

Annual Report

2014

Thanks to the generosity and support of numerous artists, private donors, institutions and foundations, Beirut Art Center enters its seventh year of existence with confidence, and with an important move: the Center’s founders and co-directors Lamia Joreige and Sandra Dagher have decided to take a step back in order to focus on different activities, but will remain on the board nonetheless. The board has recruited me, as an art critic and international curator based in Paris, to provide the Center’s forthcoming projects with a curatorial turn.

Beirut’s contemporary art scene has gone through various changes in the past few years, and local art projects are numerous. I seek to enhance education and experimental approaches and ideas in the field of contemporary art, and to strengthen Beirut Art Center’s position both locally and internationally. In years to come, the accent will be placed on multidisciplinary in the choice of works and artists, and efforts will be made to promote conversations about art and encourage the production of knowledge. For the exhibition *PRESENT TIME. OURSELVES*, I will bring together shows, education and events, stressing the idea of “present times” as a platform to share collective experiences and deepen the multiple connections between what we see and what we know.

Beirut Art Center’s program in 2014 dealt primarily with history and nature. It began with *Afteratlas*, an exhibition that consisted of a reflection on *Atlas or How to Carry the World on One’s Back* ; the latter was conceived by French art historian and philosopher Georges Didi-Huberman as a tribute to Aby Warburg (1866 -1929), a German art historian who created his own, incomplete atlas of images of artworks, entitled *Mnemosyne Atlas*.

Afteratlas presented a dialogue between Didi-Huberman and Paris-based, Austrian photographer Arno Gisinger. Literally invading the walls of Beirut Art Center with its visual documentation, *Afteratlas* emerged as a visual essay and a documentary montage, confronting famous images, photographs, documents, artworks and their successive “lives” inside different installations and venues. This process of dealing with the construction of history was particularly relevant in the Lebanese context.

As part of its 2014 program, Beirut Art Center also hosted the 7th edition of contemporary arts festival *Meeting Points*, curated by the collective What, How & for Whom/ WHW under the name *Ten Thousand Wiles and a Hundred Thousand Tricks*.

Borrowing its title from revolutionary philosopher Frantz Fanon’s book *Wretched of the Earth* (1961), this exhibition

focused on Algeria’s liberation from French colonial rule, and included an extensive selection of artists from different origins and generations.

Ten Thousand Wiles and a Hundred Thousand Tricks presented interlaced subjects: the role of middle classes in modern revolutions and across different geographies; different forms of neo-colonialism, counter-revolution and co-optation, as well as the various strategies employed for countering oppression.

This was followed by Kader Attia’s solo exhibition *Contre Nature*, which revolved around the artist’s ongoing, extensive, interdisciplinary research into the notion of ‘repair’. Attia explores what binds and separates nature and culture in different spaces and times, and what can be reconstructed by nature, as well as by human will.

Contre Nature presented works produced in several forms and media, including installations, sculptures, collages, videos, slides projection, photographs, newspaper clippings, and objects. The exhibition engaged with plastic surgery and prosthetics, African masks, the injured faces of soldiers who fought in the Great War, transgender liminality, and with *Kasbah*, went as far as reconstituting an actual Algerian shantytown. A part of the show was also dedicated to the body, a site of repair where political stakes are high.

Contre Nature was followed by Giuseppe Penone’s solo exhibition *Breath Is a Sculpture*. This large-scale exhibition by the most eminent representative of the “Arte Povera” movement emphasized breath as a matrix for visual practice, as well as an articulation between body, space, and form. As the index of the body, breath is measured, depicted and embodied, in sculpture, sound, and representation. Penone explores perception to become a subject “in touch” with nature and the world around him. Many pieces of the show literally brought nature into the space of Beirut Art Center, more particularly the impressive installation of laurels leaves entitled *Respirare l’ombra* (2000). Penone’s exhibition was a great success, gathering over 2700 visitors.

I took on the role of curator for *Exposure 6*, an exhibition of emergent artists featuring the works of Mirna Bamieh, Nour Bishouty, Roy Dib, Hiba Kalache, Jessika Khazrik, Georgette Power, Arjuna Neuman, Tanya Traboulsi, and Tala Worrell. Unlike previous editions, *Exposure 6* is a curated exhibition, revolving around the specific theme of “under construction”, in reference to the participating artists’ practice being in its early stages. The exhibition’s theme also refers to Beirut, a city undergoing a continuous

process of transformation. The show focuses on the idea of being in constant construction in various fields: building the landscape, building the self, as well as building the artwork. The word “construction” is to be understood here as a process of metamorphosis, whether it is linked to the notion of progress, destruction or entropy.

The year 2014 was a year of transition, 2015 will mark new departures: entering into a long-term conversation with the inhabitants of Beirut, opening on Sundays instead of Mondays, and overall making the Center available to increasingly diverse crowds.

BAC Design is coming to an end. On the one hand, it did not represent a priority in my new program; on the other, it failed to generate any significant income for the Center, and required extensive preparation and capabilities for sales and commercial networking, that the working team did not dispose of. I will strive to replace BAC Design with exhibitions in the field of material culture: a textile show is planned in the next two or three years, therefore introducing a reflection on design.

Furthermore, Beirut Art Center’s team is in full reorganization, with the departures of both Mira Minkara and Cynthia Issa. Faced with the lack of cohesion among the remaining members of the team, Dima Hamadeh was brought in as assistant director and head of communication and press, and her arrival has made proceedings more fluid. A writer and a journalist, Dima was educated partly in the Netherlands, yet masters the Arabic language.

Beirut Art Center is presently in the process of recruiting someone who would be entirely involved in education, a process which I am pursuing carefully. In light of the fact that a large number of groups came to visit the Penone show, I think that the public of tomorrow will consist mainly of students and pupils. There are still some changes to be made in the administrative and production positions, which will happen next year.

Starting in February 2015, Beirut Art Center will initiate a two-year program of exhibitions, events and educational projects, under the title *Present Time. Ourselves*. The works presented in this program will address issues related to changes in the contemporary art world.

Beirut Art Center is organizing five exhibitions in 2015, featuring works by John Akomfrah, Penny Siopis, Zineb Zedira, La Ribot, Jumana Mana, Kamal Aljafari, Xavier Le Roy and Christodoulos Panayiotou. The exhibitions present practices involving montages of temporalities, “time-based media” and “time-based arts” such as cinema and dance,

positioned in relation to visual arts. Emphasizing time as a medium in visual art is an additional way to question the exhibition as an itinerary for the gaze, and a space for the body to circulate. The aim is to achieve a kind of awareness of time: which world do we stand in, from which historical perspective do we recognize ourselves? There are many aspects to the question of the present time, such as: on what level do we address the audience, and what definition of art do we want to activate?

The main theme of Beirut Art Center’s shows, panels, talks and discussions will be contemporary spaces of political transformations and reflections in Africa and the Middle East. Conversations about art will echo Mahmoud Darwiche’s statement: “Any past transforms itself instantaneously in collective knowledge”. The focus of Beirut Art Center’s program will be on art as a field for emancipation and discovery, through experimentation and discussion. Furthermore, the 2015 program privileges dance, more specifically contemporary dance, while the 2016 program will privilege sound and music, in an ongoing dialogue and interaction with visual arts. The two-year program aims to challenge both the pre-eminence of the eye and the comfort of the spectacle.

The title of Beirut Art Center’s program, *Present Time. Ourselves*, is inspired by a short narrative from Virginia Woolf’s final novel *Between the Acts* (1941). Woolf delivers an astonishing evocation of what remains a recurrent concern in the visual arts: the position of the spectator, and the repartition of roles between those who organize language and symbols in a spectacle, and those who attend the latter.

Delivered in Woolf’s polyphonic writing, and carrying at once the fluidity and the disparities of cinema editing, the narrative of this novel centers around a pageant performed in the English countryside, where the village folk enact the history of England for the gentry. At some point, following the act of the Victorian period, the spectators are left watching an empty scene; nothing happens. They wait and wonder until one of them reads the program: “The present time. Ourselves.” A little later, the actors enter the scene holding mirrors and all kinds of reflective surfaces, on which the spectators see a shattered reflection of their own image: “Ourselves! Ourselves! (...) Mopping, mowing, whisking, frisking, the looking glasses darted, flashed, exposed.”

Marie Muracciole
Director
Beirut Art Center

Program of Exhibitions 2014

Afteratlas ما بعد الأطلس

23 janvier 22 mars 2014

٢٣ كانون الثاني ٢٠١٤ آذار

Vernissage Mercredi 22 janvier 18-21h

افتتاح يوم الأربعاء ٢٢ كانون الثاني من الساعة ٦ إلى الساعة ٩ مساءً



Arno Gisinger, de la série Afteratlas, 2013. Les photos sont tirées des collections (Carlson, Huber, Jansz)

Une exposition de **Georges Didi-Huberman et Arno Gisinger**
معرض لجورج ديدي هوبرمان و أرنو جيسينجر

مواضيع

Austrian Embassy
Beirut

INSTITUT
FRANÇAIS
LIBAN

ouvert du Lundi au Samedi, de 12h à 20h
Jaw el wadi, Beyrouth | T +961 (0)1 397 018
الفتح - الزاوية (الحي الصيني)، بيروت، من الساعة ١٢ إلى ٨ مساءً
مركز بيروت للفن، بيروت، هاتف: ٩٦١ ٣٩٧ ٠١٨
beirutartcenter.org

b. BEIRUT ART CENTER
مركز بيروت للفن

Afteratlas is a sequel to *Atlas: How to Carry the World on One's Back*, an exhibition at the Museo Nacional Centro de Arte Reina Sofia in Madrid (2010) that was curated by Georges Didi-Huberman. The same exhibition was later presented at ZKM in Karlsruhe (2011) and Sammlung Falckenberg/Deichtorhallen in Hamburg (2011). *Atlas* was an attempt to understand and expose the artistic and thought process of about 140 artists, writers, filmmakers, and theorists through their preparatory works and original oeuvres.

Afteratlas is the third edition of a post-Atlas collaboration between Didi-Huberman and Gisinger. It is a photographic essay that reacts to documentary photography, consisting of a conceptual montage of the Atlas exhibition at Sammlung Falckenberg. Earlier adaptations were presented at the Fresnoy - studio national des arts contemporains (2012) and the Museu de Arte do Rio (2013). The idea of the exhibition was born out of the limitations of moving large exhibitions of original artworks, like *Atlas*, to cultural institutions of different means in different parts of the world.

The post-Atlas series of exhibitions is a contemporary homage to Aby Warburg (1866 - 1929), a German art historian who created his own, incomplete atlas of images of artworks, *Mnemosyne Atlas*. In his assemblage in "constellations", he sought to explore new associations between different visual forms invented in different timespaces, creating thus new, universal meanings of imaginings, desires, and affects.

The walls of the exhibition space at Beirut Art Center were covered by 3.5 x 2.5 m images in poster format from Gisinger's photomontage, including photographs of original artworks, bits of contracts, production images, reflections, surfaces, interactions. Excerpts from modern and contemporary cinematic productions arranged in thematic constellations by Georges Didi-Huberman were projected on one of the walls of the center. A video consisting of a close-up travelling of Warburg's *Mnemosyne* #42 was projected on another. Facing the photographs and the moving images on the wall, the viewer will first and foremost experience the overwhelming monumentality of the images, which is an altogether new form and different experience of the show.

Afteratlas laid the ground for a discussion on the contemporary politics of art, its representation and exhibition, questioning Walter Benjamin's "aura" in relation to Aby Warburg's approach toward reproducing originals, creating photographic montages, and providing non-standard knowledge. In this locally specific edition, the viewer was invited to rethink the merit of Warburg, re-assess photography as a medium for its endless possibilities of rearrangements, intertextuality and aesthetical pleasure, and ultimately critically question what is inherent about the value of art.



meeting points 7



Lawrence Abu Hamdan • Marwa
Arsanios • Sven Augustijnen •
Kianoush Ayari • Céline Condorelli •
DAAR • Goran Dević • Simone Fattal
• Karpo Godina • Iconoclasistas •
Iman Issa • Sanja Iveković • Maryam
Jafri • Rajkamal Kahlon • Anton
Kannemeyer • Kayfa ta & Haytham
El-Wardany • Runo Lagomarsino •
Victoria Lomasko • Maha Maamoun •
Jumana Manna • Azzedine Meddour
• Eduardo Molinari • Edgar Morin &
Jean Rouch • Tom Nicholson • Marta
Popivoda • Milica Tomić • Mona
Vățămanu & Florin Tudor • Cecilia
Vicuña • Želimir Žilnik

ten thousand wiles & a hundred thousand tricks

OPENING 01 April 2014

6:00 PM Lawrence Abu Hamdan,
Contra-Diction: speech against itself

7:00 PM exhibition opening

01 April – 03 May 2014 / 12:00 – 8:00 PM
Beirut Art Center
Jisr El Wati – Off Corniche an Nahr •
Building 13 • Beirut, Lebanon

CURATED BY What, How & for Whom/WHW

ORGANIZED BY Young Arab Theatre Fund [YATF]

صندوق شباب المسرح العربي
Young Arab Theatre Fund

SUPPORTED BY

Ford Foundation • Flemish Authorities • Allianz Kulturstiftung • Australia Council for the Arts • The Foundation for Arts Initiatives – FAI • Office for Contemporary Art Norway – OCA

Ten thousand wiles and a hundred thousand tricks was part of the 7th edition of *Meeting Points*, a multidisciplinary contemporary arts festival focusing on contextualized presentation of art from the Arab World. The exhibition was one of a series of exhibitions held successively in Zagreb, Antwerp, Cairo, Hong Kong, Beirut, Vienna and Moscow between September 2013 and June 2014.

The title of the project, *Ten thousand wiles and a hundred thousand tricks*, is a quote from *Wretched of the Earth* (1961), the book revolutionary philosopher Frantz Fanon wrote as a reflection on the Algerian revolution and whose title derives from the opening lyrics of the Internationale, the song of the world workers' movement.

Ten thousand wiles and a hundred thousand tricks attempted to offer a new reading of internationalism, one that involves an awareness of the mutual conditioning of social battles in different parts of the world. The exhibition drew together several threads which highlight the fracture between the representation and interpretation of historical and current trends. Artists in the exhibition hold images accountable, exposing the manipulation and mendacity present in the mass media and in the way in which stereotypes are continuously re-inserted into public discourse; they also attempt to map the ways in which one gets entangled in the somber and persisting legacy of colonialism and how one breaks away from its reach.

Meeting Points 7 was curated by What, How & for Whom/WHW, a curatorial collective formed in 1999 and based in Zagreb and Berlin. WHW organizes production, exhibition and publishing projects and directs Gallery Nova in Zagreb.

Contre Nature صراع الطبيعة

Une exposition de **Kader Attia**
معرض لقادر عطية

23 mai ➔ 22 août 2014

٢٣ أيار ➔ ٢٢ آب ٢٠١٤

Vernissage Jeudi 22 mai
18 - 21h

الإفتتاح يوم الأربعاء ٢٢ أيار
من الساعة ٦ إلى الساعة ٩ مساءً

Ouvert du Lundi au Samedi, de 12h à 20h
Jisr el wati, beyrouth | T +961 (0)1 397 018
من الإثنين إلى السبت، من الساعة ١٢ إلى ٨
جسر الوطني، بيروت. هاتف ٩٦١١٣٩٧٠١٨
beirutartcenter.org

Beirut Art Center presented *Contre Nature*, a solo exhibition by the Berlin-based, Algerian artist Kader Attia. This exhibition is the result of an ongoing, extensive, interdisciplinary research around the polysemous notion of 'repair.' Through unexpected modes of re-appropriation and repair, Attia's works raises fundamental questions on what binds and separates nature and culture in different spaces and at different times. *Contre Nature* consisted of works produced in several forms and media, including installations, sculptures, collages, videos, slides projection, photographs, newspaper clippings, and objects. The notion of repair

is equally pertinent to monumental, "cultural" projects. The artist reproduced *Kasbah* (2009), a large-scale, site-specific installation that unfolds in the central hall of the center. In a process that is similar to the reconstitution of a «kasbah» almost 60 years ago by Algerian labourers for their home in colonial construction sites, Kader Attia has built his installation with material 'left-overs' from Beirut and its surrounds. They are collected, assembled, and laid on the floor in reference to ephemeral, social architecture such as a shantytown. This re-appropriation of urban waste is another form of repair that allowed for the construction of

free, minimalist, and highly functional residential units, the measurements of which inspired a generation of architects like Le Corbusier and Roland Simounet.

A part of the show will also be dedicated to the body, a site of repair where political stakes are very high. Attia's works

engage with plastic surgery and prosthetics, African masks, the injured faces of soldiers who fought in the Great War, and transgender liminality. The visitor's itinerary of *Contre Nature* ended with a repair intervention on the walls of Beirut Art Center.

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Yola & Charles Noujaim
Beya & Farid Abdelnour
Joumana & Henri Asseily



Breath is a Sculpture

النَفَس نحت

Giuseppe Penone
جوسيبه بينونه

September 15 • November 29, 2014

١٥ أيلول • ٢٩ تشرين الثاني ٢٠١٤

opening Monday September 15
from 6 to 9 pm

الافتتاح يوم الاثنين ١٥ أيلول
من الساعة ٦ إلى ٩ مساءً



Beirut Art Center is presenting a solo exhibition by the Italian artist Giuseppe Penone. The title of the show, *Breath Is a Sculpture*, emphasizes breath as the matrix for a visual practice, as well as an articulation between body, space, and form. Breath, an index of the body, is measured, depicted, and embodied, in Penone's work in sculpture, sound, and representation. Most of the pieces exhibited make the artist's body, and by extension, the spectator's body, the theme as well as the subject of the work and simultaneously a tool for measuring and investigating the world. The works on display acknowledge the body as a means and as a measuring instrument. Exploring breath, in Italian soffio, that constitutes the most elemental proof to life's continuity, has occupied the artist since the seventies.

The exhibition at Beirut Art Center makes his artistic process visible. Performances, installations, as well as their documentation inform the production of newer versions of emblematic works realized in different contexts.

Giuseppe Penone started his artistic trajectory in 1968 by working with vegetation and minerals through his own body. A principal figure in the Arte Povera movement (1967- 1971), he was the youngest of this group in the wake of Lucio Fontana's and Piero Manzoni's works. Essentially anti-formal, Arte Povera began as an action-based art and as a transgressive practice. The Italian art historian, curator, and critic Germano Celant named the movement during a period of political upheavals in the late sixties in Italy. He was inspired by the title of Polish theatre director Jerzy Grotowski's seminal essay *Towards a Poor Theatre* (1965).

In partnership with:



AISHTI
FOUNDATION



Mitsulift
Elevating Standards



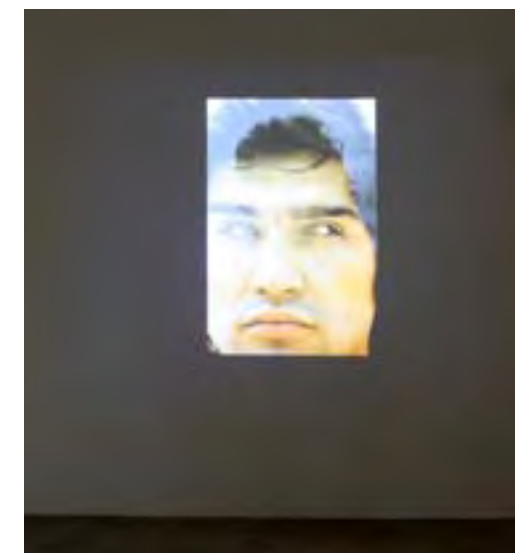
b.
BEIRUT ART CENTER
مركز بيروت للفن

Open from Monday to Saturday, 12 to 6pm
and at weekends, 12 to 5pm
من الاثنين إلى السبت، من الساعة ١٢ إلى ٦
ومن الأحد، من الساعة ١٢ إلى ٥



Mitsulift
Elevating Standards

Joumana and Henri Assaily
Michèle and Nicolas Garzotzi
Raya and Anthony Nahas
Maria and Malek Sukkar
Anonymous





nour bishouty • نور بيشوتي • mirna bamieh • ميرنا بامية
hiba kalache • هبة كلش • roy dib • روي ديب •
jessika khazrik • جسيكا خزريك • أرجونا نومان •
georgette power • جورجيت باور • arjuna neuman •
tala worrell • تالا وورل • tanya traboulsi • تانيا طرابلسي •

6

EXPOSURE 2014
under construction
عتبات قيد البناء

b. BEIRUT ART CENTER
مركز بيروت للفن

Open from Monday to Saturday, 12 to 8 pm | من الإثنين إلى السبت، من الساعة ١٢ إلى ٨
par all ways, Beirut | T +961 001 397 010 | هاتف ٠٠١٣٩٧٠١٨ | beirutartcenter.org

December 12.14 ➔ February 13.15
١٢ كانون الأول ٢٠١٣ ➔ ١٣ شباط ٢٠١٥

Opening December 12.14 from 6 - 9 pm
الافتتاح يوم الجمعة ١٢ كانون الأول من ٦ إلى ٩ مساءً

With the support of
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B

A P E A L

Beirut Art Center is pleased to present Exposure 2014 *under construction*, the sixth edition of its annual exhibition for emerging artists in or from Lebanon. For the first time since 2009, Exposure will be a curated exhibition featuring the works of nine artists selected by BAC together with a jury invited for the occasion. This year's jury members were Monira al Solh, Sam Bardaouil, Till Fellrath, Jim Quilty, and Kirsten Scheid.

The title *under construction* resonates with the exhibition's theme and refers to the on-going active and vital processes of evolution that occur at the level of constructing the landscape, the artistic practice and the self.

Under Construction stands for the trajectory Exposure has followed since its initiation, and that Marie Muracciole intends to continue. Exposure is a space where emerging artists raise questions and reflect upon the experiences that have so far informed their artistic practices. It is equally a space where the viewers, both witness and spectator, are invited to interact with these questions and reflections.

The very words 'under construction' underline the forms of change that unsettle fixed conceptions and present possibilities of being open to the foreign or the unknown. In other words, the theme 'under construction' points to processes of transformation: to construct means to put things together, to assemble distinct parts into something new, to place disparate elements in a temporal proximity of one another, thus initiating their mutual interactions.

The theme of Exposure also recalls the particularities of being in Beirut, a city in continuous flux and unceasing transformation. In such a landscape that is regularly destroyed and rebuilt - and hence redrawn - the word 'construction' becomes synonymous with metamorphosis, where change is often a domain of merging processes of creation, destruction and entropy. Like every year, some of the artists selected are Lebanese while others have lived or passed through the city. Most of them have established a particular relationship with this unique city that would make leave its traces in their practice.

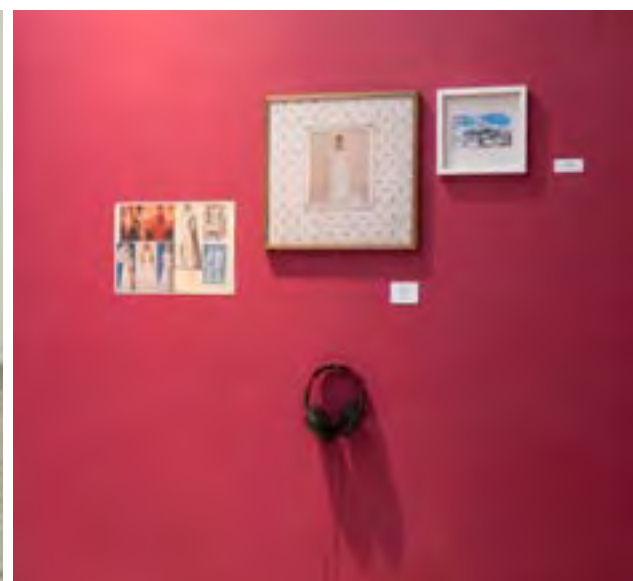
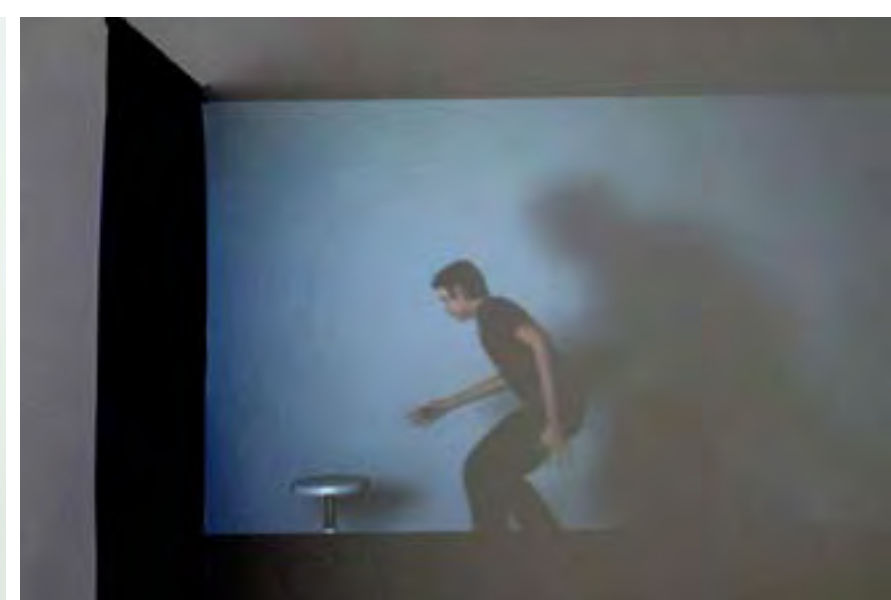
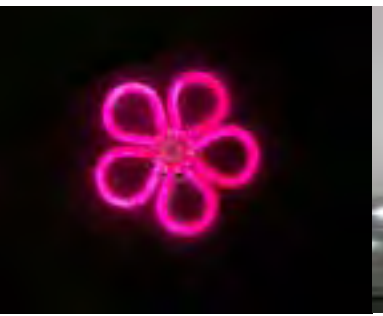
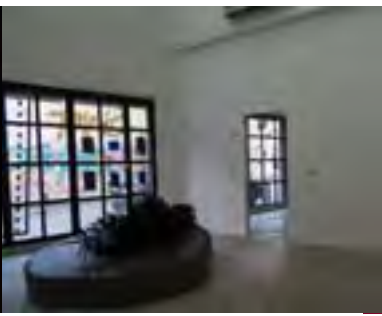
Jessika Khazrik and Arjuna Neuman have each worked on the environment, in ecological and spatial terms. The results are sculptural objects, both documentary and poetic. Khazrik unearths, interrogates, and symbolically reactivates a recent historical episode that was buried or had vanished. She inquires in Introduction to the Blue Barrel Grove I, into a scandal involving 'blue barrels' in the 1970's in Lebanon brought up by a scientist. Her work draws parallels between art and science by animating research and experimentation through her project.

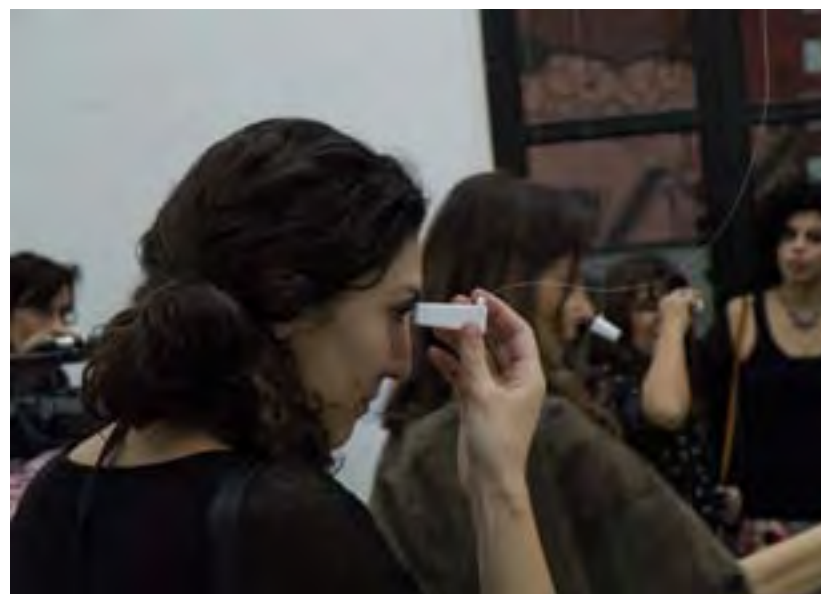
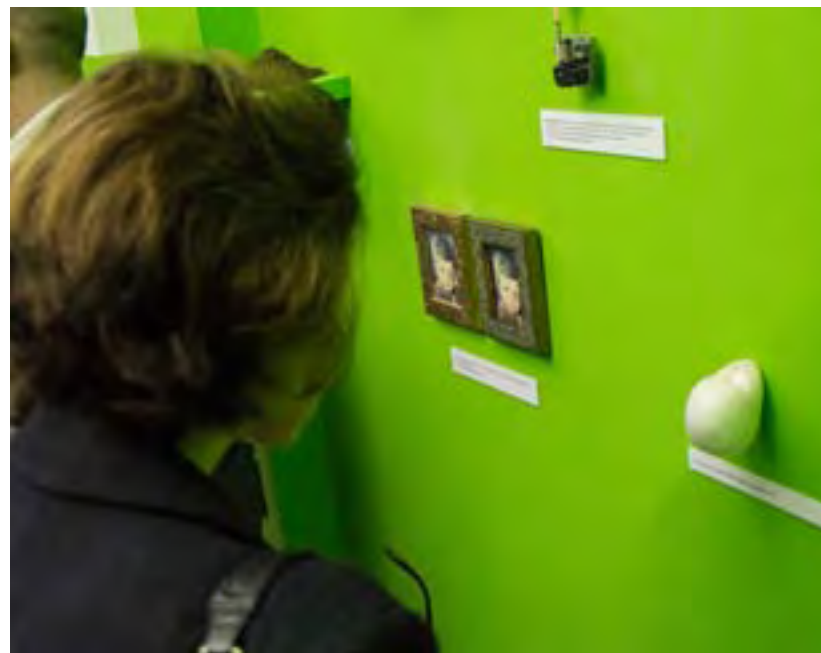
Neuman takes a skeptical look on the horizon we draw for ourselves. By reproducing Monet's Nymphéas through ordinary contemporary objects, Neuman draws relations between construction and nature by building a concrete pond with electric flowers.

Tanya Traboulsi produced a photographic installation out of interviews with women on the issue of marriage. Through sound and image, Traboulsi presents her own self-portraits that embody the voices of the women she interviews. Roy Dib filmed a short fiction on intimacy, otherness, love and politics. The projection's setup reveals the fragility of the boundaries between private and public.

Georgette Power strives towards her own dematerialization; she is Benjamin Moukartzel's verbal and enduring double. She lives through his work, which makes use of enigmatic texts and computer generated images. Nour Bishouty and Mirna Bamieh have both connected their research to the workings of memory. Bishouty re-arranges traces and objects belonging to a relative, as if to re-invent her. She will, for instance, cover the outside walls of Beirut Art Center with the sewing pattern of a dress that belonged to this woman. Bamieh imagines and indexes peculiar memorization methods through video and collections of objects with real and imaginary references.

The works on paper of Hiba Kalache are made of voluntary and fortuitous exchanges and interactions. Her drawings are like palimpsests representing Beirut through the city's ability to absorb traces and temporal disjunctions, rather than through mimesis. Tala Worrell's paintings playfully depict figures in their environment, unfolding a visual text that moves with ease from line to gesture, writing to color. Her drawings and drafts travel from paper to fabric and other media, as through different levels of language.





Program of Events 2014

January 06, 2014	<p>Like a flower waiting to bloom, like a light bulb in a dark room Video program curated by Amanda Abi Khalil</p> <p>Video and installation-video works with various themes, aesthetics and languages in common, mainly productions of artists who have participated in the previous editions of Exposure. The works have been produced after the artists’ selection to the exhibition or they are older works that have not yet been brought to light.</p>
January 23, 2014	<p>« MONTAGE, MON BEAU FUSIL » Conference by Georges Didi-Huberman</p> <p>In the context of the exhibition <i>After Atlas</i> by George Didi-Huberman and Arno Gisinger, the former interrogates the values and the possibilities of montage in the works of Jean-Luc Godard. Between convocation (« Vois, là ») and provocation (« Voilà ») Godard explores with montage the power of figurability. The question that Didi-Huberman poses is whether a montage aims to develop a synthesis or to make way for a symptom to appear.</p>
February 5, 2014	<p>Screening of Banquet d’anniversaire by Fotos Lamprinos Carte Blanche to Georges Didi-Huberman and Arno Gisinger</p> <p>In the context of <i>After Atlas</i>, Georges Didi-Huberman and Arno Gisinger conceived a program of parallel events in which videoworks born out of the Lebanese milieu meet with a selection of “atlas of images” emerging from different contexts. Ali Cherri’s <i>The Disquiet</i> (2003), which premiered at the Toronto Film Festival 2013 and won the Best Director Award in the Dubai Film Festival 2013, was screened for the first time in Lebanon. The event also consisted of a short presentation by the artist and a Q&A session.</p>
February 19, 2014	<p>Sam Shalabi Concert</p> <p>Sam (Osama) Shalabi is a composer, improviser, guitarist and oud player, based between Cairo, Egypt and Montreal. A founding member of Shalabi Effect (with Anthony Seck, Will Eizlini and Alexandre St-Onge) and Land Of Kush (a Psychedelic, Arabic influenced Orchestra), he also plays in numerous bands in Cairo (with Maurice Louca and Alan Bishop) and Beirut (City Of Salt with Paed Conca and Omar Dewachi). He worked with many improvisers including Tim Berne, Matana Roberts, John Butcher, Joe McPhee, Malcom Goldstein, Lukas Ligeti, Yves Charuest and John Heward. He has also released 6 solo albums and continues to score music for films in Cairo, North America, and Europe.</p>
March 5, 2014	<p>Screening of Sleeping Image by Bernhard Braunstein et Lucile Chauffour Carte Blanche to Georges Didi-Huberman and Arno Gisinger</p>
March 12, 2014	<p>The Disquiet Screening and presentation by Ali Cherri Carte Blanche to Georges Didi-Huberman and Arno Gisinger</p>
March 19, 2014	<p>Sorties Screening and presentation by Laure de Selys Carte Blanche to Georges Didi-Huberman and Arno Gisinger</p>
April 1, 2014	<p>Contra - Diction: Speech Against Itself Lecture-performance by Lawrence Abu Hamdan</p> <p><i>Contra-Diction: Speech Against Itself</i> is a lecture-performance developed for <i>Meeting Points 7</i> in Beirut that looks at the minor speech acts of the Druze religious community spread across Syria, Lebanon, Israel/Palestine, and Jordan. Across the region, being Druze is synonymous with secrecy, and they are stereotyped for their cross-border liminality, as well as the malleability of their political positions. This project comes in the wake of the stories emerging from Syria around 18 Druze villages that suddenly converted to Wahabi Islam.</p>
April 2, 2014	<p>Irtijal 14 Opening night</p> <p>Irtijal is today the oldest music festival of the city of Beirut and one of the longest standing international festivals of post-war Lebanon, celebrating its 10th anniversary in April 2010. Irtijal is organized by MILL, a non-profit association founded in 2000 by Mazen Kerbaj and Sharif Sehnaoui to promote contemporary and experimental practices in music, and to assist projects that do not fit into the Lebanese mainstream, yet still present undeniable artistic value.</p>

April 4, 2014	<p>«La Voix Est Libre» Invited by Irtijal Jörg Müller : tubes Peter Corser : saxophone Marlène Rostaing : dance</p> <p>Intended as a celebration of individual freedom and a cry of revolt against the societal cleavage of genres and human identities, ‘La Voix Est Libre’ is a collective that gathers both creative and scientific minds, bent on shedding light on a world in constant mutation. It is at once a collision of genres and a fertile breeding ground for various disciplines, harboring artists and thinkers from different corners of the globe.</p>
April 9, 2014	<p>Meeting Points 7 Screenings Chronicle of a Summer by Edgar Morin and Jean Rouch</p> <p>In the context of the exhibition <i>Ten thousand wiles and a hundred thousand tricks</i>, the curators What, How & for Whom/ WHW presented <i>Chronicle of a Summer</i>, a collaboration between the influential filmmaker and anthropologist Jean Rouch and the sociologist Edgar Morin. This was the film that introduced «Cinéma vérité» as a strategy for documenting reality. From a simple beginning where the filmmakers set out to ask people in the street ‘Are you happy?’, the film evolves into a complex portrait of a society under strain.</p>
April 14, 2014	<p>Meeting Points 7 screenings Spectres by Sven Augustijnen</p> <p>In the context of the exhibition <i>Ten thousand wiles and a hundred thousand tricks</i>, the curators What, How & for Whom/ WHW presented <i>Spectres</i> by Sven Augustijnen. Fifty years after his assassination, Patrice Lumumba, Prime Minister of the newly independent Congo, is back to haunt Belgium. Through commemorations, encounters and a return visit, a top-ranking Belgian civil servant who was in Elisabethville on that tragic day of 17 January 1961 attempts to exorcise the ghosts of the past.</p>
April 23, 2014	<p>Meeting Points 7 screenings The Newborns by Kianoush Ayari Two Furnaces for Udarnik Josip Trojko by Goran Devi</p> <p>In the context of the exhibition <i>Ten thousand wiles and a hundred thousand tricks</i>, the curators What, How & for Whom/ WHW presented <i>The Newborns</i> that captures the vibrancy of the everyday on the streets of Teheran immediately after the Iranian revolution of 1979. <i>Two Furnaces for Udarnik (Shock Worker) Josip Trojko</i> portrays the remains of the Sisak Ironworks. During the socialist era it employed fourteen thousand people and was a role model of industrialization whose workers repeatedly broke steel production world records.</p>
April 30, 2014	<p>Meeting Points 7 screenings Yugoslavia, How Ideology Moved Our Collective Body by Marta Popivoda</p> <p>In the context of the exhibition <i>Ten thousand wiles and a hundred thousand tricks</i>, the curators What, How & for Whom/ WHW presented <i>Yugoslavia, How Ideology Moved Our Collective Body</i> by Marta Popivoda. A cinematic essay that retells the history of socialist Yugoslavia and its dramatic dismantling from Marta Popivoda’s personal perspective. The film focuses on the mechanisms through which ideology was reflexively materialised in public space through mass performances.</p>
May 23, 2014	<p>Du matériel à l’abstrait : L’hypothèse de la reine rouge Conference by Kader Attia</p> <p>In the context of the exhibition <i>Contre Nature</i>, Kader Attia gave a conference on the notion of repair in relation to music, and the ways in which modes of re-appropriation lead to the abstraction of sound</p>
13 June, 2014	<p>Mariam Ghani’s A Brief History of Collapses Video Screening and Conversation between Rasha Salti and Mariam Ghani</p> <p>In the context of the exhibition <i>Contre Nature</i> by Kader Attia, Beirut Art Center invited the New York-based artist Mariam Ghani and the curator Rasha Salti for a conversation around the video <i>A Brief History of Collapses</i>.</p>
July 2, 2014	<p>Contre Nature Video Screening Program Muriel, ou le temps d’un retour by Alain Resnais</p> <p>In parallel with Kader Attia’s show <i>Contre Nature</i>, Beirut Art Center organized several screenings in July including <i>Muriel, ou le temps d’un retour</i>, a film by Alain Resnais (115 minutes, 1963). Alain Resnais begins to write <i>Muriel ou le temps d’un retour</i> with Jean Cayrol two years after signing the Manifeste des 121 in favour of the insubordination of young</p>

soldiers in Algeria. In Muriel they build a fiction to narrate a part of history that remained censored in France until 2004. Nevertheless, the « events » in Algeria, when there was no war supposedly, direct the film.

July 9, 2014 **Contre Nature Video Screening Program**
Avoir vingt ans dans les Aurès (René Vautier, 97 minutes 1972)

July 16, 2014 **Contre Nature Video Screening Program**
Octobre à Paris (Jacques Panigel, 70 minutes, 1962, French)

July 30, 2014 **Contre Nature Video Screening Program**
Les Maitres fous by Jean Rouch
Kobarweng or Where Is Your Helicopter by Johan Grimonprez&

September 15, 2014 **Conversation between Giuseppe Penone and Frédéric Paul**
Penone’s work is structured around a few main themes. Breath is one of those themes, yet it also consists a mode of articulating them. The conversation addressed the way the artist identifies these themes and which part of his creative process they occupy, whether they exist in the foreground or persist in the background; whether he encounters them along the way or reverts to them by force of necessity. The discussion aimed to explore Penone’s ways of expressing the impact of these themes.

October 5, 2014 **Time Takes The Time Time Takes**
CO2 Coreographers and Composers show
Time Takes The Time Time Takes is a physical dynamic conversation through movement, repetition and pendulum leitmotiv that embodies mechanisms measuring time and space. A journey of dangling movements that burst into different encounters evolving towards a perpetual mobile. An ongoing wheel that suggests time as a continuum. *T.T.T.T.T.* is the work in process of the upcoming new piece for 2015.

15 October, 2014 **radiokvm**
ISSRAR album launch concert

October 2, 2013 **A Conversation with Tariq Teguia**
On the occasion of the screening of his film *Zanj Revolution* as part of the Cultural Resistance International Film Festival – Lebanon, Tariq Teguia was invited to talk with his public about cinema, revolution and engagement, between Algiers and Beirut. The talk was presented by two specialists of Algerian origin, Wassyla Tamzali and Olivier Hadouchi.

15 December, 2014 **Exposure 2014 Artists’ Program**
The Animals
Screening by Arjuna Neuman

Part of the parallel program of Exposure under construction 2014 exhibition, the participating artists organized screenings, workshops, talks etc. at BAC. The program began with a screening evening by Arjuna Neuman.

17 December, 2014 **NJOUM**
A concert by Youmna Saba With Fadi Tabbal
Njoum is an experiment in songwriting and storytelling, rendered in vocals, processed guitars and oud. Youmna Saba: Vocals, guitar, oud Fadi Tabbal: Guitar Rana Rmeily: VJ



Time Takes The Time Time Takes (2014)

BAC design Exhibitions

Element by Raëd Abillama

January 23 - March 22.14

Element expresses the tension between man-made intervention and the natural state; between micro and macro; between time and timelessness. It draws attention to objects in both their natural and refined states: rugged stone, polished marble, untouched fissures, the patina of copper, the shine of stainless steel, the raw texture of concrete. Each piece brings with it a story—whether one of industrial process, or nature in its elementary state. The collection as a whole encompasses the narrative of naturally occurring entities—some of which take millions of years to form—set within a design-mediated framework. A central aim of *Element* consists of using this framework to highlight beauty in its fundamental forms.



Infinite Spaces of Beirut by Ayssar Arida and Sabine de Maussion

May 22 - July 5.14

Infinite Spaces of Beirut was a BAC design exhibition and series of workshops dedicated to the world pre-launch of urbacraft, created by Ayssar Arida and Sabine de Maussion.

Part educational construction toy, part design object, and fully hackable, *urbacraft* is essentially a model construction system dedicated to city-makers from the age of 7 to 100, and design lovers and professionals interested in systems thinking, architecture, and urbanism.

The exhibition showcased dozens of one-off designs built with the first ever urbacraft sets by some of Beirut's foremost architects, designers, film-makers, entrepreneurs, and creatives, including Raed Abillama, Ana Corbero, Johnny Farah, Nabil Gholam, Bernard Khoury, Nadine Labaki, Marwan Rechmaoui, Sharif Sehnaoui, and Najla El Zein.



From Within Objects by Chadia Najjar

July 18 - August 22.14

Over the last twenty years, the artist and designer Chadia Najjar has been developing a unique practice of making objects. She works entirely by herself, without any educational training or influence. Her approach to making composite objects drives her to mix opposites, and to find an unpredictable harmony between everyday scraps. She constructs each object by deconstructing others. Her work can be seen as a montage of feminine blends from masculine relics. She turns the dark inside of machines or specialized devices, into light, suspended objects. What is invisible becomes the thing to look at. She makes you see the world from within.

This exhibition showed some of her archival materials, tools, as well as a sample of the different kinds of objects that she has produced over the years, like jewelry, soliflores or mobiles.

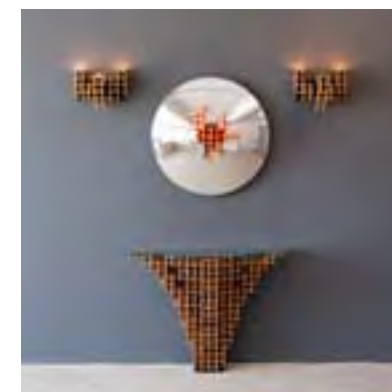
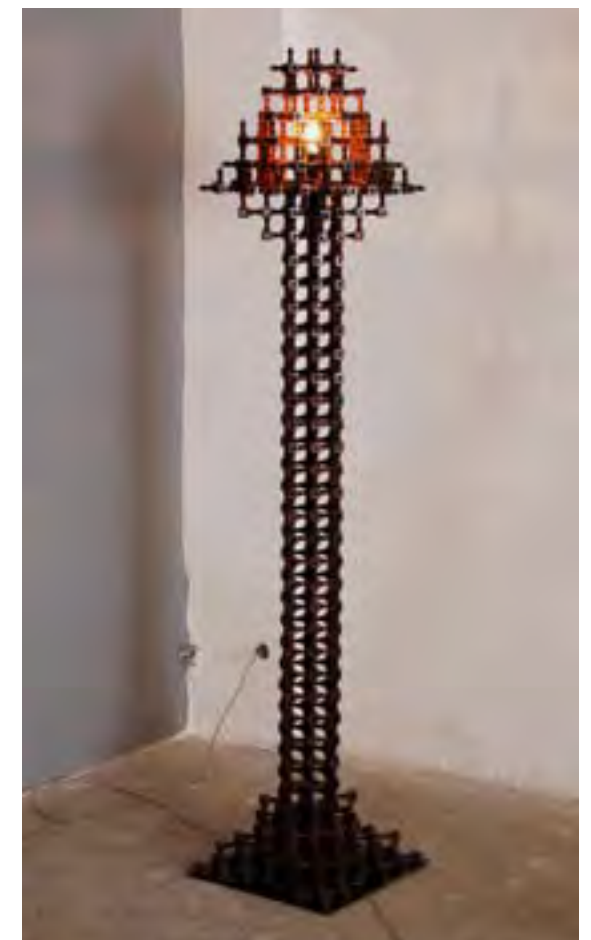
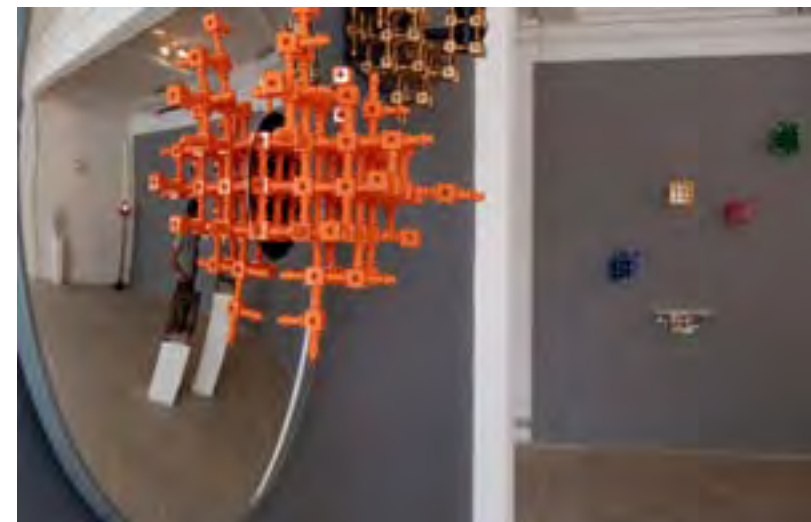
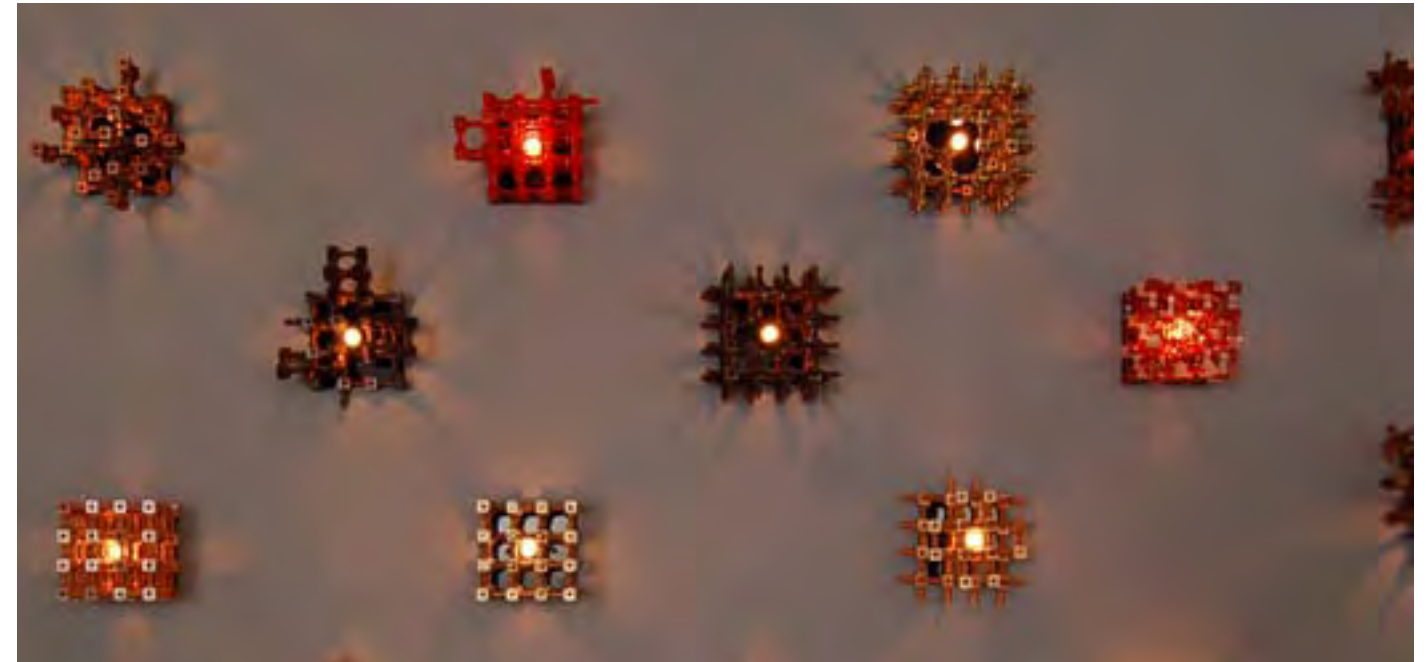


I:O by Marc Baroud

September 24 - October 24.14

The I:O line of products explores the depth and expanse of a seemingly simple binary pattern by performing a set of experiments on unit, dimension and structure. Marc Baroud developed this line of products by extracting elements from the Mashrabiya, a component of traditional oriental architecture, and re-assembling them in different three-dimensional variations. By performing this process, Baroud intended to explore and create an array of objects that would add a new dimension to the classical Mashrabiya pattern.

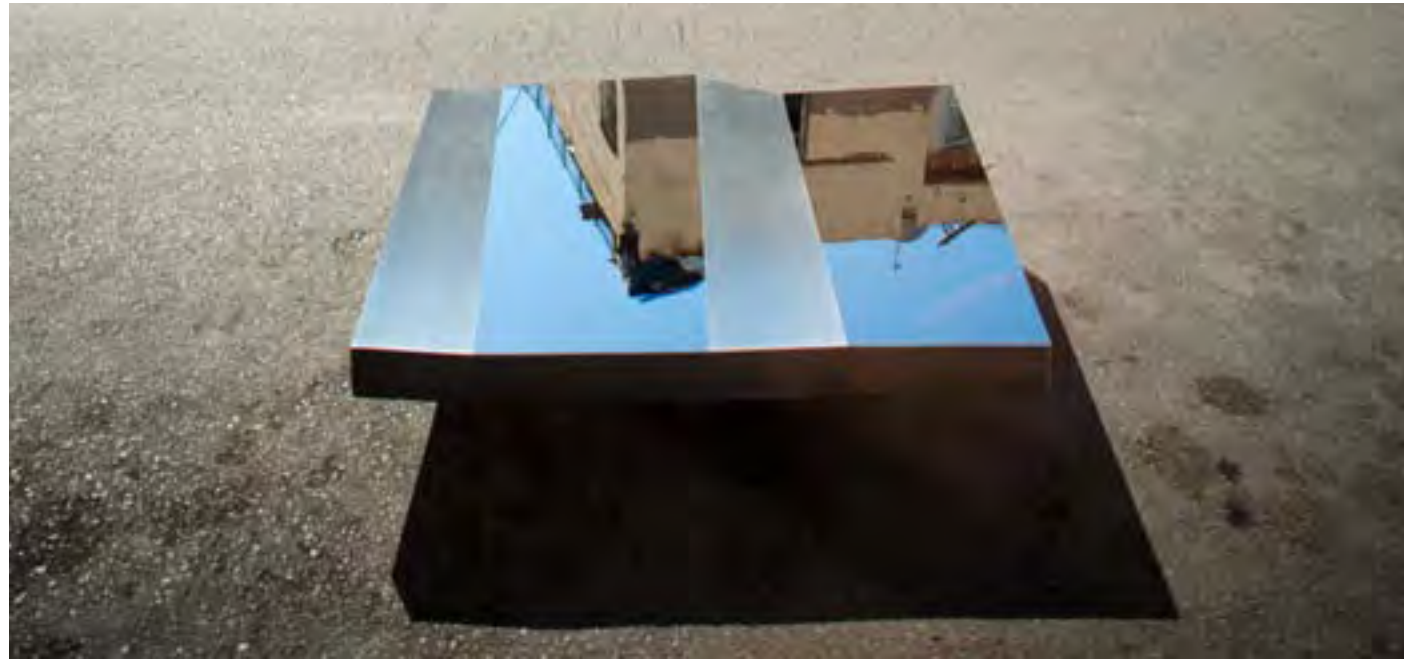
The collection included among others: lighting elements, furniture pieces, and other products whose function is assigned and manipulated by iteration.



Trans|Form
by Karen Chekerdjian

October 29 - November 29.14

Trans|Form invokes liminality, a fluid and malleable situation that throws everything into question, perpetuating change and constant mutation. A dining table becomes a rock formation. A vase becomes a sheet of metal. A platform becomes a lamp. Each individual piece, restructured and reformed by hand, bares the imprint of a multitude of gestures, lived experiences and narratives, evoked with every interaction and following transformation.



NOW/HERE
by Milia Maroun

December 12.14 - February 7.15

Fashion designer, Milia Maroun, presented two installations at the Beirut Art Center, *Panta Rei* and *Common Thread*, that reveal that imaginary objects, time, and values are just a matter of perception. *Panta Rei* and *Common Thread* are an exploration of this idea through design, art and craft.

Panta Rei is a canvas composed of ninety-six dotted feather tops. The canvas is covered with clusters of coloured dots and the words "everywhere" and "nowhere" are formed on either side. These are perceived differently depending on the viewer's vantage point. *Common Thread* is a machine-knit dress. Threads of the dress are pulled by artisan knitters who transform it into scarves. The dress is unraveled until it disappears.



Education and Outreach Program



with their students, and this year was no different from the previous one in that respect. But more happened in 2014; the combination of word of mouth and an effective outreach strategy led new instructors from the different universities in and around Beirut, most notably, ALBA, LAU, AUB, USJ and the Lebanese University, to come to the center—in some instances for the first time—and bring their students to partake in a guided tour. The same holds true for schools. The partnerships with Lycée Français and Collège Protestant were renewed, and the collaboration with Lycée Abdelkader is ongoing. As the security concerns relatively decreased in 2014, schools like International College and the Lycée Verdun resumed their visits to the center, and new schools were driven to the educational program; these included the American Community School and the Athénée de Beyrouth, among others. BAC continued to work with NGOs, forming two new solid partnerships with Basmeh w Zaitoune as well as with Tofl w Amal, while the four-year old partnership with Yaabad Scout Group is ongoing. BAC also collaborated with Agenda Culturel and Mitsulift, which increased and diversified its mature audience.

The statistics are the best to date. Guided tours were offered to very different groups, in terms of age, gender, social-economic and cultural backgrounds. Tours were given in three languages, depending on the group's background. In 2014, BAC organized more tours than it had in any previous year. Giuseppe Penone's show was especially successful in this regard.

Several workshops were organized at BAC in the context

of the exhibitions. These attracted, for the most part, an audience of visual artists who were seeking to learn with one another about new artistic processes and different strategies that they would possibly adapt to their practice. They were led by local and international artists and revolved around different approaches to art-making. Knowledge production and montage was the main idea of Ali Cherri's workshop, a theme that was beyond relevant to Afteratlas, the ongoing BAC exhibition at the time. Mariam Ghani presented a workshop around research practices and art, an artistic process that is employed by Kader Attia and was presented at BAC alongside Contre Nature. Pierre Leguillon's workshop was flexible as it moved between BAC and the Arab Image Foundation and was co-conceived with its participants. Lastly, Chafa Ghaddar's ongoing investigation of the notion of the trace was the basis for a workshop that took place at BAC and at an old house on Spears street in Hamra. The notion of the trace was central to the ongoing exhibition at the time by Giuseppe Penone.

Moreover, Sabine de Maussion and Ayssar Arida organized workshops in the context of Infinite Spaces of Beirut, a BAC design exhibition dedicated to urcraft City Crafting System which the duo designed and made in Beirut. Part educational construction toy, part design object, urcraft is essentially a model construction system dedicated to city-makers from the age of 7 to 100, and design lovers and professionals interested in systems thinking, architecture, and urbanism. Four BAC design workshops attracted more than 50 participants, many of whom were design enthusiasts who came to the center for the first time.

The year 2014 was another successful year for the Education and Outreach Program at Beirut Art Center, as it was the most comprehensive to date. Several new initiatives were launched, the number of participants in guided tours increased, and workshop program was theoretically rich and at the same time set a platform for practical experimentation. When Marie Muracciole became the Director of BAC in March, she brought a fresh approach to the educational program, formulated through years of experience at Jeu de Paume where she headed together cultural program and educational program. She decided to create a position only for developing educational tools for the center, organizing/co-conceiving workshops with artists, and leading guided tours to different publics in multiple languages.

One of the most recent initiatives launched in 2014 was to open one Sunday a month. BAC becomes a space for families to interact with art. On these days, a workshop is organized, lunch is occasionally served, and guided tours of the exhibition take place all afternoon. The family workshop is led by an artist and revolves around a theme/medium presented in the exhibition. These workshops have grown very popular amongst families and different communities. This initiative will continue in 2015, as BAC smoothly transitions into the implementation of its new opening days from Tuesday to Sunday while closing on Mondays.

Another initiative that was launched in 2014 is BAC's public tours. Twice a week around noon, guided tours of the exhibitions are offered to the public upon registration. This initiative is meant to attract diverse audiences, including the professionals who work in the vicinity of the center, as they could attend a tour at their lunch hour.

Educational tools were also improved. As a partial fulfilment of BAC's educational mandate, educational worksheets were produced in three languages and were made available on the website. The educational worksheets were used by visitors to navigate through the exhibition and complement their observations with information that contextualizes the works on display and provides relevant art historical knowledge. In lieu of the customary audio-guide for each exhibition, BAC is now video recording artists as they give guided tours of the shows on the opening night. To listen to these artists, researchers, students, journalists and the general public can access these videos in the Mediatheque on the upper floor.

The outreach part of the program expanded considerably, especially in the last quarter of the year. BAC's network of partners grew to include new academic institutions, NGOs, and private entities. In this manner, a wider and more diversified public came to learn about and interact with contemporary art in the context of customized guided tours. Several "loyal" instructors attend a guided tour of each show



List of 2014 Workshops

Image/Text/Paratext

Workshop Led by Ali Cherri

March 3 -5, 2014

In the context of the exhibition *Afteratlas*, Beirut Art Center invited Ali Cherri to lead a three-day workshop on image-text compositions and ways to create new narratives out of already existing images.

Research as Practice, Practice as Research

Workshop Led by Mariam Ghani

June 9 -12, 2014

In the context of Kader Attia's show, BAC organized *Research as Practice, Practice as Research*, a three-day workshop on research-based practices, that considered forms of research generated by studio and performance practices, as well as the discursive forms of research that feed into or are presented as artistic practices.

Can Images Write History?

Workshop Led by Pierre Leguillon

July 24 26, 2014 at Beirut Art Center and the Arab Image Foundation

French artist Pierre Leguillon led a three-day workshop around amateur practices in photography and history writing. Conceived as an "open" workshop that evolved through the artistic and research interests of its participants, *Can Images Write History?* was largely practical; it invited participants to look at different forms of amateurs archives, from family albums to blogs. The workshop centered on an archive of family photographs found at the Arab Image Foundation.

Space.Surface.Trace

Workshop Led by Chafa Ghaddar

November 21 -23, 2014 at Beirut Art Center and Qasr Spears in Hamra

In the context of Giuseppe Penone's solo show *Breath Is a Sculpture*, Beirut Art Center invited Lebanese artist Chafa Ghaddar to lead a three-day workshop around the notion of the trace and the different approaches to intervene on walls and surfaces. The artist presented works by Claudio Parmiggiani, Gordon Matta-Clark, Giuseppe Penone, her own, as well as others' before the participants got to conceive their own interventions in/on an old house in Hamra.



Sunday Workshops

BodyPrint

Workshop Led by Hiba Kalache

October 26, 2014

Taking Giuseppe Penone's *Propagazione* (1994-present) as a starting point, *BodyPrint* invited parents and children to explore and compare different body prints, and to experiment in an art exercise with mark making, painting and drawing.

بيئة حاضنة

Workshop Led by Walid Dakroub

November 23, 2014

In the context of Giuseppe Penone's show, Walid Dakroub, puppet theater artist and founder of the Lebanese Puppet Theater, led a workshop for parents and children on puppet making using elements that are found in nature such as laurel leaves.

Into the Language of Maps

Workshop Led by Hiba Kalache

December 28, 2014

In the context of *Exposure 2014*, Hiba Kalache, one of the exhibiting artists, presented a workshop on map creation, leading the participants to ways of using the language of maps, both emotional and physical ones, to express, draw and paint new mapped out locations.

Urbacraft Workshops

Let's Squat Urbacraft

Workshop Led by Reine Mahfouz and Ziad Halwani

June 28, 2015

The participants of the workshop built a small neighbourhood with urbacraft. They imagined scenes of daily life in their little district, and Reine and Ziad photographed them acting them out. The photos were printed in miniature and inserted into the urbacraft set, as a way to inhabit it and create unexpected interactions.

Urbacrafting: Creating Hands-on Kits

Workshop Led by Kids Genius

June 21, 2014

The participants of the workshop started building a neighborhood made of urbacraft elements ("urbs") and fabricated personalized "kits" on small machines specially provided by Kids Genius. These kits, made of wood and foam board were to provide the urban space with public equipment (benches, playground, etc.) to create opportunities of a better common living.

Urbacraft Encounters by the Sea

Workshop Led by Atelier Hamra

June 14, 2014

One of the major public spaces of the city, the Corniche is multilayered and allows for various encounters: city meets sea, rocks meet retaining walls, pedestrians meet skateboarders and bike riders, dogs meet toddlers, palm trees meet lamp poles, horizon meets high-rise buildings. Led by Landscape Designers, Maha Issa and Gamar Markarian of Atelier Hamra, the workshop aimed to recreate the Corniche with urbacraft at a scale of 1:64 and imagine new encounters in Beirut's favorite public space.

Installing Telecom Systems in an Urbcraft Neighbourhood

Workshop led by Mona Jaber Merheb

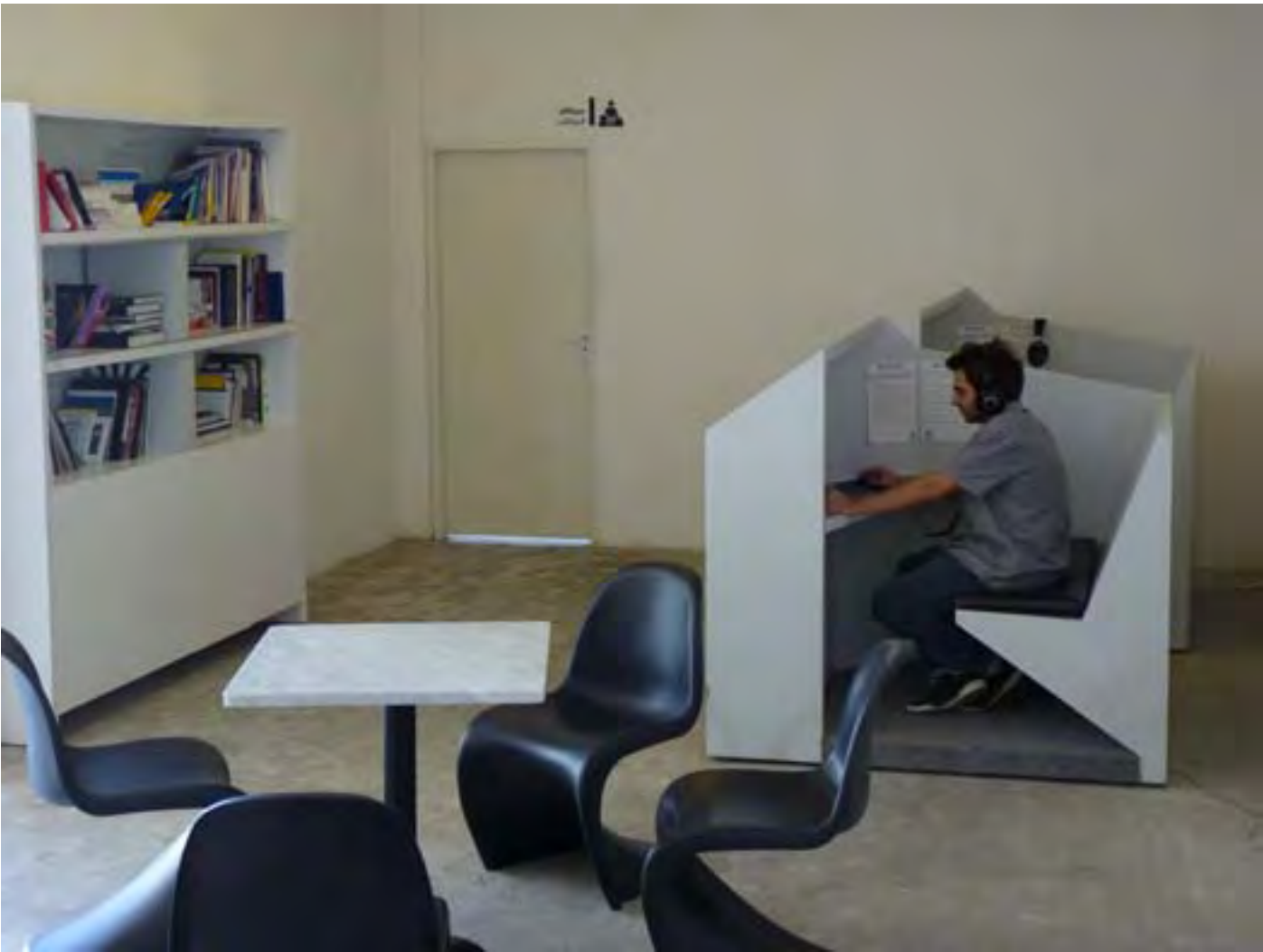
May 31, 2014

Telecom engineer Mona Jaber Merheb, aided by her 10 year-old son Rasheed and his best friend Tarek, constructed a model urbacraft neighbourhood with three buildings and a surrounding community. Together with the workshop participants they explored different ways of equipping the area with telecommunications antennae to provide connectivity to residents.

Mediatheque

The Mediatheque, a unique digital resource on contemporary art production in Arab countries, Armenia, Turkey, and Iran, continued to grow in 2013. New contributions from artists were added to this multimedia archive of artworks, images, videos, sound, and texts. Video recordings of many of the roundtable discussions, lectures, and performances that took place at BAC since it opened are also accessible to visitors and researchers in the Mediatheque.

As of December 2014, the Mediatheque includes 90 artists.



List of artists

- Basel ABBAS & Ruane ABOU-RAHME
Jumana ABBOUD
Ziad ABILLAMA
Vahram AGHASYAN
Janane AL ANI
Buthayna ALI
Doa ALY
Sawsan AL SARAF
Basma AL SHARIF
Mounira AL SOLH
Ayreen ANASTAS
Ziad ANTAR
Nadim ASFAR
Mireille ASTORE
Tarek ATOUI
Vartan AVAKIAN
Ayman BAALBAKI
Wafaa BILAL
Charbel-Joseph H. BOUTROS
Paul H. BOUTROS
Tony CHAKAR
Ali CHERRI
Hassan CHOUBASSI
Fouad ELKOURY
Hala EL KOUSSY
Niner ESBER
Mohamed Ali FADLABI
Sirine FATTOUH
mounir FATMI
René GABRI
Ahmad GHOSSEIN
Barbad GOLSHIRI
Joana HADJITHOMAS & Khalil JOREIGE
Khaled HAFEZ
Gilbert HAGE
Ziad J. 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
Lynn KODEIH
Sadik Kwaish ALFRAJI
Nabeeha LOTFY
Maha MAAMOUN
Amina MENIA
Randa MIRZA
Rabih MROUE
Nabil NAHAS
Joe NAMY
Ahmet OGUT
Franziska PIERWOSS
Walid RAAD
Stephanie SAADE
Rami SABBAGH
Khaled SABSABI
Walid SADEK
Sharif SEHNAOUI
Ghassan SALHAB
Jayce SALLOUM
Roy SAMAHA
Lina SANEH
Hrair SARKISSIAN
Zineb SEDIRA
Setareh SHAHBAZI
Wael SHAWKY
SISKA
Mohamad SOUEID
Ashkan SEPAHVAND
Rania STEPHAN
Rayyane TABET
Mitra TABRIZIAN
Jalal TOUFIC
Oraib TOUKAN
Sharif WAKED
Karine WEHBE
Raed YASSIN
Ala’ YOUNIS
Akram ZAATARI
Cynthia ZAVEN
Stéphanie SAADE

Program of Exhibitions 2015



John Akomfrah, *The Unfinished Conversation* (2012), video still, three screen installation, HD video, colour, sound, 45:00 min

Unfinished Conversations

John Akomfrah, Zineb Sedira, Penny Siopis

23 February - 2 May.15

Unfinished Conversations is the first exhibition in a two-year program of exhibitions, events and educational activities, entitled *Present Time.Ourselves* that will be introduced and implemented at BAC in 2015 - 2016. *Unfinished Conversations* is first and foremost an exhibition of films and videos that gathers the works of British artist John Akomfrah, Franco/Algerian artist Zineb Sedira, and South African artist Penny Siopis. A series of talks will also be taking place during the exhibition.

The *Unfinished Conversations* project is a tribute to the late British and Caribbean thinker, cultural theorist and sociologist Stuart Hall (1932 -2014), who was one of the founders of the British concept of cultural studies, and co-founder of political magazine *New Left Review*. The works displayed here were chosen for the way in which they echo Hall's conceptions. The constant motion of the film and the dispersion of speech refer to a central idea in his thinking: the necessary instability and multiple definitions of what is called identity. He conceived of the latter as a conversation "forever unfinished," prone to the fluctuations of history and memory, and emanating from a constant exchange between oneself and others. This conception illuminates current discussions on racism and segregation, as well as different experiences of coexistence and dialogue.

The exhibition includes six distinct projections. *The Unfinished Conversation* (2012) is a three-channel video installation by John Akomfrah, based on Hall's writings. Zineb Sedira's installation *Mother Tongue* (2002) is a three-channel video installation that combines the issue of "mother" tongue and that of geographical and cultural displacement. She films her mother, her daughter and herself speaking the language of the country where they were raised: Arabic, English and French. Penny Siopis' films, *My Lovely Day*, *The Master is Drowning*, *Communion* and *Obscure White Messenger*, exhume an impossible speech, or a discourse that was never held, giving voice to unlikely figures from the history of apartheid, thus defeating this system's binary nature.

Unfinished Conversations furthermore constitutes an entry point to director Marie Muracciole's program at Beirut Art Center. The exhibition underlines the idea that the sensory experience of the work of art always leads to the production of language and exchange, whether in the form of conversation, dialogue or interrogations.

As part of this exhibition, talks and debates will serve to contextualize Hall's approach in the MENA region. The first of these talks will gather Akomfrah, Sedira and Siopis, to discuss their work. Beirut Art Center will thus inaugurate its first-floor space, dedicated to cultural programming and education. Artists, researchers and students will be free to engage with guests and visitors.

In partnership with





Port of Memory, Kamal Aljafari. Colour, 62 min, Germany/France/UAE, 2009

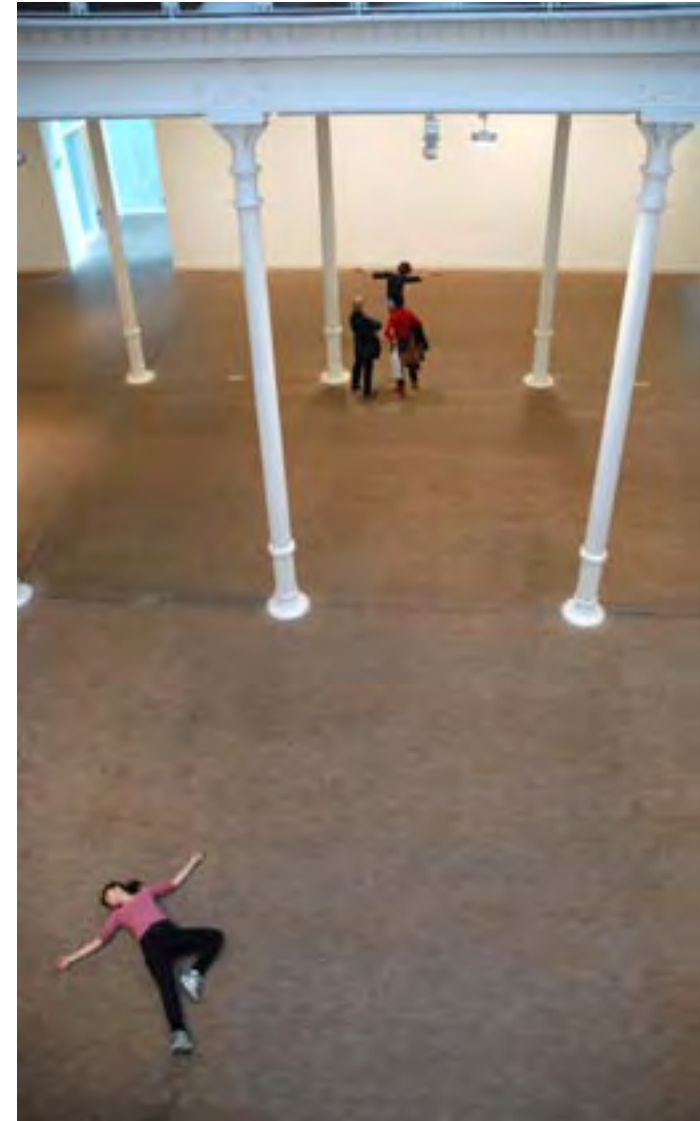
20 May - 21 August.15

After Cinema

Kamal Aljafari, Jumana Mana, La Ribot

Aftercinema will bring together the works of three artists: Kamal Aljafari, Jumana Mana and La Ribot, who deal with the role played by cinema in our reality. They share an effort to confront the projection (in both senses of the word, as a cinema device and as a dream process) with the real. Feature films become the material for a process that encompasses and extends beyond them. For instance, La Ribot extracts choreographies from the extras' behavior and tells their stories. Aljafari will present his search for the family album of Jaffa's vanishing Palestinian community in American B movies; Manna is developing a body of work in the field of sculpting that echoes some of her videos.

In partnership with:



22 September - 10 October 2015

Retrospective

Performance by Xavier Le Roy and nine Lebanese dancers

Xavier Le Roy is a choreographer who does not seek to be defined in the visual art world as a "performer". He deals with "performing art" – theatrical practices in general – but stays focused on the body as his medium and the core of his work. In his *Retrospective*, Lebanese dancers are performing and interpreting a specific narrative of dance – crossing body and speech, both collectively and individually. The space of Beirut Art Center will be transformed into a space for the recollection of memory, and a discussion of present experiences.

In partnership with:



16 October - 9 December.15

Christodoulos Panayiotou Solo Exhibition

Panayiotou is a Cypriot artist whose work began as a critical acknowledgment of identity processes. The show here will pursue these investigations further, dealing at once with symbolic processes and both individual and collective discriminations. Panayiotou's work raises questions in his own country, that will be literally "transported" into a Lebanese context, and translated in the installation from one region to another, from the artist's own position as an insider to being an outsider, and from an issue of language to that of the body.

December 2015 - February 2016

Exposure 2015

Since its initiation in 2009, *Exposure* has been supporting the work of emerging artists in and from Lebanon. Each year, the center issues a call for proposals inviting emerging artists to create a new work or present one that has not been shown in the country. The selection of the artists is based on the vote of BAC's artistic board and a jury consisting of four new members each year. In its sixth edition, *Exposure 2014* witnessed a significant transformation, becoming a curated show that revolves around a particular concept. With *under construction* being the theme of this year's exhibition, Exposure 2015 will have a concept that fits within the framework of BAC's two-year program entitled *Present Time.Ourselves*, which will be launched in February 2015. An exhibition catalogue featuring the works of all participants will be produced and launched during the opening night.

BAC in numbers



Opening of *Exposure 2013*. image Courtesy of Georges Haddad

Visitors:

- AfterAtlas 1500 visitors
- Meeting Point 7 1 400 visitors
- Contre Nature 2 600 visitors
- Breath is a Sculpture 3 300 visitors
- Exposure 2014 1 750 visitors

Total number of visitors: 10 550 visitors

Twitter Followers



Facebook Page Likes



BAC newsletter subscribers



Facebook Group Members



Financial Report 2014

INCOMES	
DEFICIT FROM THE YEAR 2013	\$ 13,484
VAT REIMBURSEMENT	\$ 1,315
PUBLIC & PRIVATE INSTITUTIONS	\$ 90,496
PRIVATE DONORS	\$ 175,403
SPONSORS/FINANCIAL SUPPORT	\$ 47,998
IN KIND SUPPORT	\$ 17,650
TO FIND DONATIONS	\$ -
SERVICE FEES & REIMBURSEMENTS	\$ -
ENTRANCE FEES FOR EVENTS	\$ 3,725
BENEFITS FROM THE BOOKSHOP	\$ 2,882
BENEFITS FROM THE CAFÉ	\$ 3,499
BENEFITS FROM THE BAC DESIGN	\$ 1,537
RENTING OF THE SPACE	\$ 200
FUNDRAISING DINNER AUCTION	\$ 21,098
FUNDRAISING EVENT(AUCTION)	\$ 115,301
TOTAL REVENUES	\$ 457,549

EXPENSES	Total
1-OPERATING COST	
PROVISION FOR RISKS & CHARGES	\$ 54,251
ELECTRONIC SUPPLIES	\$ 4,711
OTHER SPACE FEES(ELECTRICITY,TELEPHONE INTERNET, OFFICE SUPPLIES)	\$ 34,637
SALARIES & SERVICES	\$ 163,464
COMMUNICATION	\$ 2,192
TOTAL OPERATING COST:	\$ 259,254
2- ACTIVITIES	
EXHIBITION 1: AFTER ATLAS	\$ 19,074
EXHIBITION 2: CONTRE NATURE	\$ 33,315
EXHIBITION 3: BREATH AS A SCULPTURE	\$ 70,853
EXHIBITION 4: EXPOSURE 2014	\$ 23,652
FUNDRAISING ACTIVITIES	\$ 2,367
PARALLEL EVENTS	\$ 1,704
MEDIATHEQUE	\$ -
OUTREACH PROGRAM	\$ 11,413
TOTAL ACTIVITIES	\$ 162,379
MISCELLANEOUS	\$ 1,000
TOTAL EXPENSES	\$ 422,633

BALANCE	\$ 34,916
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Budget 2015

INCOMES	
EXCESS REVENUE FROM 2014	\$34,916.00
VAT REIMBURSEMENT	\$5,000
PUBLIC & PRIVATE INSTITUTIONS (CONFIRMED)	\$112,500
PUBLIC & PRIVATE INSTITUTIONS (EXPECTED)	\$42,000
PRIVATE DONORS (CONFIRMED)	\$97,500
PRIVATE DONORS (EXPECTED)	\$104,000
SPONSORS SUPPORT (CONFIRMED)	\$20,000
SPONSORS SUPPORT (EXPECTED)	\$8,000
IN KIND SUPPORT (EXPECTED)	\$9,000
IN KIND SUPPORT (CONFIRMED)	\$9,500
DONATIONS TO FIND	\$49,900
SERVICES FEES & REIUMBURSEMENT	\$3,000
BENEFIT FROM TEACHING PROGRAM	\$4,000
FUNDRAISING AUCTION DINER	\$50,000
ENTRANCE FEES FOR EVENTS	\$3,000
BENEFITS FROM THE BOOKSHOP	\$7,000
RENTING OF THE SPACE	\$7,000
TOTAL REVENUES	\$566,316

EXPENSES	
1-OPERATING COST	
PROVISION FOR RISKS & CHARGES	\$55,000.00
ELECTRONIC SUPPLIES	\$20,000.00
OTHER SPACE FEES (ELECTRICITY,TELEPHONE INTERNET, OFFICE SUPPLIES, REPAIRS & MAINTENANCE, ETC...)	\$40,000.00
SALARIES & SERVICES	\$174,000.00
COMMUNICATION	\$13,400.00
TRAVEL FEES FOR OUTREACH AND NETWORKING	\$4,000.00
TOTAL OPERATING COST:	\$306,400.00
2- ACTIVITIES	
EXHIBITION 1 THE UNFINISHED CONVERSATION	\$50,916.00
EXHIBITION 2 ATERCINEMA	\$42,000.00
EXHIBITION 3 XAVIER LE ROY	\$65,000.00
EXHIBITION 4 CHRISTODOULOS PANAYIOTOU	\$22,000.00
EXHIBITION EXPOSURE 2015	\$20,000.00
FUNDRAISING ACTIVITIES	\$10,000.00
PARALLEL EVENTS	\$10,000.00
CAFE	\$1,000.00
OUTREACH PROGRAM	\$24,000.00
TOTAL ACTIVITIES:	\$244,916
MISCELLANEOUS	\$15,000
TOTAL EXPENSES	\$566,316

BALANCE	\$0
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