

Annual Report

2012



photo credit: Joe Kesrouani

It has been four years since Beirut Art Center (BAC) opened its doors, and the center has established its reputation as one of the main art institutions in the country. Thanks to the trust and generous support of the Lebanese community, our donors, local and international institutions, and the pervading cultural dynamism of this city BAC once again overcame many challenges in 2012, and organized a rich program of exhibitions, events, and diverse educational activities that are closely in line with the center's mission of producing, presenting, and promoting contemporary art in Lebanon.

What follows is an overview of the center's program of exhibitions for 2012. One of BAC's objectives consists of exposing the *oeuvre* of internationally renowned artists with the aim of giving access of major contemporary artworks to the Lebanese public. In 2012, and for the first time in the region, the work of Gerhard Richter was exhibited at BAC in a solo exhibition that deals with issues

of representation, reproduction, trauma and history-- themes that are relevant to our geo-political milieu. As BAC is equally dedicated to showcasing the work of established artists from the region, we presented Khalil Rabah's first solo exhibition in Beirut, which was a rare chance for the artist to show a consistent body of work including productions made specifically for the show. Additionally, *Revolution vs Revolution*, the thematic exhibition of 2012, attracted most of BAC's visitors. Dealing with twentieth-century radical changes from around the world, this exhibition resonated with the current uprising in the Arab world. Not only did this exhibition attract art amateurs, but also its historical approach equally appealed to schools and their curricula. BAC maintained its support for emerging artists in and from Lebanon. For its fourth edition of *Exposure*, BAC's annual exhibition of works by emerging artists, more than 90 applications, the largest number of submissions to date, were received. Like every year a catalogue accompanied

the exhibition and gave the artists an opportunity to have their worked published. Lastly, as part of our aim to develop a network of cultural partners, Beirut Art Center hosted one exhibition in 2012, *White Wall*, which was organized by a group of curators in partnership with Fondation Saradar. This exhibition exposed the wider public to graffiti and street art, raising the question: what happens to graffiti when displayed in a gallery setting?

Beirut Art Center also presented a program of over thirty events. Most of these were organized to complement the exhibitions, and were an opportunity to explore themes, ideas and issues raised in a number of different formats, including screenings, talks, roundtables, presentations and performances. Our network of cultural partners has also expanded, and this year BAC hosted the first edition of the Hay Festival Beirut, and co-organized a three-day program. In its second consecutive year, the *Rencontres Internationales Paris/Berlin/Madrid* presented a selection of screenings from their program, and with BAC co-organized a workshop on filmmaking. BAC also continued to present a concert a month, selected by our music programmer Sharif Sehnaoui. Moreover, Irtijal (founded by Sehnaoui) and BAC collaborated and created *The Dream Machine*, the first festival that focuses on the endless possibilities of relations between sound and image. This co-organized festival will take place annually. As we move forward, our program will continue to deepen our visitors' engagement with contemporary art, and to increase their knowledge of other disciplines.

The educational and outreach program has seen a breakthrough in 2012. Having been a former employee at the center, Stefan Tarnowski, our new education and outreach programmer is well acquainted with BAC's mission and has collaborated in designing a well-rounded, and pertinent educational program that included an eight-months seminar on continental philosophy and aesthetics, as well as workshops on filmmaking, animation, drawings, etc. Since 2012 BAC started to produce audio-guides, and continued to offer educational worksheets and guided tours of its exhibitions to universities, schools, and community centers.

The Mediatheque is a multimedia archive and unique digital resource on contemporary art production in Arab countries, Armenia, Turkey, and Iran. It is housed at the center and remains open and accessible to visitors. With the aim of increasing the visibility of these artists on the international scene, the Mediatheque travelled to the San Francisco Museum of Modern Art in 2012. With the purpose of expanding this virtual archive, BAC will consider effective strategies within the possibilities of the funding it will receive.

Dedicated to the promotion of Lebanese designs and designers, BAC hosted five BAC design exhibitions during the course of 2012. In each, designers created objects that address an overarching theme. The exhibitions of the year covered several media and ranged from Middle Eastern crafts to contemporary furniture, fashion designs, and jewelry. At BAC the designers received exposure, and the viewership consisted of both design and art enthusiasts. On a more practical note BAC design has also contributed to BAC's efforts to achieve self-sustainability. Toward the same aim, BAC had organized its second fundraising auction, which was exceedingly successful, generating more than a 200,000 US\$ income that will partly go toward the budget of 2013.

2013 promises to be exciting. The year begins with two solo exhibitions, each more relevant to BAC's mission than the other. Iraqi-born artist Jananne Al-Ani will present a survey exhibition of works that subvert orientalist representations and representations from contemporary warfare. Simultaneously, Eric Baudelaire will bring to light the relatively obscure history of the Japanese Red Army and the lives of three protagonists in Lebanon. A partnership with Centre Pompidou has made it possible to host *Video Vintage*, a touring exhibition that presents the development of video making through works from the museum's collection. BAC is also inviting Jean-Luc Moulène, a well established french artist who has worked in Lebanon before, to present his works for the first time in a solo exhibition in Beirut. Lastly, *Exposure* will be in its fifth edition, continuing its support to emerging artists. 2013 will also be a year of reassessment of BAC's structure and strategies with the aim of securing its future for the coming years.

Program of Exhibitions 2012

REVOLUTION VS REVOLUTION ثورة ضد ثورة

february 3 ➔ march 30 . 2012

٣ شباط ➔ ٣٠ أيار ٢٠١٢

عباس Abbas

فياتشيسلاف أخونوف Vyacheslav Akhunov

فرانسيس أليس Francis Alÿs

هاي بو Hai Bo

ستيفن كوهين Steven Cohen

فيل كولنز Phil Collins

دايفيد جولدبلات David Goldblatt

ألفريدو جار Alfredo Jaar

ويليام كاتريدج William Kentridge

ماريسيا ليفاندوسكا ونيل كومينجز Marysia Lewandowska & Neil Cummings

سوزان مايسيلاس Susan Meiselas

بوريس ميخايلوف Boris Mikhailov

Since 2010, countries from the Arab world have been going through a period of rapid and radical changes. Events from the Atlantic to the Arabian Gulf promise new previously unforeseeable trajectories. A new narrative is unfolding.

It is in this context and in the light of these historical events that Beirut Art Center had organized an exhibition and series of events exploring other junctures from the last fifty years that have led to radical changes, such as revolutions, the rise and fall of regimes and ideologies, as well as social and political movements whose effects were felt around the world and to this day. This includes important movements like the Iranian Revolution of 1979, the dissolution of the Soviet Union and fall of Communism in Europe, the Chinese Cultural Revolution, the end of Apartheid, the student riots in the 60s, as well as Nasserism and the rise of Arab Nationalism.

The choice not to include any works dealing with the actual situation in the Arab world was deliberate, as the narrative is still in progress in our region. The aim of the exhibition was not to be an exhaustive survey of historical events, but to reflect on radical movements and transformations, the context in which they have taken place, as well as their legacy, and more specifically, their resonance in our region today. The exhibition presented a selection of artworks whose significance was at once the historical aspect, and the artistic response to a time of political change.

The title of the exhibition, *Revolution vs Revolution*, suggests the idea that revolution often leads to other revolutions, either in confrontation with previously established systems, or by inspiring similar changes across time and across borders. In this case, the term 'Revolution' should be understood in its broadest sense, as radical social and political change over relatively short periods of time. The exhibition aims to invoke previous revolutions in confrontation with both their present realities and the current changes gripping our region. Some of these works were produced contemporary to these events, forming a record of historical moments and an artistic reflection made in their immediacy. Other works were produced long after, and look back at these radical changes from a new perspective. The title also refers to the idea that these past revolutions should be re-examined now, through the perspective of the current situation in the Arab world.

The exhibition was accompanied by a series of screenings, lectures and roundtables with the aim of extending reflection on these historical events and reflecting on their present impact. Other events were dedicated to discussing and reflecting on the actual situation in the Arab world.



Gerhard Richter - Beirut

غيرهارد ريختر - بيروت

April 27 ➔ June 16. 2012
٢٧ نيسان ➔ ١٦ حزيران ٢٠١٢



Curated by Achim Borchardt-Hume and Beirut Art Center
تنظيم اخيم بوركهارت - هيوم ومركز بيروت للفن

Beirut Art Center was proud to present a solo exhibition by the acclaimed German artist Gerhard Richter. The exhibition, *Gerhard Richter - Beirut*, was organized in collaboration with Achim Borchardt-Hume, a German-born curator and art historian based in London, and has been developed in close dialogue with the artist.

Gerhard Richter - Beirut presented a significant number of overpainted photographs, together with a selection of editions after some of Richter's most iconic paintings.

Richter's overpainted photographs are small-scale works produced by smearing paint onto the surface of photographs he keeps in his studio. The artist first made use of this technique in the 1980s when he began to apply paint left over on the large spatulas, or squeegees, he uses to make his abstract paintings onto a seemingly random selection of photographs. The process directly connects the photographic images, which are mostly snapshots taken by Richter himself, with his paintings. This act places the two media in dialogue, and is a subversion of dogmatic categories – painting and photography, abstraction and figuration – that is a key feature of Richter's work. The exhibition includes his single largest body of overpainted photographs to date, *Museum Visit* (2011). The photographs were taken in and around Tate Modern and its Turbine Hall in the run-up to his major 2011 retrospective, *Gerhard Richter: Panorama*, at the museum. Ordered into a cinematic sequence, the photographic tour documents a visit to one of the world's most popular museums, leading Richter to reflect on the encounter between art and a mass audience at the beginning of the twenty-first century.

Gerhard Richter's editions are photographs taken of his paintings, a process he began to employ early in his career. In 1978 he took 128 photographs of his small abstract painting, *Halifax* (1978), each from a different angle, distance and under varying light conditions, amounting to what resembles a scientific study of the surface of the painting. The resulting work, *128 Details from a Picture* (Halifax 1978), is presented in the exhibition along with editions of some of Richter's most famous works, such as *Betty*, *Mustang Squadron* and *Eight Student Nurses*. Editions are an important part of the artist's practice: by taking photographs of his own paintings, Richter underlines his rejection of hierarchy between the two media, placing the two in equal consideration without downplaying their differences.

In War Cut, Richter uses the same process of photographing one of his paintings, and presents 216 details of *Abstract Painting* (1987) in dialogue with press coverage of the 2003 invasion of Iraq. The edition premiering at Beirut Art Center is an English language version using excerpts from The New York Times, and was made specifically for the exhibition.

Throughout his career, Richter has queried the nature and production of images, from their sources to their relationship with history, and as media. From snapshots of intimate moments to images gleaned from the media, he connects the personal and mundane aspects of private life with the grand flow of history and dramatic events that belong to the collective memory. Although very much grounded in the context of Germany, from the aftermath of the Second World War until the present day, the significance of his work extends far beyond these geographical and historical confines. Richter's method for translating history resonates in a country like Lebanon.

This exhibition was organized in partnership with:



with the generous support of:

Zaza and Philippe Jabre • Yola Noujaim • Aishti Foundation
Joumana and Henri Asseily • Ghada Sholy
Yasmina and Bernard Sabrier • Cherine and Ahmed Tayeb





Khalil Rabah

خليل رباح

Review

قراءة

June 28 ➔ August 18. 2012

٢٨ حزيران ➔ ١٨ آب ٢٠١٢

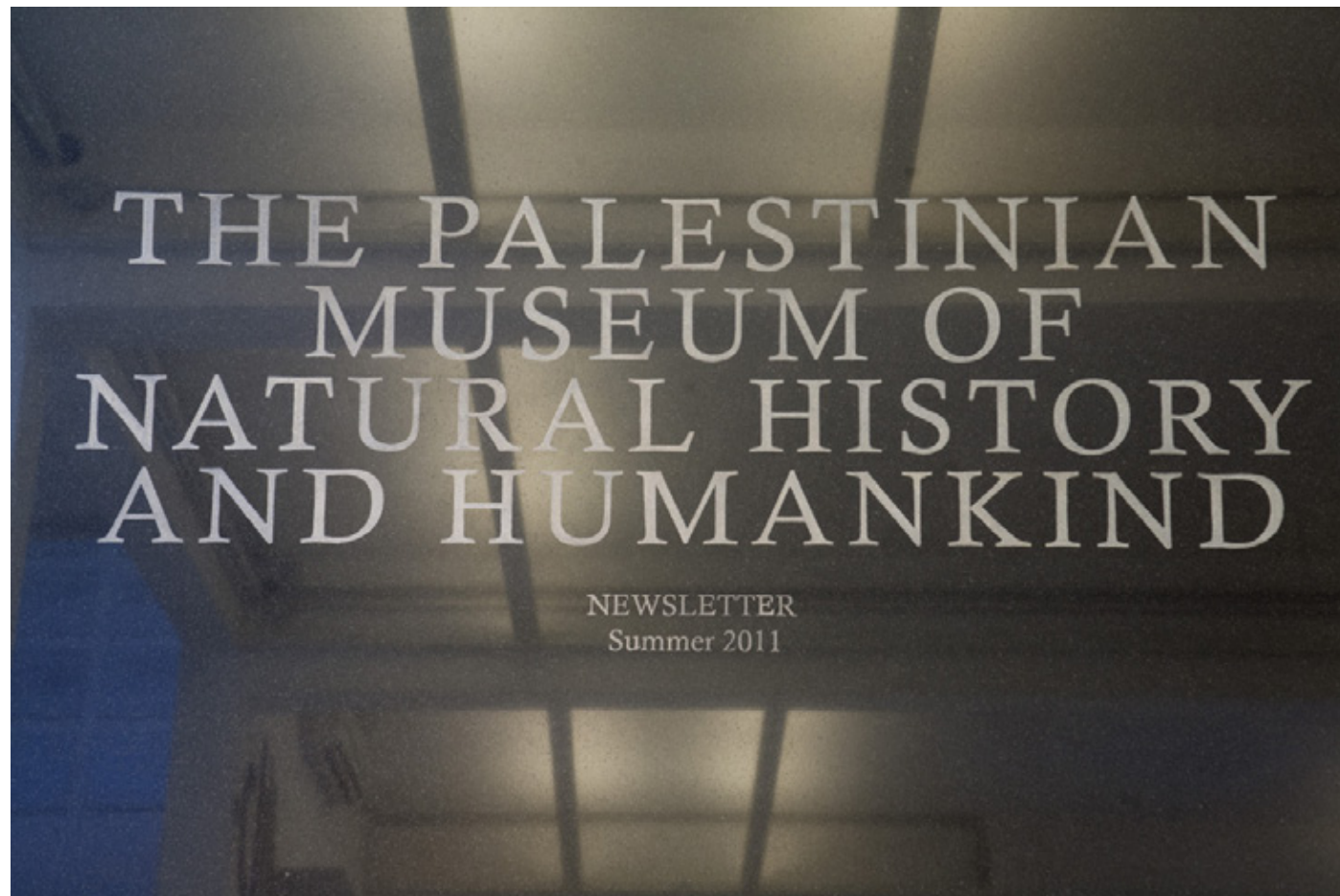


Right & Right. 2000. C-print

The works presented in *Review* were the most recent outcomes of ongoing projects that the artist has been working on for the past ten years. The title of the show refers to the processes by which Rabah has reached these most recent iterations: the act of looking over something again; and the method of surveying with the possibility or intention of instituting a change if necessary. The works presented may vary in medium, from painting to photography and sculpture to installation; however the exhibition is underlined by a thread of shared concerns, such as: the boundaries between the imaginary and reality; the use of objects and images as palimpsests; collisions between conventional and unconventional media within various institutions; the role of the gallery, museum and biennial; the synthesis of local realities in an international context; and the document as source and a document's sources.

Review contains three distinct sections, however the intersection of shared themes allows the works to be interpreted as part of a larger whole. In this issue is a work based on various aspects of The Palestinian Museum of Natural History and Humankind and specifically its Summer 2011 newsletter, which reviews the institutional history of the museum. Another *Geography* is a work derived from the 3rd Riwaq Biennale, which takes the fractured landscape of Palestine contextualised within the global art world, and presents it from another perspective as a pixelated field of postcards. The section of the exhibition entitled *Two Exhibitions* is made up of six photo-realist paintings documenting a previous solo exhibition by the artist, *Art Exhibition: Readymade Representations: 1954- 2010*. Like a palimpsest, *Art Exhibition* is itself a collection of photo-realist paintings documenting nearly sixty years of exhibition-making practices in different locations around the world.

Review brings together works that typify Khalil Rabah's method of historicizing and then re-historicizing, synthesising and then reviewing.





WHITE WALL, organized at Beirut Art Center in association with Fondation Saradar and a team of three curators, is an exhibition in which one of the main objectives was to give new impetus to the Lebanese graffiti scene. Fifteen international artists, from Europe, North America, South America, together with artists from Egypt and Tunisia, with diverse visions and street art practices, have been invited to share their passion and expertise. Beirut Art Center hosted an exhibition, while the show also spread over the streets of Beirut, creating a dynamic interaction between the exhibition's venue and the city. Eighteen Lebanon-based artists-the figureheads of the Lebanese street art and graffiti scene-participated in the various *WHITE WALL* activities and outdoor interventions throughout Beirut.

Since the Civil War, public space in Lebanon had been occupied by inscriptions and stencils related to war and sectarian politics. Western-style graffiti appeared infrequently as of the mid-1990s. It was not until 2005 that a new scene emerged, taking on the task to create a uniquely Lebanese style of this art form. This scene is now burgeoning and the streets of Beirut have witnessed the birth of new artists mixing caustic stencils, western influences and Arabic graffiti. These interventions contrasted with public expectations, since they promoted unity over division and maintained a humorous and often critical look at Lebanese society.

One of the key issues raised by this event is to understand how it is possible to bring an inherently outdoor and accessible art to an indoor space like Beirut Art Center, without betraying the idiosyncrasy of this art. While the first graffiti exhibition was already held in 1976 in New York City, this remains a challenge until today. The title, *WHITE WALL*, confronts the white walls of the galleries with the streets of the city, a challenging prospect for a street artist.

A roundtable at Beirut Art Center organized by Fondation Saradar focused on the phenomenon of Lebanese graffiti and its evolution from a message of war to a contemporary artistic expression. At the same time, items related to street art were on display at Beirut Art Center. Visitors were able to find a selection of books as well as graffiti-styled bags by "Sarah's Bag", designed in collaboration with the artists.

WHITE WALL aimed to create a vibrant interaction between graffiti, the city of Beirut and Beirut Art Center. Therefore the project was divided over different venues. Beirut Art Center hosted the exhibition for a period of two months and the roundtable organized by Fondation Saradar. The rest of the exhibition was spread over the walls of the city. The locations of the outdoor interventions were indicated on a map that visitors can pick up at the main venues and find updates online.

This project was carried by four different energies: Charles Vallaud aka Prime, Siska, Don Karl aka Stone and Tania Helou (Fondation Saradar).



EXPOSURE عتبات 2012

november 15. 2012 ➔ january 23. 2013
١٥ تشرين الثاني ٢٠١٢ ➔ ٢٣ كانون الثاني ٢٠١٣

كالين عون Caline Aoun
جورج عوده George Awde
شفى غدار Chafa Ghaddar
محمد حافضة Mohamad Hafeda
كنده حسن Kinda Hassan
جمانة أنجلي عيتاني Joumana Anjali Itani
إلاريا لوبو Ilaria Lupo
حياة نجم Hayat Najm
غرازيلا رزق الله توفيق Graziella Rizkallah Toufic

Beirut Art Center was pleased to present *Exposure 2012*, the fourth edition of an annual collective exhibition of works by up-and-coming artists.

Since its initiation in 2009, *Exposure* has been supporting the work of promising 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.

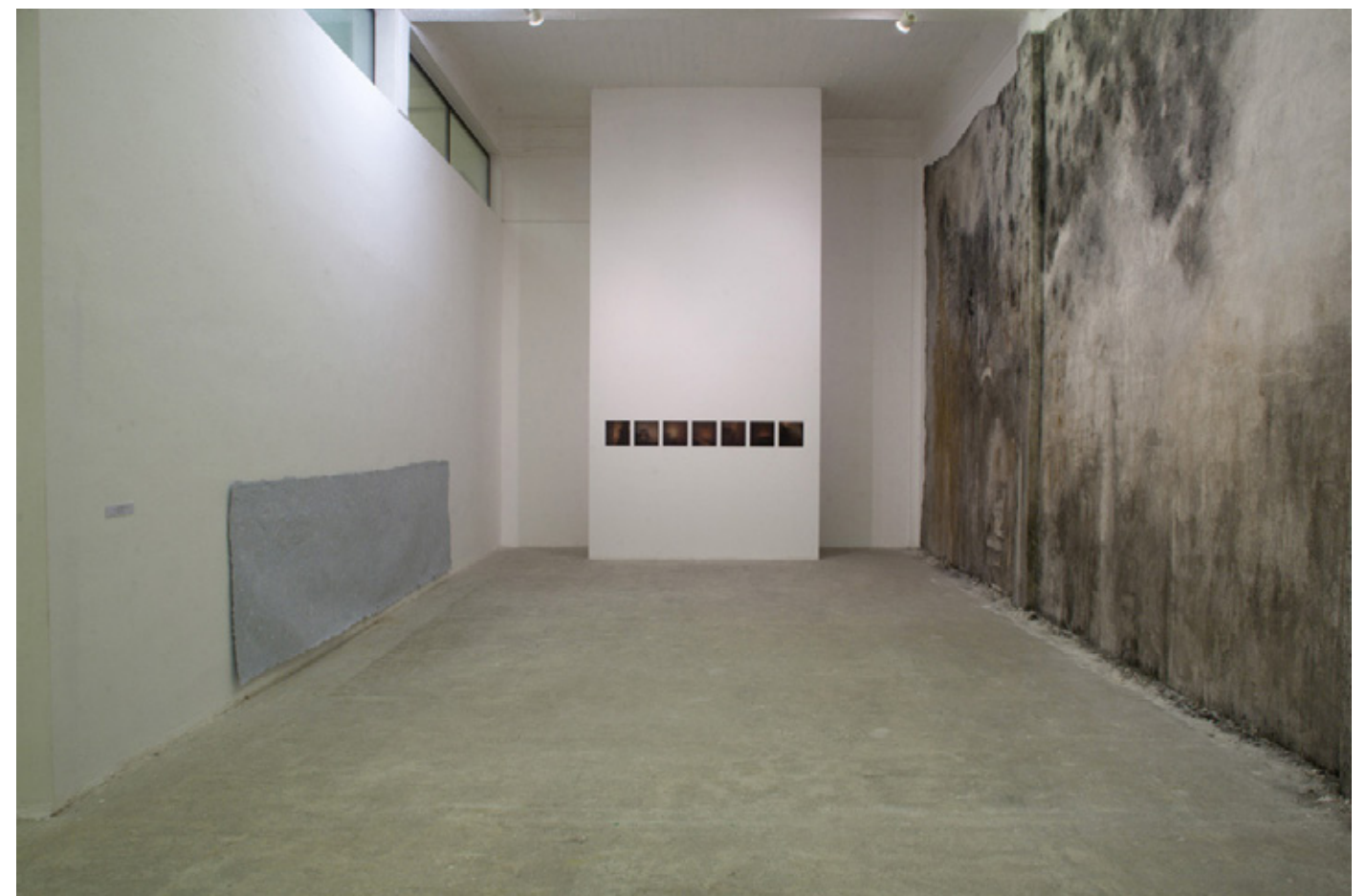
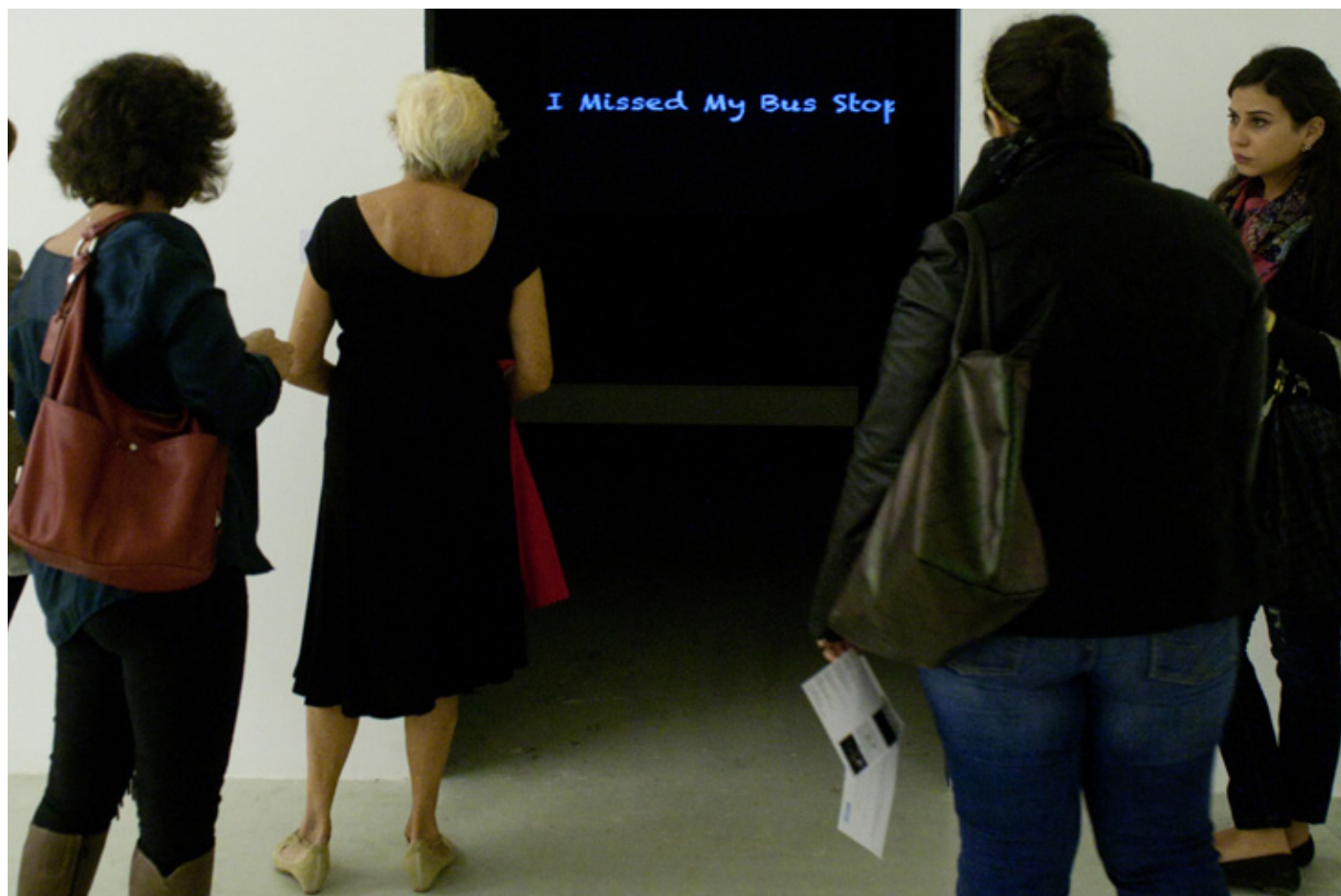
In order to encourage different perspectives, each year we invite a new jury made up of four people, coming from a range of disciplines, active in the field of contemporary art, to review the applications. This year the jury was composed of Amanda Abi Khalil (curator), Gilbert Hage (artist), Jananne al-Ani (artist), and Khalil Rabah (artist) with one additional vote granted to the board of Beirut Art Center. Nine artists were selected based on their promising proposals.

An eclectic range of media characterizes *Exposure 2012*. Exhibited at the venue will be works involving photography, video, and painting, as well as fresco, installation, drawing, and performance. Some of the themes focus on matter and memory, political instability and social unrest, migrant workers and human rights.

An exhibition catalogue featuring the works of all participants will be produced and launched on November 14 during the opening night. The catalogue is an integral part of the exhibition; published before its opening, and even before some of the works have been completed, it offers artists the chance to document aspects of their projects around and beyond the work itself.

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Program of Events 2012

Wednesday January 11	Maurice Louca Performs Garraya Live Concert	Wednesday June 6	Gerhard Richter Window A documentary by Corinna Belz
Wednesday January 18	The Foreigner I Know A Performance by Mireille Astore	From July 4 to July 6	Hay Festival Beirut 2012 For 25 years Hay Festival has brought together writers from around the world to debate and share stories at its festival in the staggering beauty of the Welsh Borders. Hay celebrates great writing from poets and scientists, lyricists and comedians, novelists and environmentalists, and the power of great ideas to transform our way of thinking. Hay Festival Beirut 2012 program brings the most exciting voices of contemporary culture to the city.
Wednesday February 8	1958 by Ghassan Salhab		
Wednesday February 15	My Heart Beats Only for Her by Mohamad Soueid	Wednesday July 11	Huda Asfour «Mars» CD Release Concert
Wednesday February 22	Two Films by Omar Amiralay Film Screenings	Wednesday July 25	Khalil Rabah Screening, Performance and Conversation
Wednesday February 29	Pacific 231 / Lt. Caramel Live Live Concert	Friday September 7	Graffiti Walk by Graffiti Museum
Monday March 5	The Mood of the Revolution Amr Ezzat and Fadi El Abdallah	Tuesday September 11	Lecture on Arabic Typography by Pascal Zoghbi
Wednesday March 14	Blue Hour. Part 1 Curated by Tiffany Malakooti for Bidoun	Wednesday September 12	Wild Style by Charlie Ahearn
Wednesday March 21	Prelude to Irtijal with Susie Ibarra & Roberto Rodriguez	Wednesday September 19	Graffiti, Between Revolution & Evolution: A Lebanese Story Roundtable
Monday March 26	Blue Hour. Part 2 Curated by Tiffany Malakooti for Bidoun	Wednesday September 26	Style Wars by Henry Chalfant & Tony Silver
Wednesday March 28	Iran in Pictures: Social Suffering & 3 Sets of Images Negar Azimi	Wednesday October 17	2 Guitars. No Heroes Al Maslakh CD Release Concert with Charbel Haber and Umut Çaglar
Friday April 6	Irtijal 12 - XIIth International Beirut Art Center has hosted for the third year part of the program of Irtijal, an international festival of experimental music, featuring artists working in innovative genres such as free improvisation, electronic music and contemporary classical.	Wednesday October 24	Exit Through the Gift Shop by Banksy
		Wednesday October 31	Le Graffiti arabe - Revised French Edition by Don Karl and Pascal Zoghbi Book Launch, films and presentation
From May 8 to May 10	RENCONTRES A BEYROUTH Rencontres Internationales Paris/Berlin/Madrid Every year, the Rencontres Internationales present an international program in three cities. The event explores practices between cinema and contemporary art, and presents screenings, a multimedia exhibition, daily debates and roundtables. For the second year, the Rencontres Internationales have been invited to Beirut Art Center. This year, films and videos specifically chosen by Beirut Art Center, in a collaborative work of programming, are placed in dialogue with works from five thematic screening sessions.	Wednesday November 28	Alvarius B Live at Beirut Art Center
Monday May 14	Khyam Allami performs Resonance/Dissonance with Ayman Mabrouk Live Concert	Wednesday December 5	Around Exposure 2012 Video Screening
Wednesday May 23	Gerhard Richter Painting A documentary by Corinna Belz	From December 9 to 12	The Dream Machine Beirut's First Audio-Visual Festival The Dream Machine is the first festival in Lebanon that is entirely devoted to audio-visual art. It seeks to explore the quasi-infinite relations between sound and image, hearing and seeing, and beyond. Irtijal and Beirut Art Center organize the festival in partnership with Metropolis Art Association and the European Film Festival.
		Wednesday December 19	Yasmine Hamdan & Friends CD Signing, Gathering & Performance



Yasmine Hamdan



Jerusalem in my Heart



Mazen Kerbaj & Sharif Sehnaoui



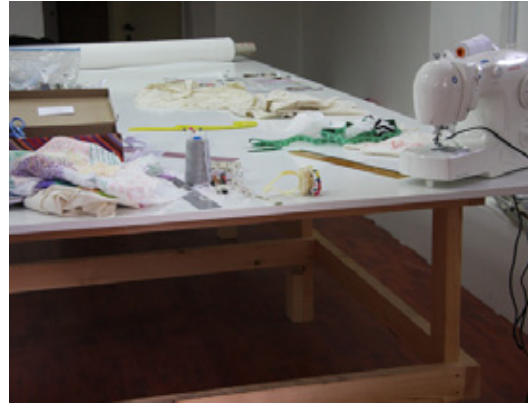
Alvarius B

BAC design Exhibitions

The Creative Space

March 17 - March 30

Beirut Art Center hosted *The Creative Space*, a non-profit educational program for fashion design in which aspiring designers from different backgrounds, who lacked sufficient opportunities, collaborated to create a couture collection. Through challenging communication barriers, creative differences and personal experiences, the team members worked together and learned from one another throughout the process in order to develop and fulfill their own creative ideals.



All that is reminiscent of her name by Krikor Jabotian

May 4 - June 16

Beirut Art Center displayed *All that is reminiscent of her name* by fashion designer Krikor Jabotian. For a designer, certain names will always represent a vision – a distinguished silhouette, a fabric, a delicate process... *All that is reminiscent of her name* is a capsule collection of tops that fell under a sous ligne of Krikor Jabotian's work. It was the labor of all the beautiful connotations a name could evoke.



Custom Miles by Azzi & Osta

June 28 - July 13

Beirut Art Center displayed *Custom Miles* by fashion designer George Azzi and Assaad Osta. Glamour and pleasure are two words synonymous with traveling: the experience of one splendid location after another. It is customary for lavish activities to have sumptuous accouterments and the jet era was no different. This was an era distinguished by its stylish one-of-a-kind berets, gloves, dresses and sunglasses. The mere sight of which could transport you to a magnificent place of one's choice while remaining completely personal, hence the title: *Custom Miles*. Azzi & Osta have brought this era back to life with their new designs reviving the beautiful travel experience.



Pathways by Nada Zeineh

July 18 - August 18

Pathways was an exhibition by Nada Zeineh presenting twenty years of experimentation with jewelry and small objects. The works presented varied from naturalistic figures to geometric forms, and from jewelry pieces to art mobile or small objects. It was characterized by the use of basic but noble materials such as clay and porcelain, brass wires and sheets, gold leaf and semi precious stones, bohemian glass and crystal beads.



Street Art Bag by Sarah's Bag

September 6 - September 29

In 2008, Sarah's Bag turned the "Beirut ma bitmout" graffiti into a fashion accessory with a statement. More recently, Sarah's bag sponsored graffiti artists in Beirut Art Center's exhibition by partnering with artists from Lebanon and from around the world. 50 bags made with plain canvas and leather borders were displayed at the exhibition, offering visitors the chance to create their own custom made bag, with the personalized statement they wished to carry, designed on the spot by professional graffiti artists.



Contemporary Perspectives in Middle Eastern Crafts by Carwan Gallery

October 11 - November 3

Beirut Art Center hosted Carwan Gallery's groundbreaking exhibition in crafts design. With a concept that seeks to expand the vocabulary of traditional crafts, Carwan has commissioned a selection of international designers to create a series of new, limited-edition objects in partnership with local artisans in the Middle East. Each designer's project encapsulates the re-imagining of a distinct, time-honored craft, where the specialized technique of each artisan has formed the basis for the creation of a new object by the designer. The designers are Karen Chekerdjian (Lebanon), Khalid Shafar (UAE), Lindsey Adelman (USA), Marc Baroud (Lebanon), Studio mischer'traxler (Austria), Nada Debs (Lebanon), Oeuffice (Canada), Paul Loebach (USA), Philippe Malouin (Canada) and Tamer Nakisci (Turkey).



Biomechania by Ranya Sarakbi

November 21 - January 23

Beirut Art Center displayed Rania Sarakbi's *Biomechania*, which in modern Greek means industry and comes from the ancient words for life and machine. Thus biomechanics becomes «the study of the structure and function of biological systems by means of the methods of mechanics.» The objects in this exhibit are crafted in metal. They are inspired from the exploration of the role of mechanics in biological systems, as well as the relationship between the sentient being and the environment.



All BAC design exhibitions are supported by:



Fondation Ousseimi
Genève

Education and Outreach Program

In 2012, Beirut Art Center has succeeded in establishing a well-rounded education and outreach program, which revolved around its exhibitions and beyond.

The number of schools and universities that are subscribed to BAC's newsletter has increased over the past year. The number of guided tours was equally on the rise, and by means of example six tours were organized during the exhibition *White Wall*, where more than 150 students from different academic institutions received a first hand exposure to graffiti and street art both in and out of the gallery setting.

The initiative that was started in 2011, and which consisted of producing educational worksheets for every exhibition, remains a central part of BAC's educational mandate. These could be used both by students for working their way through an exhibition alone and by teachers, who could select aspects relevant to their *curriculum* and their students' abilities. The worksheets are produced in three languages, English, French and Arabic in order to make the exhibitions but also contemporary art as whole as accessible to as wide a range of visitors as possible. The worksheets include different types of exercises, fact boxes, definitions of art jargon and media, and most importantly questions that invite the viewer regardless of age or art connoisseurship to interact with the projects on display, and engage with them on a deeper level. Audio-guides were created in 2012, initiated at the occasion of Richter's exhibition. They consist of short interviews with the artists where they get the chance to discuss the works on display and their oeuvre in a more general sense.



In June 2012 Stefan Tarnowsky, the previous assistant director at BAC, became the new educational and outreach coordinator. With last year's experience in mind, Stefan has been faithful to the function of BAC as a contemporary art center, at once acquainting children and adults with contemporary art, and organizing rigorous workshops for art professionals, students and experts. In fact in 2012 alone BAC has organized more workshops than all of its previous years combined. This goes to show that the education and

outreach program is established firmly.



The educational workshops are also multidisciplinary. We started the year with two seminars presented by two leading French figures in industrial music, a field that is relatively unexplored in Lebanon. Then Christian Barani, researcher and film director, gave a seminar to film amateurs, students, and video artists on the notion of drifting and its adaptation to film. Later in the year and in the framework of the exhibition around street art, Pascal Zoghbi and Zepha provided a workshop on urban Arabic lettering, which drew calligraphy and graffiti enthusiasts alike. Most recently, Kinda Hassan and Hayat Najm, two of the participating artists in *Exposure 2012*, gave different workshops for children and adults involving both theory and practice. Hassan's workshops revolved around the animated picture, and Najm's on connecting memory to drawing. Lastly, the longest running educational program for 2012 is led by researcher and American University of Beirut's faculty member, Fares Chalabi. *Aesthetical Politics* is a series of seminars that introduce artists, students, and academics to concepts from continental philosophy that enhance their understanding and conceptualization of contemporary art.

The plans for the education and outreach program in 2013 will continue to focus on enlarging our network of schools and universities, with the ultimate aim of creating partnerships, as is the case with the Grand Lycée Franco-Libanais. Our educational and outreach coordinator continues to suggest diversified workshops that cover theoretical grounds as well as hands-on training. Our aim is to organize educational activities that are complementary to the exhibitions, relevant to BAC's mission, and engaging to young and old, artists and amateurs.

The education and outreach program is supported by **Ford Foundation.**



List of Workshops in 2012

Seminars by Philippe Blanchard & Pierre Jolivet
March 3

Beirut Art Center presented two seminars by industrial music pioneers Philippe Blanchard and Pierre Jolivet.

Ecriture du hasard et approche documentaire. Workshop by C Barani
May 8 - May 10

Christian Barani lives and works in Paris. He is the founder of the Image in Movement Department at the Ecole Nationale Supérieure de Création Industrielle in Paris, where he taught directing for 17 years. This seminar explored the notion of experience and drifting (psycho-geography).

Urban Arabic Lettering. Workshop led by Pascal Zoghbi and Zepha
September 6 - September 8

Participants practiced drawing urban Arabic lettering on paper and then created real-size graffiti, contributing to the socio-political graffiti scene in Beirut.

Aesthetical Politics. Seminars led by Fares Chalabi
October 18, 2012 - March 21, 2013

As part of its educational and outreach program, Beirut Art Center is holding a series of seminars that introduce students, amateurs and art professionals to philosophical concepts that enhance understanding of contemporary art. The seminars, held every two weeks on a Thursday in order that participants have time to read and digest texts, will be held by Fares Chalabi and other invited speakers. The seminars will be interactive working sessions: an opportunity to engage with philosophical tools outlined by post-modern philosophers.

Drawing from Memory. Workshop around Drawing by Hayat Najm
December 7 - December 15

In conjunction with *Exposure 2012*, Beirut Art Center organized workshops by Hayat Najm, one of the participating artists. This workshop explored the association of memory, through images and text, to objects, allowing these associations to re-surface as drawings.

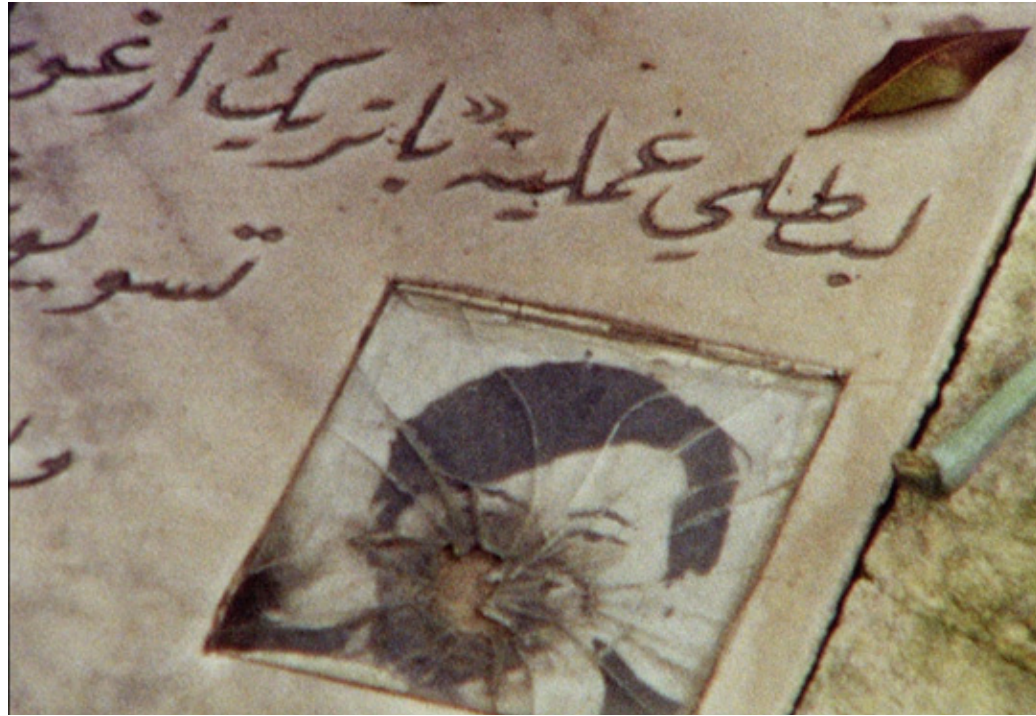
Analogue Animation. Workshop on the Early Moving Image by Kinda Hassan
December 10 - December 13

In conjunction with *Exposure 2012*, Beirut Art Center organized workshops Kinda Hassan, one of the participating artists. This workshop is at once an introduction to the history of the moving image and was followed by a practicum exploring the possibilities of animation, including 3D non-digital animation.

Program of Exhibitions 2013

February 7.13 – April 6.13

Eric Baudelaire Now Here Then Elsewhere



Now Here Then Elsewhere is an exhibition of films, photographs and works on paper that revolve around the post-68 era of radicalism and the presence of the Japanese Red Army (JRA) in the Palestinian camps in Lebanon. The lives of Fusako Shigenobu, the founder and former leader of the JRA, May Shigenobu, Fusako's daughter with a Palestinian guerilla fighter, and Masao Adachi, a Japanese screenwriter/director and former member of the JRA are at the heart of Eric Baudelaire's exhibition.

The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years Without Images (2011), Baudelaire's 66 minute-long film, will be shown for the first time in Lebanon. The work traces the itineraries of its three protagonists on a personal and political level, framing their journeys as an *anabasis*, at once a wandering into the unknown, and a return to the self. Voice-overs of May Shigenobu and Masao Adachi overlay super 8 images of contemporary Beirut and Tokyo. The exhibition also features various documents, family photographs of Fusako Shigenobu, silkscreen posters, a *libretto* and drawings produced by Adachi while in prison. Together with the film, the materials explore Baudelaire's interest in the possibilities of fiction and subjectivity that can be extracted from documentary forms.

Now Here Then Elsewhere presents the occasion to produce and exhibit a new work, a sequel to *The Anabasis* revolving around similar themes, only this time approaching them from the reverse perspective: fiction as a medium for exploring documentary and biographical terrains. Over the course of twelve days, Baudelaire and Adachi (who is restrained in Tokyo because of his involvement with the JRA), will be producing *Enigma of Memory*. Each morning, Adachi will send parts of a script to Baudelaire who will interpret them with a film crew, and direct a fictional film set in Beirut. The film and the installation will be developed simultaneously, reflecting on the process of production, the distance between Tokyo and Beirut, and the relation between memory and fiction.

The exhibition is organized in partnership with:



February 7.13 – April 6.13

Jananne Al-Ani Groundwork



In 2009 Al-Ani presented the video installation, *A Loving Man* (1996–9) in *Closer*, Beirut Art Center's opening show. Four years later the artist is back for her first solo exhibition in Lebanon. Many of her earlier film and video works, such as *A Loving Man*, include the same chorus of women (usually the artist, her mother and three sisters) and address loss and memory through the enigmatic use of biography, manipulating language and fragmenting narrative.

In 2004 the artist produced a two-part film and video installation, *The Visit*, which includes *Echo*, featuring four female 'talking heads.' In contrast with the intimate scale of *Echo*, *Muse* is projected on a grand scale and opens with a shimmering mirage that disperses to reveal an isolated man restlessly pacing back and forth across a patch of barren land. For Al-Ani *Muse* represented a radical departure and a new starting point; it is the first major work to be made not in the studio but out in the landscape, and in which a male protagonist occupies centre stage.

The Visit is the first in a series of films to be shot in the Middle East and is the earliest work included in this exhibition. Since then Al-Ani has continued to focus on landscape, seeking to expose and also challenge the orientalist fantasy of the Middle East as an unoccupied place with no history. In 2007 the artist began a new body of work titled *The Aesthetics of Disappearance: A Land Without People* that includes two single screen films *Shadow Sites I* (2010) and *Shadow Sites II* (2011), which will be shown here together for the first time.

The films address the prominent role of aerial reconnaissance in twentieth-century warfare while exploring the relationship between the technologies of photography and film and contemporary conflict. The work also touches on the discipline of aerial archaeology which developed following the discovery of archaeological sites across Europe and the Middle East as a result of aerial operations carried out during the first and second world wars.

This survey exhibition also presents the occasion to produce and exhibit new work especially created for *Groundwork*.

The exhibition is organized in partnership with:



April 17.13 - June 27.13

Video Vintage 1963 - 1983

A Selection of the New Media Collection, Musée national d'art moderne, Centre Pompidou, Paris



views of the exhibition at ZKM (Karlsruhe, Germany)

From April 17 to June 27, Beirut Art Center will be hosting *Video Vintage 1963 - 1983* which exhibits 72 videos selected from the New Media Collection of Centre Pompidou in Paris.

The videos that will be shown were produced in four continents by 50 artists over a span of two decades. The selection is not exhaustive, but is representative of the development of video as an art medium between 1963 and 1983. The exhibition is organized in three sections: «performance and filmed auto-portraits,» «television: research, experiences, criticism» and «attitudes, forms, and concepts.»

Some of the video artists that will be shown include Marina Abramovic, Joseph Beuys, Chris Burden, Valie Export, Jean-Luc Godard, Mona Hatoum, Bruce Nauman, and Bill Viola.

This exhibition is organized with the support of the French Institute, Beirut and Fondation Saradar.

July 10.13 - October 12.13

Solo exhibition by Jean-Luc Moulène



Beirut Art Center is pleased to present a solo exhibition by French artist Jean-Luc Moulène. The artist has already worked in Saida on a photographic series in 2006, and will create a new work in Lebanon especially produced for the show. The exhibition will also include a selection of works in a variety of media drawn from several of Moulène's projects.

Born in 1955, Jean-Luc Moulène studied Aesthetics and Sciences of Art at the Sorbonne University in Paris. He participated in Documenta X (1997), Sao Paulo Biennial (2002), and Venice Biennial (2003), Taipei Biennial (2004) and most recently the First International Biennial of the Image, Luang Prabang, Laos (2007) and the Sharjah Biennial (2010). Among the institutions that have dedicated solo exhibitions to his work are: Centre d'Art Contemporain de Genève (2003), Center for Contemporary Art, Kitakyushu (2004), Musée du Louvre, Paris (2005), Culturgest, Lisbon (2007), and Carré d'art-Musée d'art contemporain, Nîmes (2009).

This exhibition is organized with the support of the French Institute.

End of October - beginning of January 2014

Exposure 2013

Since its initiation in 2009, *Exposure* has been supporting the work of promising 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. In order to encourage different perspectives, in addition to the vote of BAC's artistic board, each year we invite a new jury made up of four people, coming from a range of disciplines, active in the field of contemporary art, to review the applications. An exhibition catalogue featuring the works of all participants will be produced and launched during the opening night.

BAC in numbers



Opening of Gerhard Richter - Beirut. image Courtesy of Georges Haddad

Visitors:

- Revolution vs. Revolution 2 712 visitors
(opening: 134 pers. Average of 42 visitors per day)
- Gerhard Richter - Beirut 1 908 visitors
(opening: 350 pers. Average of 36 visitors per day)
- Khalil Rabah - Review 1 543 visitors
(opening: 232 pers. Average of 29 visitors per day)
- White Wall 2 712 visitors
(opening: 500 pers. Average of 43 visitors per day)
- Exposure 2012 1 170 visitors
(opening: 289 pers. Average of 22 visitors per day)

Total number of visitors: 10 045 visitors

Number of website visitors:

2009: 24 000 visitors

2010: 35 620 visitors

2011: 44 257 visitors

2012: 50 100 visitors

Members of Facebook group:

January 2013: 2283

January 2011: 2 725 members

January 2012: 2 945 members

January 2013: 3 482 members

Members of Facebook page:

January 2013: 1 740 members

Members of Twitter:

January 2012: 800

January 2013: 2270

Number of subscribers to our electronic newsletter:

January 2010: 3 660 email addresses

January 2011: 4 972 email addresses

January 2012: 5 300 email addresses

January 2013: 5 962 email addresses

Financial Statement 2012

REVENUES:	
Excess revenues from 2011	9,650
Reimbursement VAT (3rd trimester 2011) & Bank interest	1,900
Public and Private Institutions	84,250
Private Donors	180,650
Sponsors/Financial support	38,000
In kind support	34,000
Entrance fees for events	3,200
Benefits from the bookshop	11,350
Benefits from the café	-3670
Benefits from BAC design	20,250
Renting of the space	1,450
Benefits of the Fundraising Auction	208,000
TOTAL REVENUES	589,030
EXPENSES	
Operating Cost	
Rent of the space	55,000
Electronic Supplies	1,730
Othe Space Fees (Electricity, Telephone, Internet, Office Supplies, Repairs and maintenance...)	42,500
Salaries and services	119,500
Communication	4,600
Fundraising activities (dinner)	6,650
Total Operating Cost	229,980
Activities	
Exhibition 1: Revolution vs Revolution	33,500
Exhibition 2:Exhibition by Gerhard Richter	125,800
Exhibition 3: Exhibition by Khalil Rabah	40,000
Exhibition 4: Exposure 2012	20,100
Parrallel Events	11,400
Outreach program	13,500
Total Activities	244,300
TOTAL EXPENSES	474,280
BALANCE	114,750

Budget 2013

REVENUES:	
Excess revenues from 2012	114,700
Reimbursement VAT	10,000
Public and Private Institutions (expected funds)	50,000
Public and Private Institutions (confirmed funds)	91,700
Private Donors (confirmed)	30,600
Sponsors/Financial support (confirmed)	15,000
Donations (to find)	86,500
Entrance fees for events	4,000
Benefits from the bookshop	10,000
Benefits from the Café	0
Benefits from the BAC Design	15,000
Renting of the space	5,000
TOTAL REVENUES	432,500
EXPENSES	
Operating Cost	
Provisions for Risks and charges	55,000
Electronic Supplies	5,000
Other Space Fees (Electricity, Telephone, Internet, Office Supplies, Repairs and maintenance...)	35,000
Salaries and services	122,000
Communication	4,000
Total Operating Cost	221,000
Activities	
Exhibition 1 and 2: Solo exhibitions by Jananne Al-Ani & Eric Baudelaire	45,000
Exhibition 3: Video Vintage	36,000
Exhibition 4: Exhibition by Jean-Luc Mouléne	55,000
Exhibition 5: Exposure 2013	20,000
Parallel Events	10,000
Mediatheque	500
Outreach program	30,000
Total Activities	196,500
Miscellaneous	15,000
TOTAL EXPENSES	432,500
BALANCE	0

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