN

Nesrine KHODR
Bernard KHOURY
Nabeeha LOTFY
Maha MAAMOUN
Rabih MROUE
Nabil NAHAS
Ahmet OGUT
Walid RAAD
Rami SABBAGH
Walid SADEK
Sherif SEHNAOUI
Ghassan SALHAB
Jayce SALLOUM
Roy SAMAHA
Lina SANEH
Hrair SARKISSIAN
Zineb SEDIRA
Setareh SHAHBAZI
Wael SHAWKY
Mohamad SOUEID
Ashkan SEPAHVAND
Rania STEPHAN
Rayyane TABET
Mitra TABRIZIAN
Jalal TOUFIC
Oraib TOUKAN
Karine WEHBE
Raed YASSIN
Ala’ YOUNIS
Akram ZAATARI
Cynthia ZAVEN

Workshops

March 27 - Wednesday March 31, 2010

True Stories: 1 Page - No Words

Workshop led by Titus Ackerman
Organized with Samandal

"In recent years the comic book market has witnessed the surge of autobiographical stories, such as Persepolis by Marjan Satrapi, Ed the Happy Clown by Chester Brown or the traveling reports by Guy Delisle, to name a few. Suddenly, everyone has a story to tell. I am interested in the personal stories of the workshop participants. Inspiration can come from anywhere: a memory, a joke, a song or a found object at the nearby flea market. Our goal is to turn it into a wordless, one page comic." (Titus Ackerman)

Guided Tours

Over the past year, we have welcomed school and university visits from students of all ages to the center and its exhibitions. We offer visiting students a guided tour in which we introduce them to the theme of the present exhibition and the works on display as well as hold a discussion or question and answer session at the end.



Program of Exhibitions 2011

February 10, 2011 - April 15, 2011
Drawing with the Things Themselves
Solo Exhibition by PAOLA YACOUB

February 10, 2011 - April 15, 2011
IMAGE WORKS
Solo Exhibition by HARUN FAROCKI

April 27 - May 7, 2011
Meeting Points VI
Exhibition curated by Okwui Enwezor
Exhibition hosted by Beirut Art Center

May 17, 2011 - July 16, 2011
Thematic Collective Exhibition

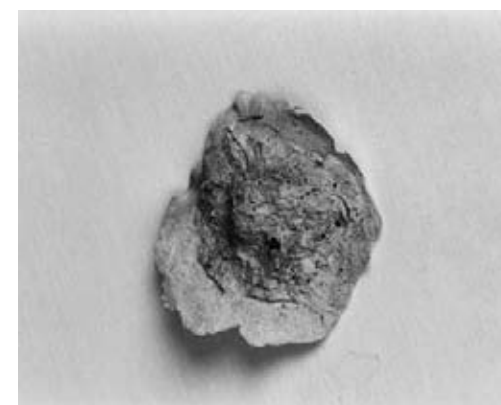
July 27, 2011 - October 1, 2011
Solo Exhibition by FOUAD ELKOURY

October 12, 2011 - November 12, 2011
Exhibition curated by Jean-Paul Felley and Olivier Kaeser (Directors of the Swiss Cultural Center in Paris)
Exhibition hosted by Beirut Art Center

November 24, 2011 - January 2012
EXPOSURE 2011
Emerging artists Collective Exhibition



Harun Farocki - Serious Games 1, Immersion



Paola Yacoub - Cast of Bullet Hole



Fouad Elkoury - Chouf

Press reviews

- The National - Kaelen Wilson-Goldie - 28/01/11
- The Wall Street Journal - Noah Feldman - 02/12/10
- Brownbook - Arsalan Mohammad - 12/10
- An Nahar - Laure Ghorayeb - 12/10
- Now Lebanon - Lucy Fielder - 12/10
- L’Orient Le Jour - Maya Ghandour Hert - 02/12/10
- Daily Star - Jim Quilty - 11/11/10
- Iloubnan.info - Simon Copin - 26/11/10
- Now Lebanon - Angie Nassar - 01/10/10
- L’Orient Le Jour - Zeina Zalzal - 12/10/10
- Al Akhbar - Sana EL Khoury - 23/10/10
- Bidoun - Kaelen Wilson-Goldie - Winter 2010
- Plastik - August 2010
- Gulf Today - Muhammad Yusuf - 01/07/10
- L’Orient Le Jour - Maya Ghandour - 21/06/10
- Daily Star - Matthew Mosley - 16/06/10
- An Nahar - Laure Ghorayeb - 14/06/10
- Al Akhbar - Hazem Sleiman - 17/06/10
- Now Lebanon - Farrah Zughni - 25/06/10
- L’Officiel - Fifi Abou Dib - May 2010
- Art Review - Jim Quilty - April 2010
- Al Mustaqbal - Jacques Aswad - 04/04/10
- Al Mustaqbal - Jacques Aswad - 04/04/10
- Daily Star - Jim Quilty - 10/03/10
- The National - Kaelen Wilson-Goldie - 04/03/10
- As-Safir - Ahmad Bazoun - 09/03/10
- Daily Star - Jim Quilty - 06/03/10
- Al Jazeera - Nicola Tomei - 12/03/10
- Wallpaper - Warren Singh-Bartlett - March 2010
- Now Lebanon - Lucy Fielder - February 2010
- An Nahar - Laure Ghorayeb - 06/02/10
- L’Orient Le Jour - Maya Ghandour - 16/02/10
- Al Akhbar - Sana El Khoury - 23/02/10
- Qantara.de - Charlotte Bank - February 2010
- As Safir - Randa Jebai - February 2010
- L’Orient Le Jour - Maya Ghandour - 16/02/10
- Now Lebanon - Lucy Fielder - February 2010
- Al Balad - Myrian Najm - 30/01/10
- Al Balad - Zeina Antonios - 29/01/10
- Brownbook - Christopher Varady - January 2010
- Beaux Arts - Anne Picq- January 2010

* Visit our website www.beirutartcenter.org to view all articles.

THE WALL STREET JOURNAL

DECEMBER 2, 2010 ET

Beirut Is the New Beirut

By Sean Donnola



The Beirut Souks, a nod to a traditional Arab market in name only, offer high-end international boutiques. | Photographs by Sean Donnola

The setting was a beautiful new gallery space carved out from an ancient warehouse in an industrial zone by the river. The crowd—good-looking students in their 20s with a smattering of recognizable artists and intellectuals to add star power—was dressed in the uniform of the international avant-garde: tight black T-shirts, tight black jeans and thick black-framed eyeglasses. The organizer of the series, a distinguished architectural critic, spoke about the idea of dwelling and the philosopher Martin Heidegger. Then three young academics took center stage and began presenting the standing-room-only crowd with talks, charts and graphics about the use of urban space and the proliferation of police and private security guards. The conversation and debate lasted two intense hours. We could have been in Greenwich Village or London, Tokyo or Tel Aviv. But we weren’t. We were in Beirut—and the whole evening was conducted in Arabic.

Photos: Where to Go in Beirut

Our top picks for dining, shopping and going out in style.



If the word Beirut makes you think of bombs, it is difficult to imagine how exciting, vibrant and wide-ranging the cultural life of the city is right now—or how much it stands out from other Arab capitals. At

the 16,000-square-foot Beirut Art Center, directed by artist Lamia Joreige and gallerist Sandra Dagher, you can see paintings, sculpture, photographs and video—and participate in exciting conversations about art and ideas. Afterward, if you are lucky (I was), you can repair to a quiet bar and talk it all over in at least three languages with curators and artists who move easily between Berlin, Paris and New York but consider Beirut their primary home.

سنة على تنبئسه.. قاعات واسعة وتبويل محلي وجهاور نشط

«مركز بيروت للفن» مبادرة فردية لاختشأن الفن المعاصر



رشة جيايي بين صناع الخشب والألومنيوم، وجدت لها جريج وساندرا داغر مسجعا لمصنع من نوع آخر، مصنع للفن والثقافة، فحوتها مصعنا قديما للمفوشات، يمتد على مساحة 1500 متر مربع إلى مساحة مخصصة للفن المعاصر، وأسستا العام الماضي «مركز بيروت للفن» في قلب منطقة جسر الواطى الصناعية في بيروت.

إذا سنة مضت على تأسيس هذا المركز الأول من نوعه في بيروت، وهو مؤسسة غير تجارية تتبع للفنانين المحليين والعالميين عرض أعمالهم من دون أي شروط مادية، وحدها شروط الهيئة الإدارية في المركز التي تتفعل جسرًا يستقي في حال أي المفروضة، والهيئة الإدارية تشب، بالإضافة إلى داغر وجريج، كلًا من ماريا عصيمي، ديع مروة وسام قهيوي.

استضاف المركز أعمالاً متنوعة ومواضيع مختلفة تواكب الفن المعاصر، من المعرض الجماعي الأول «أقتراب» الذي افتتحت أنشطة المركز والذي شمل أعمالاً فنية مستقاة من قصص شخصية وجميية، تمكن تجارب مشتركة وفريدة، مألوفة وغير مسبوقة، عامة وشديدة الخصوصية، إلى «عقبات» المعرض الجماعي لأعمال فنانين ناشئين، ويرسي هذا المعرض إلى تشجيع المواقب المحلية المبتكرة، وقد ندى إليه فنانين لبنانيين أو مقيمين في لبنان لم يسبق أن عرضت أعمالهم في هذا المعرض. هذه الأعمال اعلم لجنة عامة تألفت العام الماضي من جال الأسو (كاتبة) جونا جايي توبا (سينمائية)، كريستين طعمة (رئيسة جمعية «أشكال الأوان»)، وكريولوسن غودي (صحافية). وقد خصصت fidus، الرأي لهذا المشروع جائزة لأفضل فنان ناشئ، واكمل المركز أنشطته مع «طريق السلم» الذي كان موضوعه لوحات من زمن الحرب لجموعة فنانين لبنانيين، بالإضافة إلى لوحات وأعمال صنعاها الفنانون في زمن الحرب، عن الحرب نفسها. كما استضاف المركز معرض «أرض تكلفها الأسرار» لأكرم زعزري، وختم المركز أعماله السنة الماضية بمعرض «أمريكا» الذي ضم 16 عملاً لفنانين من مختلف الجنسيات والخطات أيا جريج

جوربا من وجهات نظرم غير الاعتيادية عن الولايات المتحدة الأمريكية التي يضمن فيها أو خارجها، إضافة إلى أنشطته دورية من ندوات، عروض أفلام وأراء، ورش عمل، وحفلات موسيقية، تتحور

حول المواضيع المثارة للمعارض، حيث استضاف المركز من خلالها كبار الحاضرين والفنانين والسينمائيين.

غياب الوزارات

بالنسبة إلى أيا جريج، الفنانة التشكيلية التي شاركت في معارض عربية وعالمية، فإن «مركز بيروت للفن هو خلاصة خبرتها في هذا المجال وأعظم مشاريعها الفنية». الفكرة بدأت تتبلور في أواخر العام 2004 عندما التقت جريج بداغر، مديرة غاليري SD حينها، وبدأتا العمل معاً من خلال مكتبة رقمية لعروض صور وأفلام فيديو. فالتفلقا من هذه الفكرة إلى فكرة بناء المركز، خصوصاً أنه لا يتواجد في بيروت أماكن فنية غير تجارية دائمة، فغالبية المبادرات كانت مؤقتة، وبسبب داغر فإن هدفهما كان «إقامة أنشطة ثقافية طوال السنة، بسبب زيادة الطلب على المعارض الفنية، خصوصاً أن هناك فنانين لبنانيين يعرضون في الخارج بدلاً من لبنان، لعدم وجود أماكن عرض مماثلة لمركز بيروت للفن في لبنان».

المساحة الكبيرة للمركز التي تضم صالة لمشاهدة الأفلام وعروض الأداء، مكتبة متعددة الوسائط، قاعة لبيع الكتب والمجلات المخصصة بالفن، مغهى وشرطة، إضافة إلى مساحة مخصصة بالمعارض الجماعية والمفردة، هذه المساحة تقول داغر إنها تتناسب مع العدد الكبير للقاصدي المركز الفني، «لذلك فأق آلاف شخص في بعض المعارض المنظمة من قبلهم». والمساحة الكبيرة في هدف بعد ذاته تصيف جريج، «بمهلها وقع الاختيار على هذا المكان بالذات»، فالخيارات كانت محصورة في البداية بين منزل قديم يرمم ويهندس بطريقة تتوافق مع حاجات المركز، أو مصنع يتناسب وفكرة الفن المعاصر، وأخيراً تم اختيار الجدار الثاني، لا تخفي داغر سرّاً عندما تقول إن سبب اختيار هذا المكان أيضاً يعود إلى قلة الموارد المالية. «فلما أرنا إقامة مركز بهذا الحجم في البصرة، أو وسط بيروت، فستتكدس مشكلة البحث عن ثروة كافية». ولجريج نظرة أخرى في اختيار المكان، «فهو قريب من جميع المناطق، يسهل الوصول إليه، كما أنه يقني هذه المنطقة ثقافياً، فلماذا يجب أن تنحصر الأعمال الفنية والثقافية بمناطق معينة».

قلة الموارد المالية في المركز تظهر جلياً في قلة عدد الموظفين واضطرار مؤسستي المركز بأن تقوما بعرفاية وإتمام غالبية الأعمال بأنصبيهما، إلا أن هذا القصر يجيب عن تجهيزات المركز، فطرح في نفس السؤال عن كيفية تأمين العنصر المالي، لتجد الجواب مباشرة على حائط في المركز علفت عليه قائمة تحت عنوان «الممولون لعام 2008-2009» لأسماء، مولوين وشركاء، داعمين محليين، تغيب عنها أسماء وزارات داعمة، أو أي جهة رسمية، لكنها لا تخلو من أسماء قليلة لمولين أجانب مثل fidus أو غيرها، فالتمول الأجنبي تعتمد عليه المؤسسات للمركز «بولكن بشكل أقل بكثير من التمويل المحلي»، كما تؤكد جريج التي تعبر «أنه يتوجب على المجتمع اللبناني أن يساعد في تطوير ودعم هذا المركز، إذا ما أراد أن يستمر خصوصاً أن هدفه الأساسي هو إنشاء أعمال فنية وثقافية معاصرة محلية ودولية، وتقديمها والترويج لها في بيروت على مدار العام، كما أنه

يشكل مساحة عامة كفيّلة بتوفير الأعمال الفنية لجمهور عريض ومتنام من المقيمين والزوّار على حد سواء الذين يحظون بفرصة الإطلاع على

جميعها غنة ومتنوعة من الأعمال الفنية المعاصرة والممارسات الثقافية».

وتؤكد داغر أن التمويل الذي يحصلون عليه من الخارج غير مشروط بأي تنازلات ولا فهو مفروض حصاً لأنه يتعارض والفكرة الأساسية لمركز بيروت للفن «التي بشكل محضراً لإنتاج المشاريع الفنية المعاصرة والتحقق التفاعل بين المثقفين المحليين والدوليين، إضافة إلى أن المركز يمد يد العون للفنانين المحليين والإقليميين المعاصرين، الذين يواجهون الصعوبات بسبب غياب الدعم المالي والمؤسسي في هذا المجال». التمويل المادي ليس الدعم الوحيد للمركز، وتؤكد جريج أن الدعم الإعلامي سواء أكان مكتوباً أم مرئياً يساهم كثيراً في تفعيل نشاط المركز واستقطاب أعداد أكبر من الرواد، «مخفوات الإعلام المعاصر تستطيع أن تزوج لنشئ أنواع الثقافة لدى العالم أجمع».

كما العام الماضي، يعد مركز بيروت للفن رواده بأربعة معارض مختلفة في العام 2010 بدأها بمعرضين فريدين لأملي جاسر ووليد صادق يستمران حتى نيسان المقبل، كما يستضيف معرض «أشكال الأوان»، بين نيسان وأيار، في إطار استقبال المركز لأعمال من معارض أخرى، كما يقم معرضاً ثلثي حاطم في حزيران المقبل، ويستقبل معرض صور وفيديو للفنان والمخرج العالمي كريس ماركر. ليكمل مع معرض «عقبات» الحلقة السنوية المفتوحة للفنانين الناشئين، والتي تعد فكرة متميزة لتحفيز الشباب ليعرضوا أفكارهم وأعمالهم المبتزة.

هذا بالإضافة إلى النشاط الأسبوعي كل أربعاء، والذي يتضمن محاضرات، حفلات موسيقية وأفلام سينمائية. علماً أن حضور الندوات والمحاضرات مجاني، أما بطاقة الدخول لحضور الأفلام فهي رمزية لا تتعدى ثلاثة آلاف ليرة لبنانية، وبطاقات دخول الحفلات الموسيقية خمسة عشر ألف ليرة، «تغطية تكاليف البقعة الباهظة نسبياً»، كما تشير جريج.

ودن ضمن أنشطته المركز هذه السنة، تعريف طلائع الجامعات بالمركز من خلال برامج مخصصة لهم بالذات.

لا شك في أن جانبية هذا المركز التي تكمن في معرضاته وميناء الفيزيولوجي، كما هاجسه الأساسي في الحفاظ على قيمة الفن الاستثنائية، خصوصاً أنه لا يعقب عليه طابع شخصي واحد، بل هو مفتوح على أشكال الفنون كافة، ويمكن اعتباره مركزاً ثقافياً شاملاً، إلا أن ما يقص هذا المركز هو توفر حصة للأطفال كقائمة معارض خاصة بهم أو عروض من شأنتها تنمية مواهبهم وتشجيعهم.

مركز بيروت للفن ما هو إلا وليد حاجة في لبنان، فالتقص يشمل نواحي متعددة على المستوى الفني والثقافي، يحاول البعض إشباعه بمبادراتهم الفريدة ومشاريعهم الشخصية التي تعتمد على علاقاتهم الشخصية وخبراتهم الطويلة في هذا المجال، كما في الحال مع أيا جريج وساندرا داغر اللتين اختارتا تحدي الواقع، وتعتبر السيدتان أنهما حققتا إنجازاً غير مسبق، وتؤكدان أنهما لن تتخليا عن مواجهة كل التحديات والصعوبات لإفلاته، سواء أكانتا هما من تديره أو أم لا، فاللهم هو بقاء هذا المركز على المدى الطويل جداً، «فيبيروت عاصمة تستحق أن يكون لها مركز غير تجاري يفتح أبوابه لكافة الفنانين المحليين والعالميين، لتكون محطة التقاء وصلة وصل بين مختلف الفنون والمضمارات».

لا يمكن أن ننكر أن انتشار المراكز الفنية في لبنان من الأمية بكان، ولا يجوز أن نظل مقصورة على نطاق سبق، خصوصاً أن مبادرة «مركز بيروت للفن» هي مشروع فردي قام على مبادرات من أشخاص أرادوا من خلاله خلق أجواء ثقافية ووعي لكافة أنواع الإبداع، إلا أنه كان من الأجدي أن تكون هذه المبادرات الفردية مدعومة من الدولة والوزارات المعنية لارتقاء بالفن وخلق ثقافة حرة، بعيدة عن سلطة المال ونوازي مستوى التقلعات.

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directrice dell'Espace SD، e Lamia Joreige، artista riconosciuta a livello internazionale e coscienza profondamente critica، in amichevole dissenso circa la qualità della produzione esposta، specie in considerazione delle difficoltà insite nel mantenere in piedi una struttura comunque alquanto propositiva.

Dopo un primo tentativo di “riconvertire” le funzioni della galleria، le due “rosse” hanno optato per la ricerca di un nuovo spazio، facendo in tal modo coincidere il nuovo approccio con la nascita di un luogo fisicamente non confondibile con le aspettative pur moderatamente commerciali della precedente realtà. La formula non si distanzia significativamente da quella già adottata dall' Espace SD، concentrando la programmazione su una serie di mostre (quattro all'anno، come ipotesi iniziale)، affiancate da workshop، cicli di proiezioni e dibattiti su temi di rilievo، più o meno pretestualmente/direttamente collegati alle esposizioni in corso. Ma، privilegiando quegli artisti la cui produzione sia più apertamente non commerciale، il Bac si dichiara “uno spazio democratico”، espressamente concepito per l'arte contemporanea. Inoltre garantisce la presenza di una mediateca per la consultazione d'immagini، video e testi di artisti e teorici dell'arte.

“Un'idea non certo originale”، confessa Lamia Joreige، “semplicemente indispensabile”. Due aspetti stanno particolarmente a cuore alle direttrici: il coinvolgimento della società، che si è cercato e si cerca di sensibilizzare tramite uno schema di sostegno finanziario alla Fondazione، ma anche attraverso un programma di avvicinamento all'arte، che potrebbe presto tradursi in un vero e proprio dipartimento educativo؛ e quello della pluralità degli approcci curatoriali، conferendo l'onore/onere della curatela ad una molteplicità di esperti، senza assegnare il compito esclusivamente a un esponente della casa. Una carta vincente، si direbbe، che si attendeva soltanto qualcuno estraesse dal mazzo delle possibilità.

articoli correlati

Reportage da Bairut

cristiana di marchi

*articolo pubblicato su Exibart.onpaper n. 57. Te l'eri perso? Abbonati!

dal 16 giugno al 14 luglioThe Road to Peace. Paintings in Times of War, 1975-1991a cura di Saleh BarakatBeirut Art CenterJisr El Wati - Off Corniche an Nahr - Building 13, Street 97, Zone 66 Adlieh - BeirutOrario: da lunedì a sabato ore 12-20Ingresso liberoInfo: tel. +961 1397018;

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06 luglio 2009 estratto alle ore 22:07

LIBANO: SEDENTARI, CON CORAGGIO

L'arte contemporanea trova (finalmente) casa nel Paese dei Cedri. Apre - senza alcun supporto istituzionale - il Beirut Art Center. Che potrebbe avviare una nuova linea d'approccio alla strutturazione della scena artistica in una delle più tormentate realtà del Medio Oriente...



Sembra essere norma consolidata che i luoghi dell'arte contemporanea s'impossessino di zone urbane dismesse، ammantando di nuove prospettive aree spesso "discriminate". Il Beirut Art Center non fa eccezione e viene a stabilirsi in quella terra di confine che è la periferia orientale della città، occupando una fabbrica di mobili abbandonata، con una superficie di 1500 metri quadri. Ufficialmente inaugurato a gennaio scorso، il Bac concretizza un sogno a lungo accarezzato (cinque anni di gestazione) dalle sue fondatrici، Sandra Dagher e Lamia Joreige.

Anticipata ai nostri lettori la scorsa estate، col beneficio del dubbio d'obbligo nelle questioni libanesi، l'apertura di questo spazio culturale costituisce un atteso appuntamento: innanzitutto perch&ecute; si tratta di una première in Libano e di uno dei pochi casi di istituzione "pubblica" in quel Medio Oriente dove predominano l'iniziativa commerciale e il concetto di non profit raramente si applica al panorama dell'arte؛ ma soprattutto، con riferimento al caso specifico del Paese dei Cedri، il Beirut Art Center rappresenta un primo tentativo di sedentarizzazione dell'esperienza artistica، creando uno spazio fisico entro cui materializzare l'incontro fra operatori، curiosi e appassionati d'arte contemporanea.

Un approccio in controtendenza، lo si potrebbe definire، visto l'attuale orientamento verso una "virtualizzazione" del contenitore dell'espressione creativa. Ma indubbiamente، nel caso di Beirut، una scelta innovativa e coraggiosa. Coraggiosa non tanto per la mancanza di supporto istituzionale all'iniziativa؛ coraggiosa soprattutto in virtù della scommessa sul futuro، sulla stabilizzazione di uno scenario fra i più tormentati del Medio Oriente.

Sebbene tale martoriamento quotidiano non abbia mai impedito ai resourceful libanesi di creare eventi e d'inventare situazioni culturalmente all'avanguardia، semmai rallentandone i tempi o riducendoli numericamente in ragione di una situazione geopolitica fin troppo tristemente vivida، fino ad ora questi vari tentativi (Ashkal Alwan، Arab Image Foundation، Beirut DC) hanno optato per un nomadismo in gran parte giustificato dalla difficoltà a dare continuità fisica a qualsivoglia iniziativa o impresa.

Per questo motivo، Beirut è stata a più riprese additata come città "post-museale": gli interventi culturali hanno finora avuto luogo in spazi pubblici، in teatri affittati، in capannoni in disuso occupati per l'occasione.

L'esperienza del dislocamento è traumatizzante e induce a percorrere le vie che conducono a un alleggerimento fisico e metaforico.

Il Beirut Art Center potrebbe rappresentare l'antesignano di una nuova linea di approccio alla strutturazione della scena artistica di Beirut، si mormora seguita a breve dall'apertura di uno spazio permanente per l'Associazione Libanese per le Arti Plastiche، diretta da Christine Tohme (tra i consulenti del Guggenheim Abu Dhabi). Proponendosi come un'associazione pubblica - quanto alla ricaduta، ma privata quanto ai finanziamenti - che ambisce a rivestire il ruolo di piattaforma culturale e di catalizzatore per la realizzazione di progetti di arte contemporanea e per l'interazione dei suoi attori e di un pubblico che si percepisce come crescente، il Bac mira fondamentalmente a garantire continuità fisica e progettuale ad artisti libanesi e mediorientali.

La prima idea nacque nel 2004، a seguito di una serrata conversazione fra Sandra Dagher، allora

Rencontre Emily Jacir Lectures atypiques de la Palestine

Par Zeina Antonios
zeinaantonios@albaladonline.com

Emily Jacir est en sa 4^e exposition à Beyrouth. *Attitudes*, un amalgame de quatre projets exécutés entre 2000 et 2009 (*Where are Gums From, Day Semch*, *Lactated Peruvant*, et *It's almost*), sera présentée jusqu'au 9 avril, au Beirut Art Center. Cette artiste aux talents multiples s'inscrit à l'audio-visuel, à la photographie et aux installations. Présente à Beyrouth, un aperçu des travaux qui lui ont valu sa renommée internationale.



Le regard de l'artiste sur la Palestine est empreint d'émotions.

Romeo, l'unité et nostalgie
«Je ne pouvais faire que ce qui se fait pour vous, m'importe peu en Palestine, que me demandiez-vous?», a-t-elle demandé, entre 2001 et 2002, à des Palestiniens vivant aux quatre coins du globe. Les réponses ont été diverses, allant des requêtes sentimentales, comme pour des fleurs sur la tombe d'un parent décédé, à des demandes plus matérialistes, comme pour une facture de téléphone, regroupées sous le titre *Where are Gums From*, ces requêtes ont pu être réalisées grâce au parrainat américain obtenu par Emily Jacir qui lui permettait de circuler dans toutes les régions palestiniennes. *Day Semch* est un projet beaucoup plus humoristique (et non moins intriguant) pour lequel l'artiste a demandé à des Palestiniens de rédiger des lettres anonymes afin de redonner des complicités à ceux qui se perdent dans le monde d'aujourd'hui. Quant à *Lactated Peruvant*, c'est un projet audio réalisé en 2008 à Haïfa et Amman, la station de "services" basés palestiniens qui relaient autrui le pays à Beyrouth, Damas ou même à Bagdad, explique Emily Jacir. Elle précise qu'elle a passé un mois à enregistrer avec les chauffeurs de

formes: résistance contre l'occupation, mais aussi résistance dans la vie quotidienne.

Emily Jacir indique ainsi que les thèmes de la résistance, de l'histoire et des histoires cachées qu'il faut redécouvrir, font partie intégrante de sa personnalité et de son parcours personnel.

Cette artiste palestinienne refuse que son travail soit exclusivement perçu comme de l'art au service d'une cause politique. «Mon œuvre peut être lue de différentes manières, selon la personne qui la regarde», indique-t-elle. À la question de savoir si son travail peut parler de la situation des Palestiniens qui la hantent pour se consacrer uniquement au Beau et à l'Art pur, Emily Jacir répond de manière directe, qu'elle ne s'agit pas de s'en tenir à une cause, c'est un travail personnel dans lequel toute émotion est présente. C'est de l'Art et de la résistance en même temps, explique l'artiste. Cette résistance peut prendre plusieurs

Le Beau et la Résistance
«Mon art n'est pas au service d'une cause, c'est un travail personnel dans lequel toute émotion est présente. C'est de l'Art et de la résistance en même temps, explique l'artiste. Cette résistance peut prendre plusieurs

Walid Sadek

Rendez-vous demain, samedi, dans nos pages culture, pour une rencontre avec Walid Sadek qui expose également au Beyrouth Art Center, jusqu'au 9 avril.

Rencontre Walid Sadek Une vision intemporelle

Par Myriam Hajm
myriamahajm@albaladonline.com

En entrant dans la salle d'exposition consacrée à Walid Sadek, au Beirut Art Center (BAC), le visiteur se heurte au vide et à la blancheur des murs dépourvus. Le choc initial passé, il commence à distinguer de petits objets rectangulaires accrochés au mur. Puis, voilà l'artiste, souriant au milieu d'une exposition d'objets minuscules dont lui seul semble comprendre la portée. Albalad a donc voulu décrire la "mystère" de cette exposition et de la pensée d'un artiste hon du commun.



«L'art représente une utopie est insignifiante», selon Walid Sadek.

Votre exposition intitulée *Place at Last* est divisée en trois parties. Celles-ci sont-elles toutes liées à la période de la guerre civile libanaise?
Je préfère ne pas me limiter à une période particulière de l'histoire, cela contredit l'idée de cette exposition. *Place at Last* est libre, plus précisément, aux conditions de vie au sein d'une guerre civile perpétuelle et d'un contexte sociopolitique qui ne se reproduit qu'au moyen de la guerre. Les trois parties de cette exposition posent donc la question de savoir quelles sont les conditions nécessaires à la vie de chacun au sein d'une telle société. Voilà pourquoi la période de la guerre civile n'est pas la dernière contrainte, car elle ouvre la possibilité de penser à l'après-guerre qui, pour moi, n'existe pas.



L'une des cartes de Walid Sadek.

Biographie

Walid Sadek est né en 1966, à Beyrouth. En 1984, il a voyagé aux États-Unis, à Los Angeles, pour étudier les beaux-arts. Diplômé d'un Master en 1992, il est revenu au Liban afin de débiter sa carrière. Sa première exposition a eu lieu en 1996, au théâtre de Beyrouth. Actuellement, il enseigne au département d'Architecture et de Design à l'université américaine de Beyrouth (AUB).

tos son inévitable dans cette exposition, non pas à cause de leur invisibilité, mais parce qu'elles sont intentionnellement présentes. Ne s'efface-t-elle pas que l'amoureux aime sans voir? C'est justement la dernière partie de l'exposition intitulée *Love is Blind* (L'Amour est aveugle). Dans cette exposition, j'ai opté pour des moyens limités, car leur surexploitation dans le domaine de l'art moderne m'inquiète. Aujourd'hui, je me sens obligé d'être plus rigoureux dans l'usage des matériaux. Ce vide dans la salle est ce qui me reste, j'ai éliminé tous les moyens d'expression que j'utilisais auparavant. Je n'en ai plus besoin.

À l'in de prendre un exemple de *Place at Last* que vous avez exposé ici, que représentent les petites cartes alignées sur le mur?

Ces dix cartes forment une "discussion" avec le peintre Moustafa Faraoukh. Chacune contient les informations d'un tableau peint par cet artiste. Le thème principal de ces toiles est la ville de Beyrouth et sa banlieue. Le message que je voudrais lui faire parvenir est que les questions que lui-même se posait dans les années 1980 et 1990 demeurent actuelles, mais la différence est que nous n'avons pas besoin de toile ou de photos pour comprendre, car nous nous trouvons à l'intérieur de Beyrouth, nous voyons quotidiennement les rues et les immeubles que Faraoukh a peints. D'un autre côté, j'ai pu aligner les cartes selon un certain ordre chronologique, cela impliquerait le lien de Faraoukh avec l'histoire de l'art au Liban. Mon lien n'est pas avec cette histoire, mais avec la personnalité de Moustafa Faraoukh dont j'ai lu la biographie. L'ordre chronologique n'existe pas au Liban. Notre pays est constitué d'une série de fractures violentes qui s'enveniment, éliminant le concept du temps.



Walid Sadek Place at Last

Beirut Art Center
28 January – 9 April

To call this a visually understated show would be an understatement. The exhibition hall's rectangle is enclosed behind a wall with two doorways, bisected by a diagonal interior wall and punctuated with three pillars. Within this landscape, the show's 12 discrete components have been precisely placed. Sadek has kindly provided a map of the space – handy, since there is so little to see here that spectators might lose their bearings – and a pamphlet with English-language translations of the show's Arabic texts. His lines of allusive, lyrical prose so dominate the exhibition that the space is transformed into something like a spatially arrayed book of poetry.

The other components of *Learning to See Less* are, first, 11 fictive aphorisms that the artist ascribes to the backs of different depictions of the Cimon and Periklès myth (the images aren't reproduced, but a quick Google search will track down this oft-rendered classical story of a daughter who suckles her imprisoned father, who's been sentenced to death by starvation). Second, a stack of identical 70 x 100 cm papers, each reproducing the same conceptual portrait of a woman, consisting of complementary text and pair of circles on either side. And third, a pair of texts, apparently derived from letters to friends now living overseas, both alluding to art objects and contemporary film.

The other pieces here employ absence equally energetically. *Veterans of Out of Beirut*, the 2006 exhibition at Modern Art Oxford, will recall *Love is Blind*: still Sadek's most accessible work, it stages a conversation with ten mid-century works by Lebanese painter Moustafa Faraoukh, whose romantic landscapes are the dialogue's absent subject. Their exhibition labels are here in full, as are Sadek's image-sceptical rejoinders. To *View of Beirut* (c. 1952), Sadek replies, "This city is not here. Pilgrims will not find in it a shrine to circumscribe and to no avail will believers proclaim their divorce with its place. Names are fated to be abandoned by us as we are fated to be abandoned by place."

Aesthetically spare *Place at Last* may be, but the show is neither puritan nor exclusive for its own sake. A painter by training, the forty-three-year-old Sadek has over the years felt compelled to absent image and object from his practice, though his work obsessively references individual artworks that are readily, at least virtually, available via the web. Rather than cushioning his works with preemptive explanations, he uses text to provoke dialogue, conversations extending beyond the white cube as you track down, say, all those representations of Cimon and Periklès.

You approach the trumpet mouthpieces. Your first, image-conditioned instinct is to squint down the barrels of the metal projections embedded into the wall, imagining that devices designed for mouths may yet prove to be ocular. Yet, they could be sculpted eye-sockets staring blindly, bereft of eyes, or, if you know Cimon and Periklès, nipples conceived by a tongue's pressure. You may imagine the proximity of past mouths to these worn bits of metal, the tongues that got jammed into orifices – sensual gestures, tentative, aggressive or refined, evocative of touch, taste, fluid and the cries that fill the air in their wake. Jim Gaulty



Working toward freedom of artistic movement

Emily Jacir discusses her politically grounded art, choice and censorship

By Emily Jacir

Interview

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BAC in Numbers:

Visitors:

Walid Sadek & Emily Jacir	2 062 visitors (opening: 280 pers. Average of 30 visitors per day)
Homeworks 5	1 555 visitors (opening: 350 pers. Average of 44 visitors per day)
Mona Hatoum	3 415 visitors (opening: 375 pers. Average of 38 visitors per day)
Exposure 2010	2 013 visitors (opening: 345 pers. Average of 38 visitors per day)
Chris Marker	1 827 visitors (opening: 340 pers. Average of 27 visitors per day)

Total number of visitors: 10 872 visitors

Number of website visitors:

2009: 24 000 visitors
2010: 35 620 visitors (1 670 240 hits)

Members of Facebook group:

January 2010: 1 740 members
January 2011: 2 725 members

Number of subscribers to our electronic newsletter:

January 2010: 3 660 email addresses
January 2011: 4 972 email addresses



Financial statement 2010

REVENUES:	
Excess revenues from 2009	18,979
Reimbursement VAT (2009 & 1st trim. 2010)	9,978
Public and Private Institutions	91,382
Private Donors (confirmed)	65,836
Sponsors/Financial support (confirmed)	86,486
Bank interest	507
Membership	397
Entrance fees for events	3,376
Benefits from the bookshop	12,820
Benefits from the Boutique Café	6,573
Renting of the space	16,195
Fundraising Party	4,830
TOTAL REVENUES	\$317,359
EXPENSES	
Operating Cost	
Renovation works (2nd instalment)	4,755
Rent of the space (plus taxes)	56,690
Electronic Supplies	6,265
Other Space Fees (Electricity, Telephone, Internet, Office Supplies, Repairs and maintenance...)	26,500
Salaries and services	73,500
Communication	2,610
Total Operating Cost	\$170,320
Activities	
Exhibition 1: Solo exhibitions Walid Sadek & Emily Jacir	21,030
Exhibition 2: Solo exhibition Mona Hatoum	24,890
Exhibition 3: Exposure 2010	22,977
Exhibition 4: :Solo exhibition Chris Marker	16,500
Parallel Events	12,500
Mediatheque	2,073
Miscellaneous	844
Total Activities	\$100,814
TOTAL EXPENSES	\$271,134
BALANCE	\$46,225

Budget 2011

REVENUES:	
Excess revenues from 2010	46,225
Reimbursement VAT (2010 & 1st trim 2011)	6,000
Public and Private Institutions (confirmed funds)	69,300
Private Donors (confirmed)	19,400
Sponsors/Financial support (confirmed)	60,000
Donations (expected)	50,000
Entrance fees for events	5,000
Benefits from the bookshop	10,000
Benefits from the Boutique Café	15,000
Renting of the space	10,000
Fundraising Auction 2010	68,000
TOTAL REVENUES	358,925
EXPENSES	
Operating Cost	
Rent of the space	55,000
Electronic Supplies	13,500
Other Space Fees (Electricity, Telephone, Internet, Office Supplies, Repairs and maintenance...)	25,000
Salaries and services	85,000
Communication	2,000
Total Operating Cost	180,500
Activities	
Exhibition 1: Solo exhibitions Farocki and Yacoub	40,000
Exhibition 2: Thematic	35,000
Exhibition 3: Solo exhibition Fouad Elkoury	25,000
Exhibition 4: Exposure 2011	20,000
Parallel Events	25,000
Mediatheque	2,000
Outreach program	20,000
Total Activities	167,000
Miscellaneous	10,000
TOTAL EXPENSES	357,500
BALANCE	1,425

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