BEIRUT ART CENTER مركز بيروت للفن

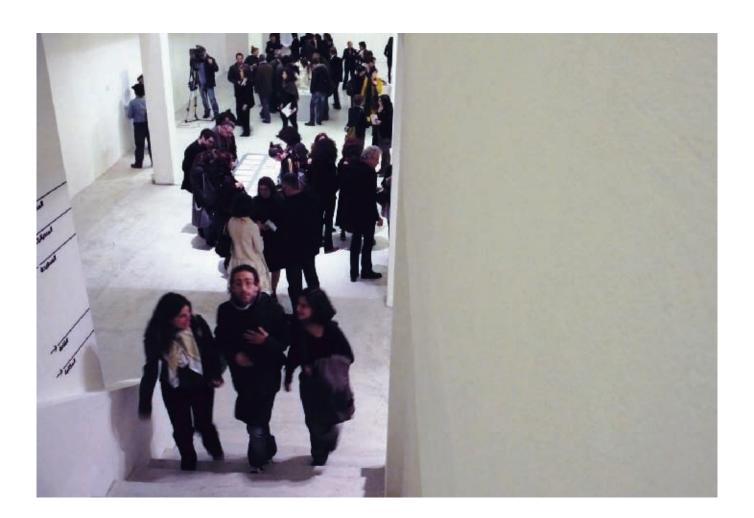
Annual Report 2009

Since its opening on January 15, 2009, BAC has offered a regular and extensive program of creative exhibitions and parallel events.

Through the five exhibitions that we produced we were able to create a dynamism in the cultural scene. In our first year, we encouraged emerging artists by dedicating an annual exhibition and prize to them. We presented works by established Lebanese artists in their first solo shows in the country. We invited over 20 international artists to present their work in thematic group shows, giving the Lebanese public a rare opportunity to access such works of art.

We presented over 40 weekly events, which included concerts, artist talks, panels and video screenings, building up a growing audience. We organized educational activities such as workshops and guided tours, involving hundreds of students and increasing their knowledge in contemporary arts and culture practice. We also launched a mediatheque, which is a unique digital resource on contemporary art production in the region, open and accessible to all members of the public.

In one year, Beirut Art Center has become an essential cultural venue in Lebanon and the region. It has gained local and international recognition through a diverse audience and significant press coverage.



Program of exhibitions 2009

January 15 - April 2, 2009

CLOSER

With: Jananne Al-Ani. Tony Chakar. Antoine D'Agata. Mona Hatoum. Emily Jacir. Jill Magid. Anri Sala. Lina Saneh Lisa Steele. Akram Zaatari. Cynthia Zaven

Beirut Art Center's opening exhibition *Closer* featured art works drawn from personal and intimate stories, which created a space to reflect on experiences both common and unique, familiar and without precedent, public and intensely private.

All of the works included in this exhibition had in common a defined starting point from which narratives could take on various lives of their own. In initiating a process—whether it is switching on a camera before a relative without knowing where it will lead, or recording the passage of time through self-portraits taken over years—these art works created a field in which actions, ideas, and emotions may materialize unexpectedly, and even, accidentally. Often, these works shake our notions of reality by fictionalizing intimate stories and/or situating the artist as the subject/object of the work itself.



Closer - Exhibition View



Closer - Exhibition View



Cynthia Zaven - Missing Links



Tony Chakar - 4 Cotton Underwear for Tony

April 21 – June 9, 2009

EXPOSURE 2009

With: Tamara Al Samerraei . Nadim Asfar . Sirine Fattouh . John Jurayj . Jennifer Maghzal . Karine Wehbé . Raed Yassin

As part of its goal to provide a permanent space for contemporary art and cultural practice in Lebanon, Beirut Art Center's *Exposure 2009* served to promote innovative local talent. 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.

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

This year's committee was: Jacques Aswad (writer), Joana Hadjithomas (visual artist and filmmaker), Christine Tohme (director of Ashkal Alwan), and Kaelen Wilson-Goldie (journalist).

The emerging artists' exhibition is organized in partnership with **Fidus Wealth Management**, **SGBL group**, and will be a yearly event. The Fidus Award has been created specifically to support this initiative and will be granted to one of the participating artists on an annual basis.





Exposure 2009 - Exhibition View



Exposure 2009 - Exhibition View

ALMOST REAL

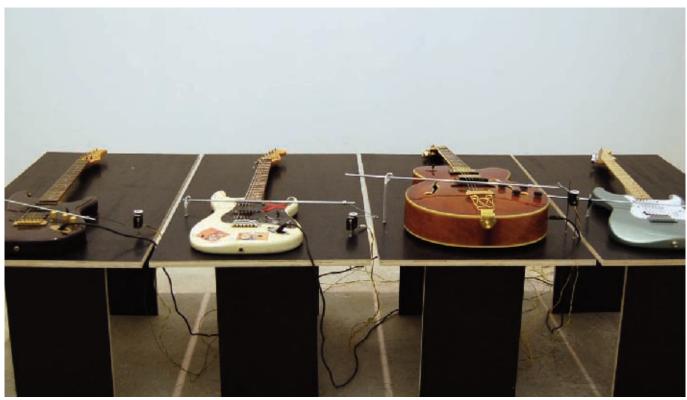
Exhibition hosted by BAC

With: Charbel Haber . Kinda Hassan . Mounira Al Solh . Cynthia Zaven

Since 2006, the Almost Real program initiated by the European Cultural Foundation has been funding and supporting works by Lebanese artists in the fields of visual and multidisciplinary arts.

For the second edition of Almost Real in Lebanon, independent sound artist and computer programmer Tarek Atoui along with Sandra Dagher and Lamia Joreige were asked to select and follow up on the production of artworks initiated within the interdisciplinary workshops Atoui had been giving in Lebanon since 2006.

These workshops were about introducing young and established artists to the use of computer and interactive technologies in the fields of sound and image performance, installation, fine art and video art. The workshops took place on a project basis, where each selected participant developed an artistic project that used these technologies in a meaningful and original way.



Charbel Haber - When No Body's Around (The Cables between us)

THE ROAD TO PEACE PAINTINGS IN TIMES OF WAR, 1975-1991

Exhibition hosted by BAC and curated by Saleh Barakat

With: Abdel Hamid Baalbaki . Jinane Bacho . Rafic Charaf . Fouad El Khoury . Laure Ghorayeb . Paul Guiragossian . Farid Haddad . Imad Issa . Ghada Jamal . Hassan Jouni . Samir Khaddage . Jean Khalifeh . Seta Manoukian . Theo Mansour . Odile Mazloum . Jamil Molaeb . Samia Osseirane Jounblat . Saloua Raouda Choucair . Mohamad Rawas . Aref Rayess

The exhibition entitled *The Road to Peace: Paintings in Times of War, 1975-1991*, curated by Saleh Barakat, aspired to show several artistic experiences directly related to the traumatisms of the Lebanese civil war produced by Lebanese artists and executed between 1975 and 1991. The body of works, in different media and practices, reflected an art that has been seldom shown in galleries or public spaces because of its violence and despair. It was produced under pain and anger in a form of expiation, cleansing and apology from the hostility, brutality and cruelty of a mad environment. 20 artists were exhibited to highlight a period of the Lebanese art scene that has been kept in the dark for a long time. A catalogue was published on this occasion.





The Road to Peace - Exhibition View



The Road to Peace - Fouad El Khoury

EARTH OF ENDLESS SECRETS WRITING FOR A POSTERIOR TIME Solo Exhibition by AKRAM ZAATARI

Beirut Art Center in collaboration with Sfeir Semler gallery organized a major solo exhibition of the work of Lebanese artist Akram Zaatari that was divided in two parts: one of which was exhibited at Sfeir Semler and the other at Beirut Art Center.

At Beirut Art Center, Zaatari presented an installation based on the letters and photographs of a former Lebanese prisoner in Israel Nabih Awada. Born in Aytaroun, Lebanon, in 1972, Nabih Awada joined the Lebanese resistance as a member of the Communist Party in 1986, and took part of several military operations against the Israeli army in Southern Lebanon before he was captured in September 1988. He was taken to a prison in Israel but could not be sentenced until two years later, when he turned eighteen. Nabih spent most his sentence in Askalan prison and was released in 1998.

The installation was composed of 12 photographs, a set of 48 photographs, 2 videos and one light-box.

This exhibition was organized with the support of: Prince Claus Fund



Earth of Endless Secrets - Exhibition View



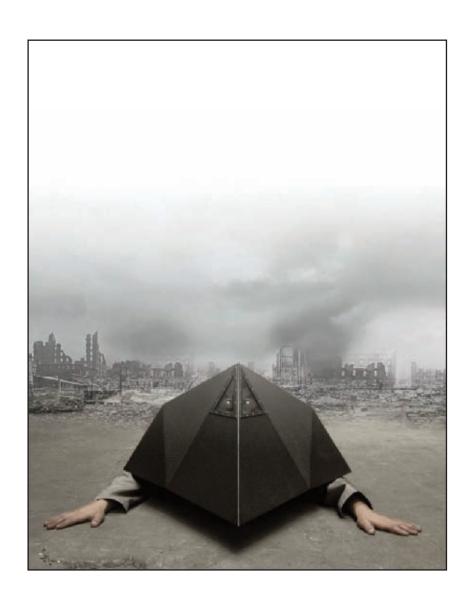
Earth of Endless Secrets - Exhibition View



Akram Zaatari - Letter to Samir

PRISONER OF WAR Solo Exhibition by BERNARD KHOURY

Renowned architect Bernard Khoury presented *Prisoner Of War*, an exhibition gathering a body of work that systematically aestheticize the war. The exhibited work appropriated the most iconographic, or widely known, artworks from renowned contemporary Lebanese and Arab artists in fabulated visual constructions. The project aimed to question and challenge this new generation's unyielding contextual practices in tackling issues of war, identity and memory, and attempts to further highlight an inability to operate or exist outside these aesthetic parameters. Artists are seemingly condemned to remain classified – within the Western laboratory conducted by curators and institutions – as Arab, Middle Eastern or regional artists. The Prisoner Of War becomes a prisoner of this fabricated context.





Bernard Khoury - P.O.W



Bernard Khoury - Catherine wants to know

October 20,2009 - January 16, 2010

AMERICA

With: Naji Al-Ali . Ayreen Anastas and Rene Gabri . Ziad Antar . Joseph Beuys . Wafaa Bilal . William Eggleston. Mounir Fatmi . Jenny Holzer . An-My Lê . Matt McCormick . Julia Meltzer and David Thorne . Melik Ohanian . Catherine Opie . Greta Pratt . Martha Rosler . Kara Walker

Beirut Art Center's exhibition America was an attempt to question the United States of America as a possible model of civilization. What does "America" mean in our collective unconscious?

Certainly, America is a superpower and occupies a predominant position in the world. Its actions and its policies consistently demand that others position themselves in relation to them, whether in agreement, opposition or somewhere in between, stirring as much feelings of fascination and respect as exasperation and resentment.

As this is especially true in our region, where America's policies and strategies have often been divisive and destabilizing, we believe it was relevant to take a closer look at the physical and mental territory named America through an exhibition and a series of events.

Neither an accusation nor a celebration, the purpose of the exhibition was to reflect on the mythologies that have built and perpetuated the idea of America and to consider the ways in which America has been both imagined and imaged by Americans and non-Americans alike.

The exhibition featured sixteen works by artists of different nationalities and backgrounds, living inside and outside of the United States.

Whether they focused on people, urban environment or natural landscape, whether they dwelled on pivotal historical moments or mundane ones, all these works reflected on aspects of American cultural, social and political life that have become of universal relevance.

This exhibition was organized with the support of: Heinrich Böll Foundation • Ford Foundation



America - Exhibition View



America - Exhibition View



Matt McCormick - future so bright: Motor Hotel

Program of events 2009

Wednesday March 4 Theater with dirty feet

A talk on theater into art by Rabih Mroué

Wednesday March 11 Around Closer, video program I

The first video program echoes the exhibition *Closer*. It features video works that shake our notions of reality by fictionalizing intimate stories and/or situating the artist as the subject/object of the work itself. Kerry Tribe's *The Audition Tapes* is drawn from a story relating to her family and becomes, with the use of actors, a complex narrative and reflection on storytelling, revealing a dramatic event. Fouad El Koury records and reflects on two major episodes that changed his life: a family separation in *Moving Out* and a poetic record of his journey to Turkey that parallels his

illness in *Letters to Francine*.

Wednesday March 18 To make the judges cry

A Solo Performance by Charbel Haber

Wednesday March 25 Around Closer, video program II

Video Screening & Artists in Conversation

The second video program around the exhibition *Closer* focused on videos by Lina Saneh and Ghassan Salhab, who choose the most private place as a starting point for a an artistic piece. The screening was followed

by a conversation between Ghassan Salhab & Lina Saneh.

Wednesday April 1 Un-drum / strategies of surviving noise

A Sound Performance by Tarek Atoui

Nikoll&Tarek

A Duo Performance (T.Atoui/N.Cante)

Wednesday April 15 Homage to Johan van der Keuken, Part 1

Video Screening and Presentation

As a continuation of the theme developed in its first exhibition *Closer*, Beirut Art Center presented a homage to internationally celebrated Dutch filmmaker Johan van der Keuken. Van der Keuken's documentaries are beautiful

and complex constructions that explore the notion of intimacy and the boundaries of fiction.

Wednesday April 22 Homage to Johan van der Keuken, Part 2

Wednesday April 29 Homage to Johan van der Keuken, Part 3

Wednesday May 6 Artist Talk by Lukas Einsele

Wednesday May 13 & 20 Histoire(s) du Cinéma by Jean-Luc Godard

Wednesday May 27 Old and New Acoustics

A Solo Performance by Sharif Sehnaoui

Wednesday June 3 Around Exposure 2009

Video Screening

June 17 - July 15 On Lebanese Wars

On the occasion of the exhibition *The Road to Peace: Paintings in Times of War, 1975-1991*, which presented several artistic experiences related to the traumatisms of the Lebanese civil war produced by Lebanese artists, BAC programmed a series of events reflecting on the war and providing a platform for discussion on this subject. This program was conceived and organized by Lamia Joreige and Manal Khader for Beirut Art Center.

Wednesday June 17 The Misfortunes of Some by Omar Amiralay

Absence by Mohammad Soueid

Video Screenina

Wednesday June 24 The lives of Artworks in and after War

Roundtable with Saleh Barakat and Kristen Scheid. Moderator: Kristine Khouri

Wednesday July 1 Lebanon: Stages of civil conflict and the power of arbitration

Lecture by Dr. Ahmad Beydoun

Wednesday July 8 Lives At War

Lecture by Jonah Schulhofer-Wohl

Monday July 6 Portraying War in Times of War

Lecture by Ghada Sayegh Nostalgia from the Land of War Film by Maroun Baghdadi

Wednesday July 15 Because the Roots will not Die by Nabeeha Lotfy

Film Screening

Wednesday July 29 Screening Akram Zaatari, Part 1

Within the framework of the exhibition Earth of Endless Secrets, Beirut Art Center has programed screenings of

Akram Zaatari's video work.

August 5 & 6 Horror is Universal (The End)

A Video and Music Performance by Raed Yassin

Wednesday August 12 Screening Akram Zaatari, Part 2

Wednesday August 19 Still Lives of Walking Cities

Video Screenings Curated by Beth Stryker

Wednesday August 26 Screening Akram Zaatari, Part 3

Wednesday Sept. 2 One Minute Late

Concert by Rima Khcheich, Accompanied by Rabih Mroué

Wednesday Sept. 9 Talk and Screening curated by Eungie Joo

Wednesday Sept. 16 Carte Blanche to Akram Zaatari

Dial H-I-S-T-O-R-Y by Johan Grimonprez

Film Screening

Tuesday Sept. 22 Meet the Composer: Oliver Schneller

Sept. 22 - Oct. 5 Indicated by Signs

Indicated by Signs was a series of residencies, exhibitions, lectures, and workshops, which revolved around the theme of appearance, that took place in Beirut, Cairo, Bonn, Fez and Rabat. It was the joint effort of curators

Sandra Dagher, Yilmaz Dziewior, Aleya Hamza, Abdellah Karroum, Edit Molnar and Christina Végh.

Indicated by Signs was initiated and supported by the Goethe-Institut.

Wednesday Sept. 23 Two or Three Things I'm Dying to Tell You about

The Thousand and One Nights
Artist Talk by Jalal Toufic

Wednesday Sept. 30 The Camouflaged nature of artworks in virtual and actual spaces

Artist Talk by Mahmoud Khaled

Wednesday Oct. 5 The New Man. Four Exercises in Utopian Movements

Interactive Performance by LIGNA

Wednesday Oct. 21 Around America I: Bill Viola (selected works)

Video Screeening

Wednesday Oct. 28 Around America II: Punishment Park by Peter Watkins

Film Screeening

Wednesday Nov. 4 Around America III: Andy, as you know I am writing a movie..., Part 1
Video Screening curated by Stuart Comer (Curator: Film at Tate Modern)

Wednesday Nov. 11 Around America IV: Marking Time, Making Space

Video Screening curated by Beth Stryker

Wednesday Nov. 18 Wormholes

An Audio-visual Performance by Mazen Kerbaj (drawing) and Sharif Sehnaoui (quitar)

Wednesday Nov. 25 Around America V: Andy, as you know I am writing a movie..., Part 2

Video Screening curated by Stuart Comer (Curator: Film at Tate Modern)

Wednesday Dec. 2 Around America VI: Born in Flames by Lizzie Borden

Film Screening

Wednesday Dec. 9 Concert by Nabil Mroué

Wednesday Dec. 16 Launching of the Book "Earth of Endless Secrets" by Akram Zaatari. Co-produced by Beirut Art Center.

Around America VII: Just a question. A Performance by Tania Bruguera

Wednesday Dec. 30 Around America VIII

Video screening

An american stroll in Flanders by Jacques Lœuille Stranded in Canton by William Eggleston

Monday Jan. 4 Around America IX

On William Burroughs and Beyond

Video Screening

Wednesday Jan. 6 Around America X

Artist Talk by Kara Walker

Wednesday Jan. 13 Around America XI:

Artist Talk by Emory Douglas

Black Panthers - Huey! Film by Agnes Varda



Jalal Toufic



Charbel Haber



Kara Walker



Rima Khcheich & Rabih Mrou



Nabeeha Lotfy & Akram Zaatari



Tarek Atoui

The Mediatheque

Beirut Art Center has created a digital multimedia library - consisting 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.

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 to be used regularly by students, journalists, curators, artists and the general public.

The Mediatheque is still in its early stages and will continue to be developed. At the moment, it includes 41 artists, with many more artists soon to be added.

List of artists in the Mediatheque

Vahram AGHASYAN Janane AL ANI Mounira AL SOLH Avreen ANASTAS Ziad ANTAR Nadim ASFAR Mireille ASTORE Tarek ATOUI

Tony CHAKAR

Ali CHERRI

Hassan CHOUBASSI

Fouad ELKOURY

Hala EL KOUSSY

Sirine FATTOUH

Joana HADJITHOMAS & Khalil JOREIGE

Khaled HAFEZ

Gilbert HAGE

Khosrow HASSANZADEH

Lamia JOREIGE

John JURAYJ

Amal KENAWY

Mahmoud KHALED

Nesrine KHODR

Bernard KHOURY

Nabeeha LOTFY

Maha MAAMOUN

Rabih MROUE

Nabil NAHAS

Walid RAAD

Rami SABBAGH **Ghassan SALHAB**

Jayce SALLOUM

Roy SAMAHA

Lina SANEH

Setareh SHAHBAZI

Mohamad SOUEID

Rania STEPHAN

Raed YASSIN

Ala' YOUNIS

Akram ZAATARI

Cynthia ZAVEN





Workshops

March 26- March 30, 2009

No Edit?
An ABLETON LIVE and MAX MSP workshop

Directed by Tarek Atoui and Nicolas Cante (electronic musicians) Organized by Seconde Nature and Beirut Art Center

This workshop was devoted to the use of the Ableton Live and MAX MSP softwares, which are essential tools of live computer music. Its program was suitable for beginners as well as artists who are already trained in the field. The main aim was to take participants from their home studios to live settings and to introduce them to new techniques and methods in building and conceiving live sets and sound performances.

September 26-27, 2009

Ghostly Appearances, Gestures of Radio

Workshop led by LIGNA

This workshop explored how the personal appearance of the body can be haunted by what has been historically repressed and delved into the kinds of gestural 'ghosts' that are necessary to evoke historical appearances, ephemeral but lasting at the same time. The process involved an examination of a specific space or site in the city as well as all the gestures that appear in it. The inspiration for the thoughts behind the workshop are Agamben's remarks on the vanishing gesture as a means without an end. In Beirut, LIGNA was working with participants on examining the possibilities of radio as a means and on the idea of the ghostly appearance of the radiovoice.

January 14-16, 2010

Workshop led by Emory Douglas

Emory Douglas is an artist and former Minister of Culture of the Black Panther Party.

Beginning in the late 1960s, Douglas created the overall design of the *Black Panther*, the Party's weekly newspaper, and oversaw its layout and production until the Black Panthers disbanded in 1979–80.

The workshop at Beirut Art Center explored the use of graphics for political and social purposes, taking as its starting point the prolific oeuvre of Emory Douglas.

The workshop was open to participants from various backgrounds, including undergraduate students and graduates, and especially visual artists (painters, photographers, illustrators, etc.), graphic designers, and graffiti artists.

Program of exhibitions 2010

January 27, 2010 - April 9, 2010 Solo Exhibition by WALID SADEK

January 27, 2010 - April 9, 2010 Solo Exhibition by EMILY JACIR

April-May, 2010 Homeworks

Exhibition hosted by Beirut Art Center and curated by Ashkal Alwan, The Lebanese Association for Plastic Arts

June 10, 2010 - August 14, 2010 Solo Exhibition by MONA HATOUM

August 24, 2010 - October 9, 2010 EXPOSURE 2010 Collective Emerging artists' Exhibition

October-November 2010 Exhibition curated by Jean-Paul Felley and Olivier Kaeser (Directors of the Swiss Cultural Center in Paris) Exhibition hosted by Beirut Art Center

November 30, 2010 - January 30, 2011 Solo Exhibition by CHRIS MARKER



Emily Jacir - Where We Come Form



Chris Marker - Staring Back

^{*} The dates of the exhibitions are subject to change

Press reviews

Beaux Arts - Anne Picq- January 2010

El Mundo - Monica Prieto - 16/07/09

The New York Times - Patrick Healy - 6/07/09

Exibart - Cristiana de Marchi - 6/07/09

Art Review - Jim Quilty - April 2009

Aishti Magazine - May Farah - April/May 2009

Contemporary Practices - Kristine Genevive Khouri - 04/09

Bidoun - Mirene Arsanios - Spring 2009

Flash Art - March/April 2009

Daily Star - Jim Quilty - 26/03/09

Al Hayat - Maha Sultan - 25/03/09

Elle Orient - Carole Corm - February 09

The National - Kaelen Wilson-Goldie - 30/01/09

L'Orient Le Jour - Colette Naufal - 21/01/09

Al Akhbar - Zeinab Merhi - 20/01/09

Al Mustaqbal - Fadi Toufaily - 18/01/09

Agenda Culturel - Myriam Ryzk - 01/09

Daily Star - Jim Quilty - 1/06/09

L'Orient Le Jour - Colette Khalaf - 13/05/09

Flash Art Online - Mirene Arsanios

Nahar Ashabab- Hanadi El Diri - 4/06/09

Bidoun - Jim Quilty - Summer 2009

Dar Al Havat - 24/04/09

Daily Star - Jim Quilty - 16/07/09

Art Forum Online - Kaelen Wilson-Goldie

L'Orient Le Jour - Colette Khalaf - 24/06/09

Al Liwaa . Zouhair Ghanem

Al Akhbar - Pierre Abi Saab - 27/06/09

As-Safir - Abbas Beydoun - 06/09

Time Out Beirut - 06/09

Time Out Beirut - 09/09

Now Lebanon - Tim Fitzsimons - 05/08/09

Al Akhbar - Pierre Abi Saab - 05/08/09

minnpost.com - Ben Gilbert - 09/09

An Nahar - Laure Ghorayeb - 09/09

L'Orient Le Jour - Colette Khalaf - 18/08/09

Frieze.com - Ghalya Saadawi - 4/08/09

Al Akhbar - Pierre Abi Saab - 05/08/09

As-Safir - Ahmad Bazoun - 07/09/09

Now Lebanon - Tim Fitzsimons - 05/08/09

The National - Kaelen Wilson-Goldie - 01/10/09

An Nahar - Laure Ghorayeb - 09/09

Al Mustagbal - Fadi Toufaily - 01/11/09

Time Out Beirut - 11/09

Now Lebanon - Lucy Fielder - 07/12/09

Al Akhbar - Sana El Khoury - 20/11/09

L'Orient Le Jour - Colette Khalaf - 09/12/09

Daily Star - Matthew Mosley - 10/12/09

Nahar Ashabab- Hanadi El Diri - 3/12/09

Spidely Helicians

Art & Design

Face of War Pervades New Beirut Art Center



H.19.7 — Alex, health in the representation of the description in the relationship the description of the de



The Based on Codes, 150 The Book and Gatter, Tricomes spatters before contribution of former of a few sour for any opened or has greatly glattly thereof to contribute glattly through merged one popular door and in the set of a partial or set out for only a more proposal action. All the set of the s

From the season of the beautiful processor and the season of the season

they be applying the sep (also) there are no subsetts of groups were had a minimple of the flag and blency, beginning, they said a sub-railistanciery it is a sure provided and a sub-railistanciery it is a sure provided to a continuous data district and a sure of a subset of a continuous data district an explosion in the presenting a district an explosion in the presenting a district an explosion in the present a printer our supported absorbation blancy. The flow morthly below the most flow and a sub-railistance and the continuous data and a sub-railistance data and a sub-railistanc

the was belong the blacks, parault repleate and formally the parault repleate and formally the parault repleated to the state of the parault of the parault

Unancesties de molecificado está decispo media en de abbir ma epicopia, ser provej militaj las moles, provincirano il annoces, puda proces los auticios de arregajo polas la finicipiada diferença polas las medianes.

do and the Artherican's more expectation to a managed who there is pliketing a scholar management down the trapers on pliketing a scholar management down in great years of the Sections, and we say the subplice for the con-

The coupling halos course to the collection operated and a feeding halos to see that the collection of the collection of

The tile of the current adult the consecutive product product is single, which is even the latest the consecutive the consecutive products and the consecutive products and adult of the consecutive products are consecutive to a consecutive product of the consecutive products are consecutive to a consecutive product of the consecutive products are consecutive to a consecutive product of the consecutive products are consecutive to a consecutive product of the consecutive products are consecutive to the consecutive products and consecutive to the consecutive products are consecutive to the consecuti

The quarter of the front for each first. The Albarona's Star Record bondered, return that the Albarona's maybe from story or and a subject, a many of the former than the first of the former than a side of the former than the star of the star of the former than the star of t

GIAL important of the Malant' party "in Ventle 3.4 ft.'s, "because it is not significant in the significant for the year factor given by Malant's because the solid party for the significant formula in the significant formula

Bern an erry of the burger that early revenue to Them are the children to the provision in the contraction and the children to the provision for partnerships, in the could "The specific of an it will be the contraction, while govern and the even a specific of contraction that you be made the introduction for make when it is before all the sun, in a measure with even part of an artificial provision and for an interest to and a very part of an artificial provision and provision and an interest provision for formation the edge of its averaging all provisions and in the contraction of the formation of the artificial formation and seed to make the contraction of the formation of the artificial contraction.



Disform have recombed a dose Michaffic also halfs (get 1985, No. har also passed and Michaffer asser by doubt at his is send our flourisest.

"The Torreland of Johnston 1981 (At Sesses)
point and widely needing or the term of current
1982, we can be seen at the owner of the owner of the
lands of the own does not be. I have a side the own
and the current of the fulfilly of an index ratios of the
section than the largety point theory.

the sent enteredition to seate it is equivalent in the sent entered places. The continue and set of places ground a function of sent entered to sent entered to be settled to be obtained by a function of the settled to be sent entered to be settled to be settled to be sent entered to be settled to be sent entered and the sent entered and the sent entered and entered places entered to be sent entered and entered places entered to be sent entered and entered and entered and entered and entered entere

facility the partitips for relating word weighted by the control of the partitips and the control of the partitip partitips of account one facility the control of account one facility that is a control of account on the control of account on the control of account of account of account on the control of account of account of account on the control of account on the control of account of account of account of account of account on the control of account on the control

he consulprising passed the relativistic is the start, which decreases of the it six Explain Transition and the first section of the fir

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



Beaux Arts



المناهريون المناهر المناهر المناهرية المناهرة ا

اللبندان ولا سحح إدا والإنقاق التي من البنات الذا إلى موقر الفراهيد والمنافرة الم المنافرة ا

موسيقى تجريبية تضامنا مع غزة

الله القويدي والمراقب المراقب والمراقب المراقب والمراقب المراقب والمراقب والمراقب المراقب والمراقب المراقب والمراقب والمراقب المراقب والمراقب والم المستحدة المستحدة المستحددة المستحد

الاحتفالات 15 ce againtin

هو علاق معرشا مهشدة في ومه الروفان الإسرائية في من 12 مدينة منول المعالم ومنسبقيل ومنع المتعالم تنبث في وقت لأمق خص شبعة الإنتريت الما علصة ومنورتها فنيلاه الذي



Al Akhbar

FlashArtonline.com

Exposure were assess

Boinst Art Center 22 April - June 5 2009

Following its inaugural exhibition "Closer" which features Lebanese and international artists and addressed it will fing brundense statistien the private and the public. The Behall All Center recently opened to second achieb tion to date. "Exposure." A7th 7 works by emerging between artists; Thirds All Samenad, wardin water, Sinte Facout, John Jurray, John for Maghzai. Ronne Wester and Read Vascer, all seesthe through a suic a call for proposals. "Exposure interest the Behall Art Centers du world proto of supporting a row general and behall and to the BA7th achieb for program alternates between ostab traced one." emerging artists)



Basicas reinforcing the city's artistic infrastructure — until very recently Bainut cicl not have a money of the public contemporary action for The DAC is also developing more discussive and money of the public contemporary action for — the DAC is also developing more discussive and money conclusion programs with block terminant and regular warestying in fact, matalie to Segment in the group or ow 4, which place to the warks of mass or or and side states or to be Charted Habor, Ainde Hassan Mourins Al Solfrans Cynthia Zaven as the outcome of a workshipp on new media with sound adds: Tarek Abou. This double act, which brings begetter 13 names working solders of Ferent media and disciplines, is an espling boact to the local art. scene, bullining and bringing new quastions and approaches to the fore**Central force** Each body part will be delivered to the buyer the haryer

It her harder was private approximate the transfer process. Juneary 26 th for April 2, 200.

Juneary 26 th for April 2, 200.

The surface life of the winder nervon of their verde are parameter.

Andre A. Levring Man Bang Chanar. Carrier Profession Services for Fores.

Arbeits in Pragama, Serferations, Arbeits in Pragama, Serferation, Market Willer, 200, The Space.

Crossing Serfera in necrot of grown and view second, J.C. Magnet.

Composite, April Salla Interview. 56 Nime Out Belout February - Viace 2008 Time Out Beirut





ARTS & CULTURE

Space and time for artists emerging from, and in, Beirut

for the artists in Beirat Art Center's Exposure

B officers was been for the state of the sta





Le Beirut Art Center, une plate-forme de rencontres artistiques

Événement II y a quelques années, c'est une usine d'ameublement qui occupait le site situé à Jise el-Wati (Sin el-Fil). Aujound'hui, grâce à l'initiative de Sandra Dagher et de Lamia Joreige, c'est un lieu d'art et de rencontres. Le Beirut Art Center est né.

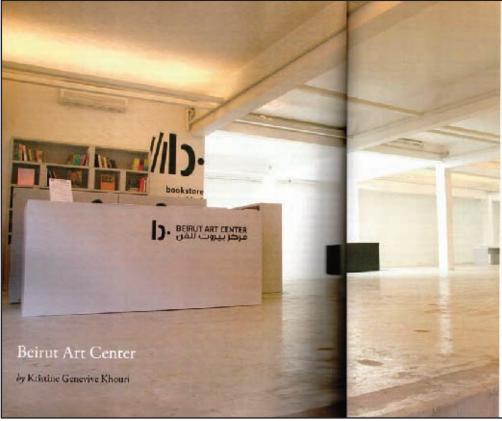


Art Center est and.

Same special of the state of the sta



L'Orient-Le-Jour



Despite Heinst) states as a reager capital of art production and exhibition in the region, complete within which have production for representation of militations for art production, are major information gap in the cultimal map was a non-some merital art space in the exhibit of more found from the content of the desired for Content are profit association and permanent art space in Bernat, converted of over 3 years ago, and not by frome gallery-manes, Sandau Doglers and artist Lanta foreign.

Before and during the rivil was period, thris were retiron institutions, including Javine Rubeie's Day of Fair, a gallery which also housed confirmation and workshape and a multi-mide of effect galleries which opened and closed, moved, and duffied according to the political oftention in the country bost was leading the initiative of Ashial Advan, the Lehanous Stiffmankers, writers, and intellectuals, suggested various frittenskers, writers, and intellectuals, suggested various forces, Mary organizations and jungsest are currently active in the city; Narrandel, a causic book which has been up and muting for over a years in the 50 works properly which are gained workshops and artistic, the Artist Image Foundation, which collects and archives photographic mages, the film organization Believe DC, in addition to a peak event including warman dama; much and film featured. But the historia of a physical calcural infrastructure a releasely work for such advantate and productive city. These are galleries, and pares, which are entered to a surface of the continuous and productive city. These are galleries, and pares, which are entered une, and remains and furnition, and respects which has programming war cound. The Brain Art Center to the first of its kind of the sixth continuous purpose perminance of a first of it with the perminance of the first of its first of its with a perminance for a riving production and stability a space for artistic production and stability of a space for artistic production and poster, and the perminance like Bayen; A Pointe of Arts and Chiling a space for artistic production and poster, and the perminance of Onco.

Contemporary Practices

LIFE



Level broad Bell and Sender Deglar Sight

All the way and BAC

THE BUILD AND CONTROL PROPERTY SHOWS SOMETHING CONTROL FROM A SOURCE OF A SIGNAL AND

Unionall one though it must the Section Depot and Lamb language to prevent and page 284 hours record a parameters and speci-

For your, if not shouldn't a general and observed in superceptity at contrastify in Leitzer life and on the proof of the special property of the speci

There is a surrouse beauting with release surrouse; that had no special scope for as least sea Change.

Theoretic newspring and finding of opposition special

It sook us a fet of the ter find a space that it one earth." One Diagram who had present our meetings to the Grant SES of and tried measure the Compact SES of and tried measure the compact of the Compa

So also word you will also white with the glossey starbaling tenning a found and pattern leastern in manager filled in the ground house in memory.

The Doors Art Cartin-DACL whose opening 60(x, x, mid, energy consensations 1,000, ortho, suppositive and exthusiantic policies in part that were:

favoral nee, or of Vot. the logs upon

In Along comparisons and parties over of 1200 square mater. The space of God is correctly of a care and decided across to find or expansion to the control of the comparison to control of the control of the comparison to control of the control of

A complete, association, EAC, whose banding to exactly physical provides a speed and phetoner

No digital pole to contain places (become and their process are produced their process and produced their process and produced their process and proce

"We continue to contact profess must be difference now in the surgicular project set process of the office contact in process of the Hill Deposituh, the provincial this solds.

I he art of the center is to module process
and process, beging procedured international
contemporary on an address control
reliables, region and other tests on follows and

madde armig instru

The probes missing these a most by action and the paties organised with Teacher issuing free diver the began actions for the think or course free or indirect course for the began action for the teacher included probability in action of the and patiest forward to indirect the action of the teacher in the patient to the p

Assignate Capter on paring fair photosofthis (WCs violathogo downed the Oscialio River) of Insignater than officially included and representations against the associated violating the artists of the real and another officially. Pullbring, Math Monal and Materia Association.

The opening privation. These visible rates uptil any hyper oil be insecreted by Terrore 1000 or recognizing rests and direct recognizing the rate of the rate of

This is fitting to an association their periodicity saids to support a feet who first difficulties because or a given disch of the motivated evaluational appears some the region.

BMCs special for a Straight case Strike Group of he singly be people of a person of the single persons as

Mer Free







Aishti Magazine



serut finally has a permanent, non-commercial arts centre. Raelen Wilson-Goldie reports from the opening

Description of the property of

the control of the co



The National



الشقافة تعرف كيف تتقدّم في زمن الأزمات ،مركز بيروت للفن، ينهض في مصنع موبيليا متقاعد



ه نعرك الشنطة الثيرعية

ما دور المناز الوران الله المناز و الله المناز الله المناز المن

Al Mustaqbal

REVIEWS MICROSE EAST

Heirot Art Center, Heirot





CO-HAIL & LINE CO-HAIL & LINE



+ 200 to 1 min to 12 min 12 mi

MORE THAN A THOUSAND PEOPLE ATTENDED THE OPENING OF THE BEIRUT ART CENTER, MANY OF WHOM DESCRIBED THE EVENT AS "NAGIC." THE PROJECT TOOK NEARLY FIVE YEARS TO REALIZE: INITIATORS SANDRA DAGHER AND LAMIA JOREIGE DOOGED DAE POLITICAL CRISIS AFTER ANOTHER WHILE SEARCHING FOR A SPACE, RAISING FUNDS, AND CREATING A FRAMEWORK FOR PUBLIC

If the art action appropriate maps are actively as a massing format and map as a massing format and map as a map as a few points of the few properties of a tree is for the that flows over the control of the control o



the document procuration as one is state and which and made, she all disordly enrolled in which and made, she all disordly enrolled in which and enter disord distribute in their work. The other three of installation is the other work was deserted for some influent from their was deserted for some influent enrolled for their disord of the deserted for their some influent enrolled for advance is more, including and their their first three of their control of the deserted for advance is more, including enrolled for their three processing in the angles in case along their control of the deserted for their control of the deserted for their control of the deserted for their control of their control o

in the assessment's workers and the control political indeterment. In Juniform Sun, Stack, set up a stationary transaction a result, took off his olderlay, and movember on promoting and result, afformat description and track possional sharing, increasely, the track as ten't frogo assembly secured in an first land permanent of devotational main ornal to allowed with remaining membership and one to allowed with remaining membership and one to allowed with remaining membership and the services of the fact the membership was sent the services of the promitive tools were devoted by the services of the promitive state was sent the membership and the factor manner of a mind whe handled act and and Colore with the large time as off the unreceiving the neutron of their other polystaffs or remained affects the polystaff or remained factor than a specific and agent.

agent.

Lita South malation we may command.

For dest, exten, characterptants characters, and a feel growth of the whith medical are not religious laws. If or whith medical are malated by a rating a water through which

letter attach might "ter" different control be sook of treatment on the affect budy termed them meads of treatment of the affect of the affect

studenty them.

The works is Court, their might have placed with mixes but the "I" is the present which mixes but the "I" is the present which mixes the present of the internation to structure or straight on their specific products of the second to be an internat final purely ground residence of the manner of the present Automatical terms in the damance Section Automatical terms in the change of product for the opening of epiths's opinion based on the court of the present of the product of the pr dates on by getting a little classes

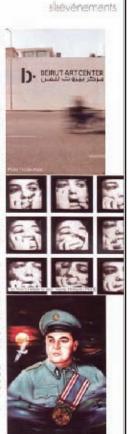
Bidoun

ENFIN UN CENTRE D'ART À BEYROUTH!

Le grierité Sandra Ougher et le voldant Lanns James vannent d'acrète pase à la nevie de la salle, le 'Barrel Art Gentre', Ce fine, à l'Hignac phont, et à la for-gente de algèbre et de montante d'art contemparent, arts geleire d'espession, aell bisarrae et inscipre d'altre despession, aell bisarrae et inscipre d'altre despession, aell bisarrae et inscipre d'altre, despession, aell bisarrae d'années despession, d'années de la con-

Comment describer on la minera déficier et la minera déficier et la minera de l'approprié de l'a

channel ion feriousles interesents and income and ion feriousles in the property of the proper







"أميركا" في مركز بيروت للفن الأعمال الفنية تشزح الولايات المتحدة HOYS Nahar Ashahah

frieze

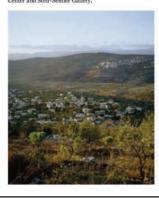
Current Shows

Akram Zaatari

Sfeir-Semler Gallery and Beirut Art Center, Beirut, Lebanon



Recto-verso photographs of political prisoners again kitschy, flowered backdrops captured from the originals; photographs of letters written and decorated by a certain Nabih Awada (a.k.a Neruda, an ex-communist party resistance fighter who spent ten years in Israel's Askalan Prison); photographs of both a private collection of cassette tapes and bombings on the hills of Saida, Lebanon in the 1980s - this is the intimate material that makes up Akram Zantari's solo exhibition 'Earth of Endless Secrets: Writing for a Posterior Time', currently split between the Beirut Art Center and Sfeir-Semler Gallery.



of secret histories, revisited memories and personal lives. Through new series of photographic and video works – such as 'Untold' (2008), 'Neruda's Garden' (2009) and 'Learning Photography' (2009) - Zaatari not only reconstructs a certain period in the history of the leftist resistance in South Lebanon, he also returns to some of his own earlier work. Showing photographs of existing photos and letters ents of documents – in order to narrate Awada's nament during the '90s, and revisiting his video works such as All is Well on the Border (1997) and This Day (2003), Zaatari attempts to weave this loaded political history through both fiction and the seemingly banal elements of his and Awada's everyday lives.



'Earth of Endless Secrets' performs the difficulties of directly accessing the histories and testimonies of war, occupation and resistance. Though due partly to logistical constraints, holding the exhibition in separate venues (between which there are formal parallels) enacts how fractured histories only become knowable once the impossibility of accessing them is acknowledged. Although, in some instances 'Earth of Endless Secrets' emanates a kind of flattening effect whereby a fraught history is organized into too clean-cut terms, the gestures of secret letters and testimonial remains also, however, makes Zaatari's interventions seem akin to arranging fossils (images of found shells, the capsule letter, the bombed-out hills he shot as a teenager, even the fictive videos, all act like imprints). They do this without making lofty, authoritative claims.

Zaatari's 32-minute video. Letter to Samir (2008) foregrounds the importance of the 'act' as beholder of secrets.

Lebanese fighters held in Israeli prisons developed ways of communicating via letters written in miniature script, meticulously wrapped into small cones, enveloped in layers of transparent plastic and delivered mouth to mouth across

border fences, Zaatari films Awada drafting such a letter to Samir al-Qantar, the ex-PLO fighter recently released from Israel, asking him why – upon being released – he was photographed with Hezbollah. The specifics of the unseen letter remain unknown as the act of writing becomes a link between the anterior and posterior time of a missing Left. Zaatari films these learnt gestures from above, as they ransmit their separate story, distanced from exhausted political polemic. A large photograph of the capsule-letter on a white background can be found hanging a few kilometers down the road in the Sfeir-Semler Gallery (Letter to Samir,



The importance of meta-documentation, excavation and gesture as an artistic impulse is also apparent in the series 'Desert Panorama' (2002-6), as well as the video *Nature* Morte (2008). Along with (if not preceding) six large photographs of South Lebanon's deserted yet ominous landscape, is an 11-minute video fictively documenting the assembling of a homemade bomb. The frontal shot of an older man and his young disciple, carefully preparing the makeshift explosive, is followed by a long shot of the men silently starting into each other's eyes. As the youth straps his loaded backpack and ventures into the hills at dusk, Zaatari whispers or brings to light hidden and unknowable stories. These endless secrets are the stuff of life in and after war.

Ghalya Saadawi

BAC in Numbers:

Approximate number of visitors:

Opening of Beirut Art Center 1 120 visitors

Closer 1 720 visitors(average of 25 visitors per day)

Exposure 2009 & 4

1 500 visitors (opening: 535 pers. Average of 27 visitors per day)
The Road to peace
1 414 visitors (opening: 300 pers. Average of 46 visitors per day)
Akram Zaatari & Bernard Khoury
2 425 visitors (opening: 374 pers. Average of 33 visitors per day)
America
1 958 visitors (opening: 250 pers. Average of 23 visitors per day)

Total number of visitors: 10 137 visitors

Number of website visitors (as of December 2009): 24 000 visitors

Members of Facebook group (as of December 2009): 1 740 members

Number of subscribers to our electronic newsletter: 3 660 email addresses

Financial statement 2009*

| DEVENUES. | |
|--|------------------|
| REVENUES: Public and Private Institutions | 154,537 |
| Private Donors | 214,084 |
| Sponsors/Financial support | 85,989 |
| Sponsors/In kind support | 16,000 |
| 1 . | 10,000 |
| Salaries/In kind support (3 months from the | 7.500 |
| Director and Multimedia Director) | 7,500 |
| Membership | 1,420 |
| Entrance fees for events and workshops | 5,565 |
| Benefits from the bookshop | 5,095 |
| Benefits from the Boutique Café | -886 ** |
| Renting of the space | 22,500 |
| Fundraising Event | 10,300 |
| TOTAL REVENUES | \$522,104 |
| EXPENSES | |
| Operating Cost | |
| Renovation works | 196,325 |
| Rent of the space | 54,700 |
| Electronic Supplies | 48,923 |
| Othe Space Fees (Electricity, Telephone, | 25,000 |
| Internet, Office Supplies) Salaries and services | 25,000 |
| Bank fees | 79,178 670 |
| Communication | 4,140 |
| Total Operating Cost | |
| Activities Total operating cost | \$400,330 |
| Exhibition 1: Closer | 17,937 |
| Exhibition 2: Exposure 2009 | 16,938 |
| Exhibition 3: Solo exhibitions Akram Zaatari and | |
| Bernard Khoury | 14,248 |
| Exhibition 4: America | 36,000 |
| Parrallel Events | 10,100 |
| Total Activities | \$95,223 |
| TOTAL EXPENSES | \$504,159 |
| BALANCE | \$17,945 |

^{*} The financial statement of 2009, also includes the expenses of 2008, prior to the opening of Beirut Art Center. These costs were mainly for the renovation of the space.

^{**} The Boutique Café did not reach the amount needed to cover our initial investement in it. The balance is therefore negative for 2009.

Budget 2010

| REVENUES: | |
|--|---------------------------|
| Excess revenues from 2009 | 17,945 |
| Reimbursement VAT 2009 | 7,000 |
| Public and Private Institutions (confirmed) | 91,542 |
| Private Donors (confirmed) | 31,149 |
| Sponsors/Financial support (confirmed) | 65,000 |
| Expected donations | 32,500 |
| Entrance fees for events | 6,000 |
| Benefits from the bookshop | 5,000 |
| Benefits from the Boutique Café | 3,000 |
| Renting of the space | 10,000 |
| Fundraising Event | 10,000 |
| TOTAL REVENUES | \$279,136 |
| EXPENSES | |
| Operating Cost | 7 000 |
| Renovation works (2nd installement) | 7,000 |
| Rent of the space | 54,500 |
| Electronic Supplies | 3,000 |
| Othe Space Fees (Electricity, Telephone, | |
| Internet, Office Supplies, Repairs and | 22 000 |
| maintenance) | 23,000 |
| Salaries and services Bank fees | 70,500 |
| Communication | 2 000 |
| Total Operating Cost | 2,000 \$160,000 |
| Activities Total Operating Cost | \$100,000 |
| Exhibition 1: Solo exhibitions Walid Sadek & | |
| Emily Jacir | 21,000 |
| Exhibition 2:Mona Hatoum | 23,000 |
| Exhibition 3: Exposure 2010 | 15,000 |
| Exhibition 4: Chris Marker | 25,000 |
| Parrallel Events | 25,000 |
| Total Activities | \$109,000 |
| Miscellaneous | 10,136 |
| | , |
| TOTAL EXPENSES | \$279,136 |
| | |
| BALANCE | \$0 |

Donors

FOUNDING DONORS. 2008-2009

Private Donors

Benefactor

Marwan T. Assaf

Patrons

Anonymous Association Philippe Jabre Cherine Al Maghraby Tayeb Ousseimi Foundation

Supporters

Anonymous Rami Hourié

Laura & Raed Abillama

Antoine Boulos

Maya & Nadim Ketttaneh

Lale & Jameel Akhrass

Lara & Michael Fares

Rabih Keyrouz

Friends

Anonymous Hoda Baroudi
Nayla Bustros Joumane Chahine
Heidi & Jimmy Traboulsi Lina Chammaa
Sybille Dagher Gemayel May Daouk

Nathalie Khoury Diala Ezzeddine & Hashim Sarkis

Sarah Trad

Sponsors

Financial Support
Banque Libano-Française
Fidus Wealth Management, SGBL Group
Bankers Assurance
Abela Tourism & Development Co.
ABC

In Kind Support
Samsung
Dar El Kotob, 53 Dots

DONORS YEAR 2009-2010

Private Donors

Patrons

Association Philippe Jabre Cherine Al Maghraby Tayeb Ousseimi Foundation Foundation for Arts Initatives

Supporters

Rami Hourié Janine & Antoine Maamari Young Arab Theatre Fund

Friends

Anonymous Asma Andraos
Gaby Bayram Dania Debs Sakka
Naila Kettaneh Kunigk Wafa & Farid Saab
Sarah Salem Nicole Fayad

Olivier Gemayel Diala Ezzeddine & Hashim Sarkis

Sharif Sehnaoui

Sponsors

Financial Support
Banque Libano-Française
Fidus Wealth Management, SGBL Group
Abela Tourism & Development Co

• The list above is subject to change according to the participation of new donors. Donors who take part until June 2010 will be included in the list of 2009-2010.