

Annual Report

2013



Beirut Art Center (BAC) is in its sixth year of existence, and has become an essential destination to art enthusiasts, and a great contributor to the intellectual life of the city. This would not have been possible without the generous support of our private donors, as well as a number of Lebanese and international institutions and foundations, who believe in the project's value and potential.

2013 was a busy year at Beirut Art Center (BAC). We collaborated with several individuals, entities and institutions to organize a rich program of exhibitions, parallel events, and educational activities. BAC jump-started the year with three simultaneous shows: a BAC design on the second floor by Dar Onboz, and two solo exhibitions, the first by the Iraqi-born artist Jananne Al-Ani and the second by French artist Eric Baudelaire.

Both shows had a particular resonance for the Lebanese audience, as they dealt with topics in contemporary history and politics in Lebanon and the region. Al-Ani presented *Groundwork*, a survey exhibition of videoworks and photographs that challenge orientalism and explore the relationship between photography and contemporary conflict.

Baudelaire presented *Now Here Then Elsewhere*, an exhibition that revolved around the Japanese Red Army (JRA) in the Palestinian camps in Lebanon during the sixties, seventies, and eighties. The exhibition and the public talks, among which a conversation between the artist and May Shigenobu, the daughter of the founder of the Japanese Red Army, attracted many art enthusiasts, students, journalists, and historians.

The year continued with *Video Vintage 1963 – 1983*, an exhibition that was co-organized with Centre Pompidou. It consisted of 72 videos by over 50 international artists, selected from the New Media Collection of Centre Pompidou. It gave to the public including Lebanese video artists a unique access to an archive of major and rare videoworks by pioneering artists who played a crucial role in the development of video as an artistic medium.

During the summer we were pleased to present a solo exhibition by internationally renowned artist Jean-Luc Moulène. After several residencies in Saida a decade ago, he came back to Beirut to present his first solo show that consisted of photographs, drawings, inks, objects, and videos produced at different stages of his career.

Consistently fulfilling its objective of supporting emerging artists, BAC ended the year with its annual exhibition, *Exposure*, which was presented in its fifth and largest edition to date. The fact that over a hundred applications were received—the largest number of applicants in any edition—goes to show that emerging artists in Lebanon are on the rise and the contemporary art scene is witnessing an unprecedented growth. Fourteen projects were produced and/or shown for the first time in Lebanon, and an exhibition catalogue was published.

In parallel to these exhibitions, BAC organized over 25 events that were related to the themes, media and forms of the exhibitions, and constituted a platform for further discussion. Local and international scholars, curators, and artists were invited to propose video screening programs, engage in public talks, deliver presentations, perform, and lead workshops that expose young artists and art enthusiasts to new artistic and theoretical approaches. BAC also presented a concert a month throughout the year. The musical program featured artists working in innovative genres like free improvisation, electronic music, and contemporary classical, and was organized by musician Sharif Sehnaoui, co-founder of 'Irtijal' International Festival of Experimental Music. BAC hosts a part of this festival every year. In 2013 the collaboration extended to organizing the second edition of *The Dream Machine*, a weeklong festival of audiovisual art curated by Hisham Awad, Lamia Joreige, and Sharif Sehnaoui. *The Dream Machine* was conceived as a holistic program of events that involved performances and installations, screenings, talks, and a workshop. In its mission to strengthen its network of cultural partners, BAC hosted and organized this year many other festivals, symposia, and events with different organizations such as the art collective Suspended spaces, Hay Festival, and Ashkal Alwan

Due to logistic and programming issues we presented less BAC Design exhibitions than expected. As a result, the shows did not generate the expected profits as in previous years. That being said, the exhibition by Dar Onboz, *Fly Bird Fly*, was largely successful, as it consistently brought to the center a younger crowd of students and families.

Other obstacles we encountered were translated in a decrease of the annual number of visitors to the center. This is partially due to the fact that this year, we could not host as we usually do an exhibition by another organization; therefore our program was missing one exhibition. An equally decisive factor was the tense political situation in the country, which affected the number of visitors to the center, especially high-school students participating in guided tours with their teachers. That said, attendance to

our activities was meaningful, and our visitors' consistent participation further asserts our mission.

2013 has also been an important year in terms of the structure of our institution. We have decided to step aside from our positions as Directors, and stay active on the board. This new step is a crucial democratic measure that aims to ensure the longevity of the center. In order to ensure a smooth transition and a solid structure, a Human Resources Consultant specializing in NGOs was hired for a period of three months. Her mission consisted of developing a clear, sustainable HR structure, where the job descriptions and profiles for each position of BAC Team were more appropriately defined. She also devised a successful transition strategy. An international call was launched in October 2013, and after a rigorous selection process Beirut Art Center Board appointed Marie Muracciole as the new Director as of March 15, 2014. We are convinced that Marie Muracciole's curatorial experience, wide network of artists and cultural practitioners, and her dynamic approach will make of her an admirable director.

This year is extremely promising. 2014 opened with *Afteratlas*, an exhibition by photographer Arno Gisinger and Georges Didi-Huberman, one of the world's most prolific philosophers and art historians. In March, BAC will present Meeting Points 7, a hosted exhibition born out of a renewed collaboration with the Young Arab Theater Fund. We will continue to support emerging young artists from Lebanon through our annual exhibition, *Exposure*. We will also organize a solo show by Kader Attia in May, which will focus on the dialectic of nature/culture vis-à-vis architecture. With great anticipation, we have the honor to present the work of Giuseppe Penone, one of the greatest living artists, in the fall.

In the following pages you will find an overview of last year's activities at BAC, a preview of the program of exhibitions for 2014, as well as budgets and numbers.

Sandra Dagher & Lamia Joreige
Directors of Beirut Art Center

Program of Exhibitions 2013

Eric Baudelaire إريك بودليير

February 7 ➔ April 6. 2013
٧ شباط ➔ ٦ نيسان ٢٠١٣



Now Here Then Elsewhere
هنا الآن ومن ثم مكان آخر

Now Here Then Elsewhere was 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 were at the heart of Eric Baudelaire's exhibition.

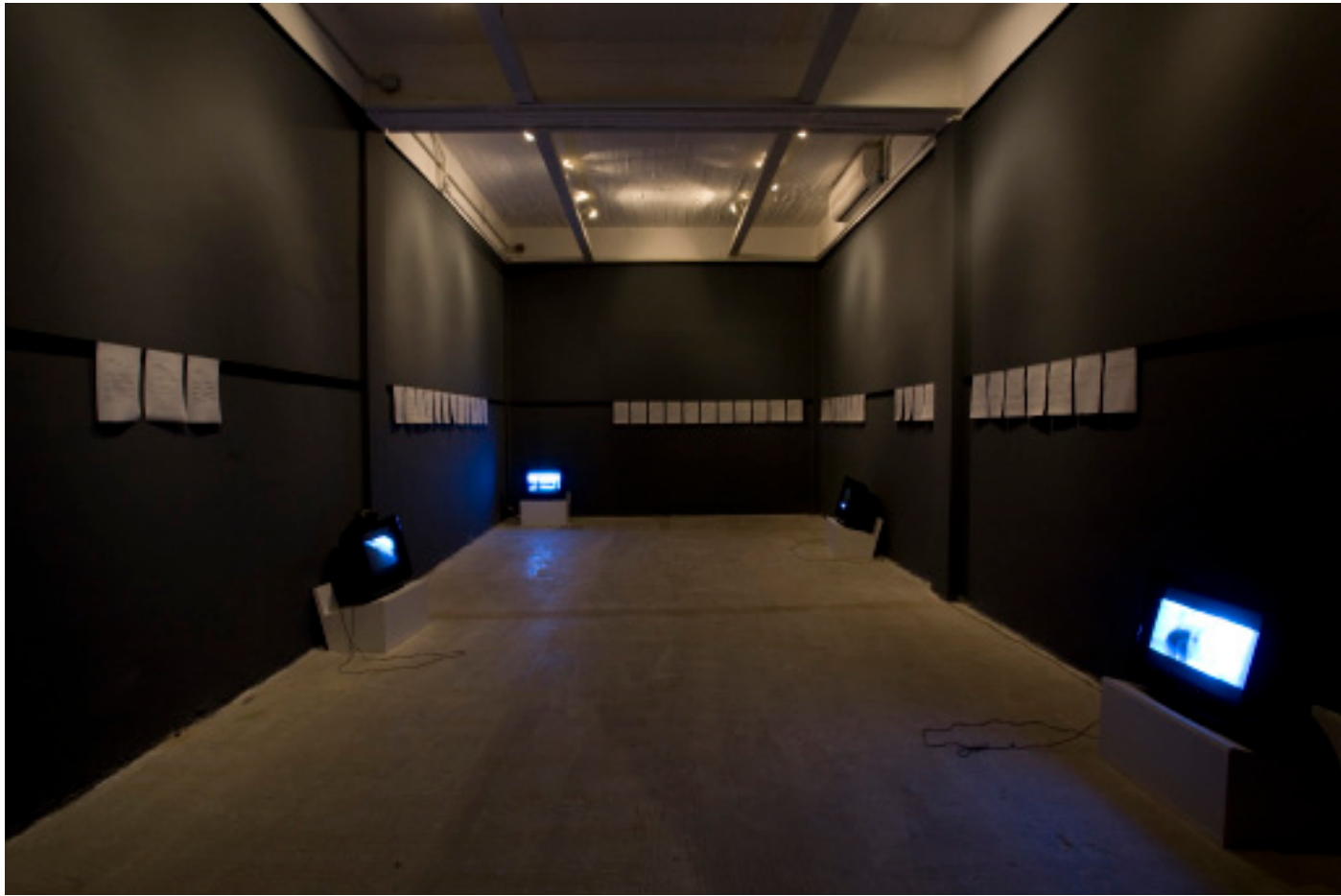
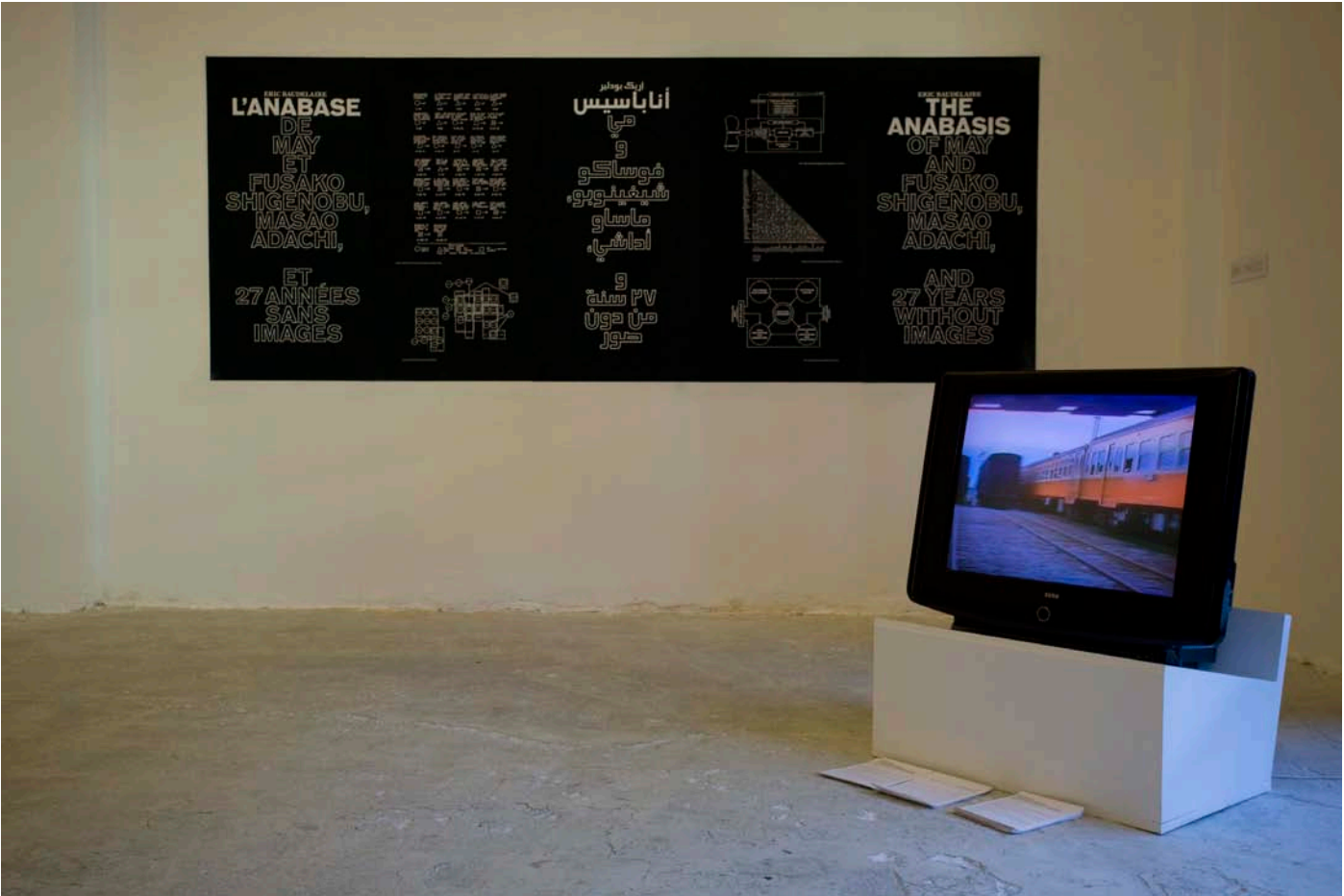
The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years Without Images (2011), Baudelaire's 66 minute-long film, was shown for the first time in Lebanon. The work traces the itineraries of its three protagonists on a personal and political level, framing their journeys as an anabasis, at 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 featured 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 presented 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), produced *Enigma of Memory*. Each morning, Adachi sent parts of a script to Baudelaire who interpreted them with a film crew, and directed a fictional film set in Beirut. The film and the installation were developed simultaneously, reflecting on the process of production, the distance between Tokyo and Beirut, and the relation between memory and fiction.

The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years Without Images (2011) was produced with support from the Centre national des arts plastiques, France. *Enigma of Memory* (2013) was produced with support from the Audi Talent Awards, the Fondation nationale des arts graphiques et plastiques, the CNC – DICRÉAM, the Kadist Art Foundation, and Beirut Art Center.

The exhibition was organized in partnership with:





Jananne Al-Ani جنان العاني

February 7 ➔ April 6. 2013
٧ شباط ➔ ٦ نيسان ٢٠١٣



Jananne Al-Ani, *Muse*, 2004. Photography Effe Paleologou

Groundwork
قواعد أساسية

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 returned 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* was 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 was 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 presented the occasion to produce and exhibit new work especially created for *Groundwork*.

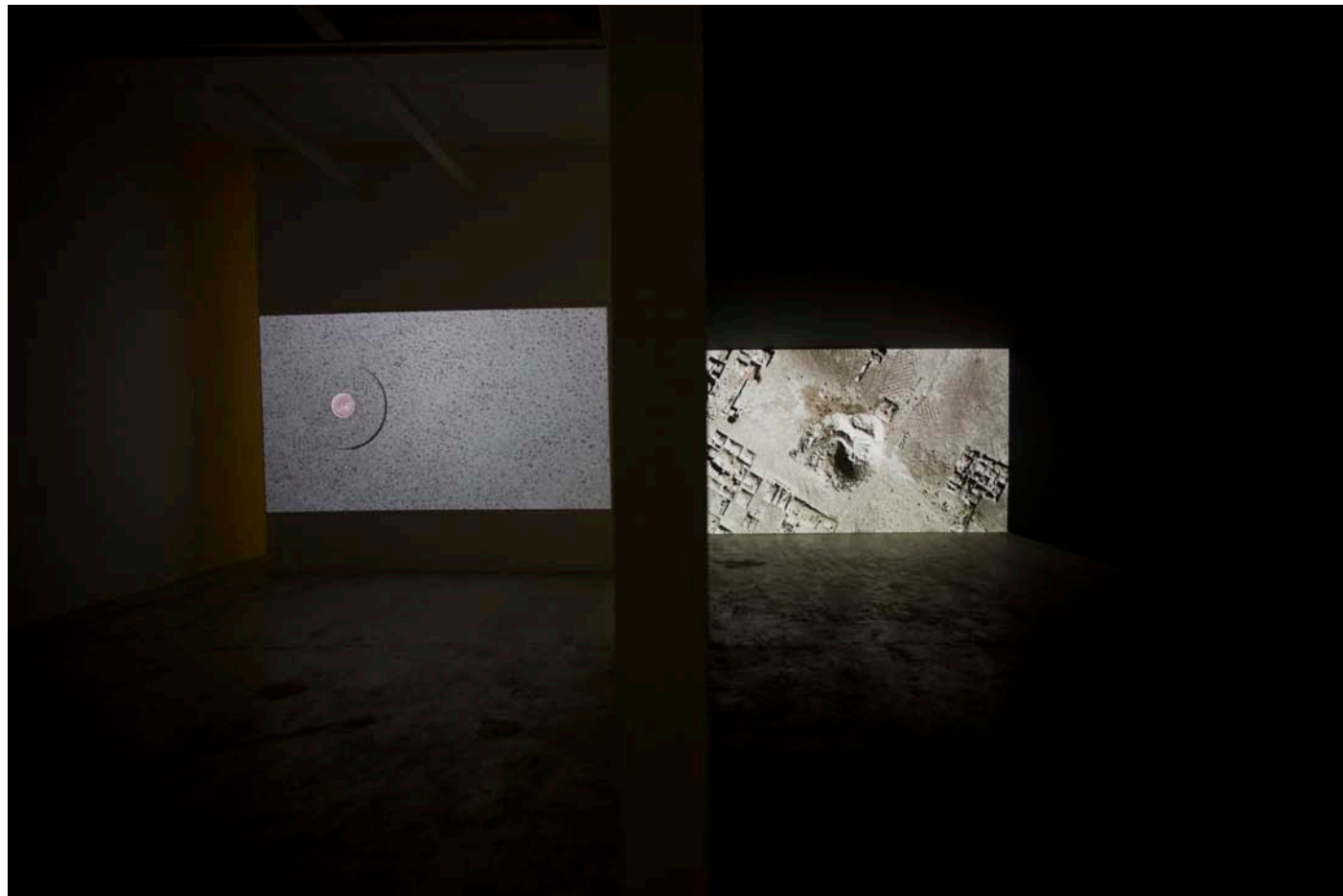
The exhibition was organized in partnership with:



أفأك AFAC

The Arab Fund For Arts and Culture
المندوب العربي للثقافة والفنون - أفأك





فيديو فينتيج ١٩٦٣ - ١٩٨٣

فيديوهات أساسية مختارة من مجموعة مركز بومبيدو في باريس

١٨ نيسان ➔ ٢٧ حزيران ٢٠١٣



Ant Farm (Chip Lord, Doug Michels, Curtis Schreier) et T.R. Uthco (Doug Hall, Diane Hall, Jody Procter), *The Eternal Frame*, 1975.
© Courtesy University of California, Berkeley Art Museum and Pacific Film Archive

VIDÉO VINTAGE 1963-1983

Une sélection de vidéos fondatrices issue de la collection du Centre Pompidou

18 Avril ➔ 27 Juin 2013

Video Vintage 1963 - 1983 was an exhibition of 72 videos by over 50 international artists selected from Centre Pompidou's New Media Collection. The videos in this exhibition were presented in a «vintage» setting. The staged living rooms in the exhibition space invited visitors to view works of video art in their original historical dimension, in a «homely» atmosphere.

Even though the selection was not exhaustive, it allowed us to trace the development of video art over the course of two decades. For twenty years, artists had researched the potentials of this emerging medium as an artistic form that can be employed toward critical ends. As the curator, Christine Van Assche writes, «in the age of «all digital» video, we feel that it is important to reconsider the trajectory of this medium, which has been, for a period of fifty years, influenced by every aesthetic movement—from performance, the Fluxus movement, minimal, conceptual and post-conceptual art to current research in the field of Cultural Studies.»

The exhibition was organized in three sections: «Performance and Self-filming,» «Television: Research, Experiments, Criticism,» and «Attitudes, Forms, Concepts.» In the 1960s and 70s artists in Europe, North and South America used the first portable video cameras. The recordings of their performances were often socially and politically driven. One of the first to use video as an art medium was Nam June Paik. In 1965 he took up the first portable video camera, Sony's Portapak, and began filming himself in close-ups. In 1980 Mona Hatoum filmed her performances using the same camera. The resulting works opened the exhibition with the first thematic emphasis «Performance and Self-filming.»

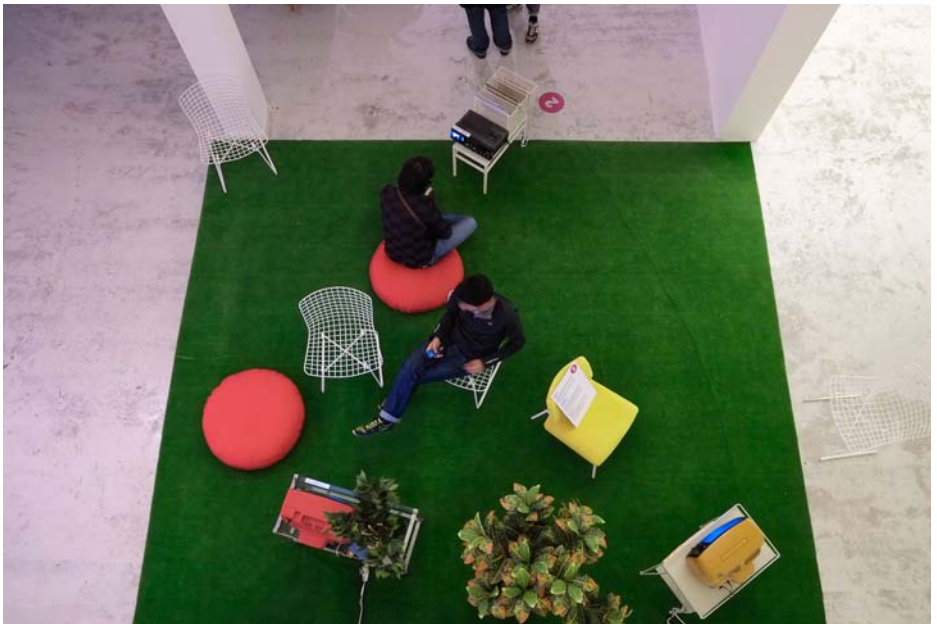
The relationship between the medium of video and television made up the second thematic in the exhibition. During this period, the television industry wanted to define itself apart from cinema by seeking new and different productions and aesthetics. In France for instance, the Research Department of the ORTF, the official body for radio and television broadcasting, invited directors and artists to use the first video filming and editing equipment. Jean-Christophe Averty, Jean-Luc Godard and Thierry Kuntzel produced numerous works in this context. In the United States, television channels set up similar laboratories in which Nam June Paik and William Wegman were involved. Soon enough, however, many artists began to adopt a critical stance toward television as a means of communication, following the theories of Ant Farm and Marshall McLuhan's «the message is the medium.» Some private initiatives also took place such as in 1969 and 1970, when the famous German producer Gerry Schum commissioned artists like Joseph Beuys, Daniel Buren, and Lawrence Weiner for a televisual exhibition.

The third section was dedicated to more conceptual research produced by artists, who for the most part come from a background in fine arts, and to the integration of video works into museums. International artists employed video, questioning it as a medium by highlighting its properties and emphasizing the performative aspect through the body. In this section, there were works by Daniel Buren, Valie Export, and Marta Rosler among others.

Curator: Christine van Assche, chief curator, Musée national d'art moderne, Centre Pompidou
In collaboration with Florence Parot, curatorial attachée, Musée national d'art moderne, Centre Pompidou
The exhibition is conceived and organized by Centre Pompidou, Paris

In partnership with:





Jean-Luc Moulène – Works

جان لوك مولان – أشغال

Juillet 11 ➔ Octobre 12.2013

١١ تمّوز ➔ ١٢ تشرين الأول ٢٠١٣

Known as a photographer, particularly for his series *Objets de grève* (2000- 2003) and *Produits de Palestine* (2002- 2004), Moulène's documentary approach to photography has participated in questioning the function of the image and its politics, as well as the relations between the photographer, the subject, and the spectator. Since the late 1990s Moulène has become more and more engaged in the production of objects and drawings, reacting to the increasing dematerialization of labour. That being said, there is no definite boundary between image and object, and the artist continues to use photography as a research tool.

This exhibition was Moulène's first solo show in Lebanon; yet, his experiences in the country started more than a decade ago. Moulène travelled to Lebanon in 1999 and 2002, producing a body of images in the city of Saida. This photographic series consists of landscapes, as well as portraits of individuals whom the artist met and got to know during his stay in the city. These images were printed in large format (2 x3 m) and hung on the walls of the old city, evoking the complex relations between private and public space, and allowing the residents to appropriate these images in a gesture of restitution.

For this exhibition the artist presented works in different media, ranging from photographs, drawings with BIC ballpoint inks, objects, video, as well as a large scale structure especially produced for the show. While this exhibition is not a retrospective of Moulène's oeuvre, it nonetheless includes many key works that he created at different stages of his career. The exhibition unfolded in four parts. The first presented works that shared a concern with the body in relation to personal and public space. The second led us to think about production means and processes focusing on the notion of "standard." The objects included in the third part were carefully handmade and put in dialogue with photographs considered by the artist as "documents." Finally the exhibition ended with a series of drawings and a video that make use of observations and performative gestures to rethinking the mundane.

Stemming from the 1970s' notion of art as an enigma, Moulène's approach is disjunctive, dismissing clearly defined ideas and addressing multiple themes. In these exhibited works the artist confronted the viewer with the standard and the singular, as well as the performative aspect of identity formation. Moulène's concern was also "to authorize rather than to be an author," to show tensions and conflicts, affirmations and negations in the systems that govern our lives from economy to culture. The artist can be said to produce tricks for truth, or artefacts and spaces for the sake of experimentation with options and choices. In this sense, many of his works are conjugated in the future tense, pointing to a possibility, a potential for subversion that may or may not be realized.

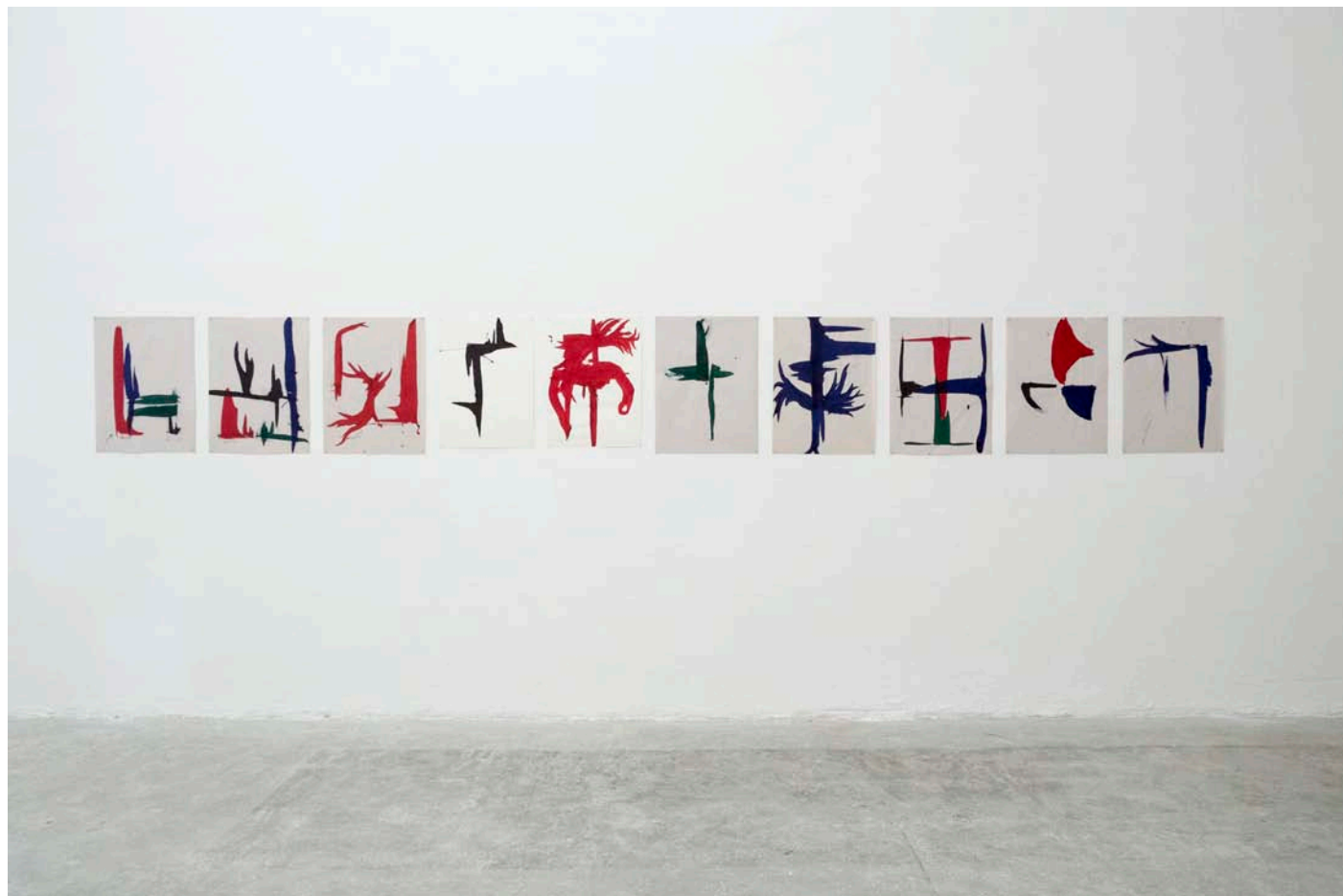
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ouvert du lundi au samedi, de 12h à 20h
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جسر الوطني، بيروت، هاتف: +٩٦١٣٩٧٠١٨

beirutartcenter.org

b. BEIRUT ART CENTER
مركز بيروت للفن



EXPOSURE عتبات 2013

November 7. 2013 ➔ January 11. 2014

٧ تشرين الثاني ٢٠١٣ ➔ ١١ كانون الثاني ٢٠١٤

Shirin Abu Shaqra • Monira Al Qadiri • Lara Tabet

لارا تابت • منيرة القديري • شيرين أبو شقرا

Randa Mirza • Yasmine Eid Sabbagh & Rozenn Quéré

ياسمين عيد الصباغ وروزين كيري • راندا ميرزا

Yasmina Haddad • Inaya Hodeib • Maxime Hourani

مكسيم الحوراني • عناية حديب • ياسمين حداد

Maha Kays • Helene Kazan • Christine Kettaneh

كريستين كتاني • هيلينا كازان • مها كيس

Wael Kodeih • Pedro Barakat • Camila Salame

كميلا سلامة • بيدرو بركات • وائل قديح

In partnership with
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**BANQUE
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For the fifth year in a row, Beirut Art Center (BAC) had organized *Exposure*, its only annual exhibition, dedicated to emerging artists in and from Lebanon.

With the aim of encouraging every eligible artist to apply, *Exposure* was conceived as an open and flexible exhibition that is only defined by the characteristics of each project, as well as the diversity of the media and themes in the show. Like every year, BAC invited a new jury to make the selection. Gregory Buchakjian (art historian and artist), Fares Chalabi (philosopher), Tarek Abou El Fetouh (curator), and Rania Stefan (filmmaker/artist) formed this year's jury; as it is customary the board of BAC had one voice. For the sake of presenting an exhibition that is rich in content, fourteen artists were selected from a pool of a hundred applicants, making *Exposure 2013* the largest edition to date.

Exposure 2013 presented the occasion to reflect on several ideas and themes. The following description is by no means exhaustive, but is meant to give an idea of some of the concerns and practices of each artist. Although working with different media, Camila Salame, Christine Kettaneh, Helene Kazan, Inaya Hodeib, and Maha Kays express particular impressions of memory and home. The inescapable longing for an impossible home is the impetus behind the poetic imagery in Salame's sculptures. Kettaneh's interest lies in language, but also in the access to the home, that is in the key, and especially in what has been cut to make it. Kazan's multimedia installation sets the ordinary image of the domestic space against a complex conceptual framework of pre-emption, a strategy learned in times of war. Hodeib's work also has references in the Lebanese Civil War. She seeks to take the portrait form to new terrains by drawing on her light-hearted memories from childhood, and setting them against a backdrop of 'pop culture' products, signifiers from the war period. Also reminiscent of war, a sound unexpectedly emerges allowing a story to be told in Maha Kays' video installation.

A personal story is the starting point in the works of Yasmine Eid Sabbagh and Rozenn Quéré, Lara Tabet, Pedro Barakat, and Yasmina Haddad. Eid-Sabbagh and Quéré deal with exile, memory and fiction, exploring different possibilities offered by reading images and biographical narration. Tabet also works with family photographs; only it is a therapeutic gesture of understanding and coping with loss. To investigate the past and present of a homeland he never saw as a child, Barakat begins his journey by looking at his father's objects and diaries. Starting at what used to be her father's gallery and furniture factory in Beirut, Haddad revisits Art Deco using a cross-thematic approach.

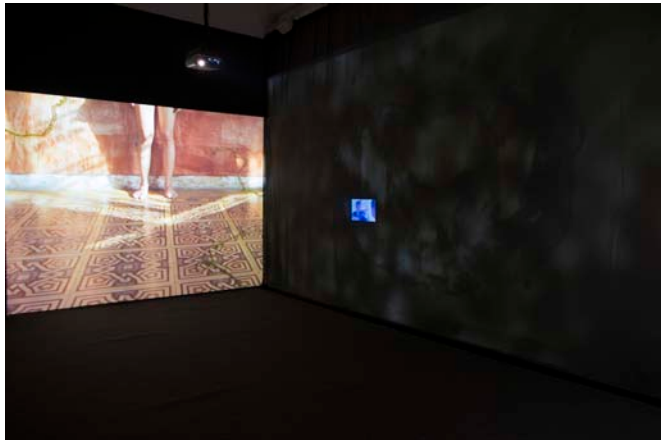
The body is a broad theme that connects the works of Shirin Abu Shaqra, Randa Mirza, and Wael Kodeih. Abu Shaqra meditates on the pathological body as a laborious rite of initiation. The body is questioned in Mirza's photography installation, as she addresses gender performance and sexuality. Kodeih's intrigue in the phenomenon of a censored and defaced female body led him to research the topics of activism, Internet security, and surveillance.

Images and events from the contemporary history of our region inform the works of Maxim Hourani and Monira Al Qadiri. Hourani comments on the forms and causes of dissent, and actively involves the viewer in the creation of spaces of protest. From a different perspective, at a time when apocalyptic theories are gaining popular momentum in the region, Monira Al Qadiri recreates the latent nostalgic likeness of doomsday by juxtaposing paradisiacal poetry with amateur VHS footage of the burning oil fields in Kuwait at the end of the First Gulf War in 1991.

Lastly, like previous editions, *Exposure 2013* was not a curated exhibition, because of a consensus not to exclude a promising artist on the basis of a theme or an artistic approach. Yet this year BAC put emphasis on discussing the projects with each artist, aiming to accompany them in the process of making their works for the exhibition.

A wide range of media and forms characterized this edition, from photography and video, installations and sculptures, to texts and a painting. And while it was completely arbitrary, it is striking that most of the exhibiting artists live abroad.

An exhibition catalogue featuring the works of all participants was produced and launched on the opening night.



Program of Events 2013

January 9, 2013 **Design Stories**
Presentation and Roundtable
Cyril Zammit Fair Director of Design Days Dubai gave a talk around the second edition of Design Days Dubai (18- 21 March, 2013 in downtown Dubai), the new global hub for collectible designs with 29 galleries from the 6 continents. Following the talk, renowned gallery owners, designers, and design professionals took part in a roundtable discussion that revolved around design in Lebanon today.

January 25, 2013 **The Impossible Works of Raed Yassin**
Performance
Five curators took part in a performance that employs strategies of forgery, fabulation, and factuality to realize through the medium of speech works that are «impossible» to execute. Each of the curators occupied a separate room in the space and described, theorised, and narrated the conception, features, and context of an invisible artwork. By omitting different details and altering the description with every iteration, the curators offered limitless permutations of projects that were materially absent.

February 6, 2013 **Conversation with Diane Dufour**
Discussion on Documentary Practices and Aesthetics
In the context of the two solo exhibitions that open on February 6 at BAC, Diane Dufour, Eric Baudelaire and Jananne Al-Ani debated the critical function of documentary practices in the specific context of past and current conflict zones. Diane Dufour is a curator and founder of LE BAL, an experimental platform for contemporary images – photography, video, film and new media.

February 14, 2013 **Screening and Conversation**
with May Shigenobu, Mirene Arsanios, and Eric Baudelaire
In the context of Eric Baudelaire’s solo exhibition *Now Here Then Elsewhere*, Beirut Art Center presented a special screening of *The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images* in the auditorium, followed by a conversation between May Shigenobu, daughter of Fusako Shigenobu founder of the Japanese Red Army, Mirene Arsanios, writer and researcher, and Eric Baudelaire.

February 20, 2013 **Masao Adachi Film Screenings**
Carte Blanche to Eric Baudelaire

February 26, 2013 **A Super 8mm Film**
Screening and Live Accompaniment by Charbel Haber

February 27, 2013 **Liliane Chlela Solo**
Synthesizer & Various Live Electronics

March 6, 2013 **The Dupes: a film by Tawfik Saleh**
Carte Blanche to Jananne Al-Ani

March 13, 2013 **«A» Trio**
Live Performance (Kerbaj / Sehnaoui / Yassin)

March 20, 2013 **Masao Adachi film screenings**
Carte Blanche to Eric Baudelaire

March 27, 2013 **Masao Adachi film screenings**
Carte Blanche to Eric Baudelaire

April 4- 6, 2013 **Irtijal 13**
XIIIth International Festival of Experimental Music in Lebanon
Irtijal is today the oldest music festival of the city of Beirut and one of the longest standing international festivals of post-war Lebanon, celebrating its 10th anniversary in April 2010. A yearly meeting focusing on presenting works by both

foreign and local artists, and exploring potential interaction between them. As a result 49 out of 109 concerts in the past 10 editions were collaborations between Lebanese and international artists. For the 2013 edition, we have opted for a small but heavily packed program that instigates a familial feeling inviting musicians and audience into a 4 day voyage into sound, boosting collaborations and encounters.

April 20- 21, 2013 **Regarding Suspended Architecture in Lebanon**
Symposium – Organized by Suspended Spaces

The symposium was organised by Suspended spaces (Brent Klinkum / Jan Kopp / Daniel Lê / Françoise Parfait / Eric Valette), an independent collective set up above all with the desire to work together and with other artists and international researchers. The symposium fit into the context of Regarding Suspended Architecture in Lebanon, a project with the intention of uniting European and Lebanese artists and theorists for a common experience. The general objective of the project is to develop an artistic and theoretical research on the heritage of contemporary modernity by using particular sites as departure points. This third stage of the project initially centred on the unfinished International Fair in Tripoli (Lebanon) designed by Oscar Neimeyer, which has been preserved in its natural state.

May 8- 10, 2013 **Hay Festival**
Beirut 2013

Three festival consisted of three days of events celebrating international writers, thinkers and artists in venues across Beirut, extending the reach of the festival. Hay Festival, all over the world and for more than 25 years, has in essence been a meeting of friends, an opportunity to speak, debate and enjoy exchanging the currency of ideas and stories. This year’s program focused on literature, the graphic novel, development and human rights issues.

May 14- 26, 2013 **Home Works 6**
In the context of Home Works 6, which was curated by Christine Tohme, Beirut Art Center screened a video program over six days. Adel Nassar’s book, *Ressentiment*, and Tony Chakar’s, *The Dialogue That is Us* were also launched at the centre.

May 29, 2013 **Keiko Higushi & Morishige Yasumune**
Voice & Cello

May 31, 2013 **Speculative Archeology of Video Art in the Arab World (Part II)**
Presentation by Rasha Salti and video screenings
In the context of the exhibition, *Video Vintage*, Beirut Art Center invited Rasha Salti, a curator, film programmer and writer living in Beirut, to propose a video screening program. The event began with a presentation around video art in the Arab World and the Tunisian Federation of Amateur Cineastes, followed by video screenings.

June 12, 2013 **The line at which**
Video Screenings Curated by Beirut (Cairo)
In the context of the exhibition, *Video Vintage*, Beirut Art Center invited Beirut, an art initiative and exhibition space in Cairo, to propose a screening program. *The line at which* was an intense tangent that touched on the genre of experimental video and film, at two different moments in Egypt, speaking to and from the world of auteur cinema and where it meets the (visual) arts: in subject, form and context.

June 26, 2013 **Youmna Saba Concert**
Live Concert

July 10, 2013 **Presenting Jean-Luc Moulène - Works**
Conversation with the Artist

July 16, 2013 **Video Screening and Conversation**
between Ziad Antar and Lamia Joreige

July 17 - August 10, 2013 **Lettre à la mère by Mazen Kerbaj**
Book Launch and Exhibition

July 24, 2013

Jean-Pierre Rehm at BAC
Presentation and Video Screening

In the context of the solo exhibition *Jean-Luc Moulène - Works*, Beirut Art Center invited Jean-Pierre Rehm to make a presentation around the exhibition and to propose a video screening program. Jean-Pierre Rehm is a French film theorist, critic and, since 2002, director of FIDMarseille – International Documentary Film Festival

September 18, 2013

Screening and Conversation with Mohamad Malas

September 25, 2013

«Il n’y a pas de photographie française»
Sur la photographie française
A Talk by François Cheval

In the context of the exhibition, *Jean-Luc Moulène - Works*, Beirut Art Center invited renowned museum curator, François Cheval to give a presentation around French photographers, questioning the nationalist framework. Cheval is a museum curator since 1982. He is the director of the Nicéphore Niépce Museum since 1996.

October 2, 2013

Numero Quatre- Beyrouth 2013 / Part 1
Variations autour de Numéro Deux de Jean Luc Godard, 1975

Pascale Cassagnau, Doctor in the history of art and art criticism, and Pascchal Beausse, art critic and curator, presented *Numéro Quatre*, a program in two parts consisting of video screenings and a presentation. This event was an extension of *Numéro Trois*, an exhibition that was presented at la Virreina Image Center in Barcelona (2012). It was conceived as a series of variations and interpretations around the essay-film of Jean-Luc Godard’s *Numéro deux*.

October 9, 2013

Numéro Quatre- Beyrouth 2013 / Part 2
Variations autour de Numéro Deux de Jean Luc Godard, 1975

October 25 - 30, 2013

The Dream Machine
Beirut Festival of Audio-Visual Arts

The second edition of The Dream Machine festival attempted to trace the technical, artistic, and theoretical attributes and operations mobilized by the term «audiovisual» itself, assessing the ways in which the juncture in audio-visual has been theorized, undone, and reformulated. In addition to hosting a series of live collaborative audio-visual projects, this year’s edition comprised of talks, performances, lectures, screenings, commissioned works, and a workshop that revolved around two main clusters. The first relates to the soundtrack, analyzing the ways in which montage, the cinematic and post-cinematic mix, and voiceover interact. Translations and displacements of the voiceover-image coupling, such as those designed in the audio-essay, were also be discussed and performed.

November 20, 2013

Around Exposure 2013
Video Screening

November 22, 2013

«ART IS» a march on the 22nd of November 2013

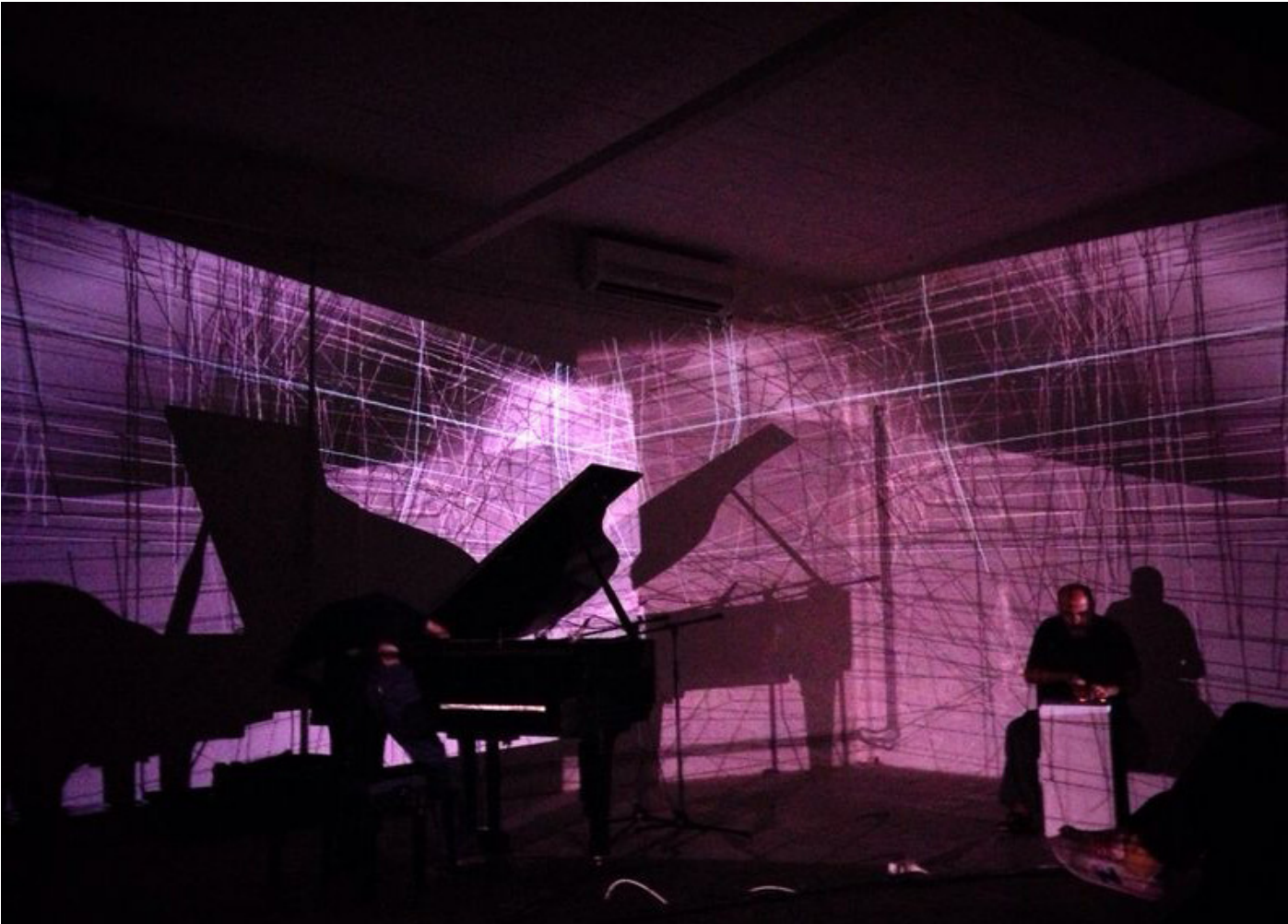
This march was a transient passage in the Independence civic parade that happened every year on the 22nd of November. This act came to reclaim a collective public space in an existing social and official structure. Although not a protest, this organized act looked at the aesthetics of public demonstration.

November 27, 2013

“Emerging?”
Roundtable Discussion Moderated by Amanda Abi Khalil

December 11, 2013

Of Heroes, Football and All That Remains of My Childhood
Video Performance by Lynn Kodeih



“BetweenUs” live performance by Fabrizio Casti (piano) and Elio Martusciello (electronics & visuals) during Dream Machine



Khayyam Allami during Irtijal 13. Courtesy of Tanya Traboulsi

Lettre à la mère by Mazen Kerbaj

Book Launch and Exhibition

July 17 - August 10, 2013

BAC hosted Mazen Kerbaj for the launching and signing of his most recent comic book, *Lettre à la mère*. For this occasion, Kerbaj also exhibited the original comic strip boards, many of which have been shown in the context of the Angoulême International Comics Festival last January, and the Fumetto International Comix Festival Lucerne last March.



BAC design Exhibitions

Fly Bird Fly by Dar Onboz

February 7 - May 18.13

Fly Bird Fly and come nest with Dar Onboz.

Inspired by the birds' lost journeys of migration and flying *Fly Bird Fly* was an exhibition of drawings, stories and songs, peeping wheels and shadow theatres, handmade Lebanese tiles, pillows and embroidery, games, wooden seals and as origami. This was a journey for the whole family. Old Lebanese folk tale, *hakawati*, were performed with live drawing projections and music. A series of workshops for the whole family were held with the aim to present *origami*, the Japanese art of folding paper into decorative shapes and figures, as well as on how to make handmade, recycled paper. Other exciting talks revolved around ecosystems, bird watching, and preservation.

With Nadine Touma, Sivine Ariss, and Hiba Farran, as well as several local artisans like Blatt Chaya, Assem Ayoub, Hratch, Samira, Jadd Hallaj, and Digidots.

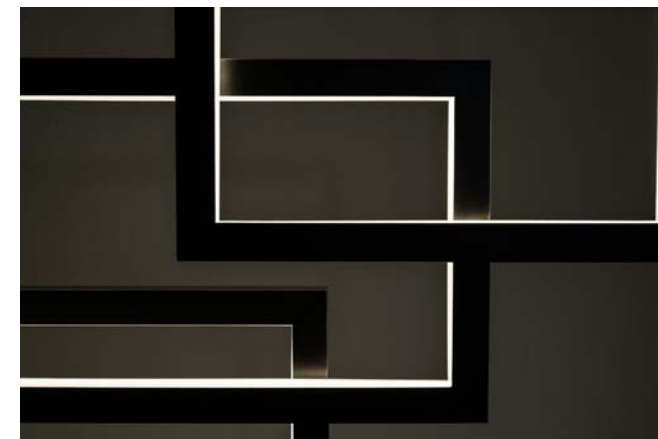
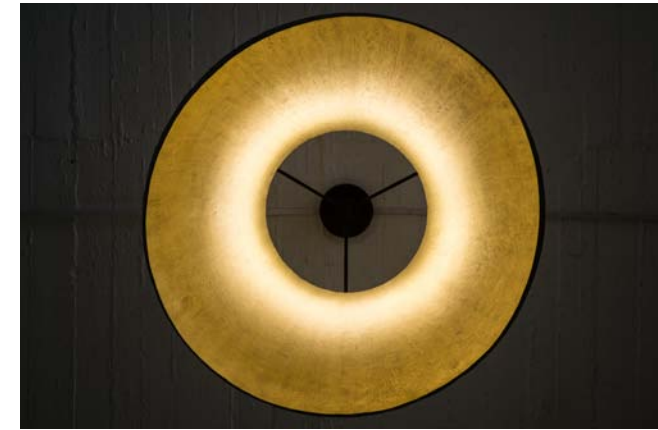


LED IS MORE by Niko Koronis

November 7.13- January 11.14

We are in the midst of a transformation in the way we design, make and use the lighting objects that surround us. Light Emitting Diodes have led to what was until recently, a series of unimaginable improvements in terms of durability, environmental performance, long life and energy efficiency. Yet, apart from these obvious benefits, LEDs' significance lies also in the fact that they provide designers with an unprecedented opportunity to experiment with and explore new aesthetics that are free of the typical limitations of conventional fittings. *LED IS MORE* was such an experiment.

Specifically designed for Beirut Art Center and locally produced in Beirut, this collection of lighting objects was the direct result of an investigation of the possibilities offered by one of the most important technological developments in the field of lighting design.



Education and Outreach Program



From Wael Kodeih's workshop. Courtesy of Iante Roach



Ever since it was established, the Education and Outreach Program has been gradually growing. BAC continued to produce educational worksheets in three languages, as well as audio guides that consist of short interviews with the artists. Teachers had the possibility to download the educational worksheet from the website, conceive a lesson plan for their students accordingly, and come prepared to the tour. Independent visitors, journalists, and students could request it along with the audio guide from the reception. These tools are designed to interpret contemporary art and make it accessible, interesting, and relevant to the public.

In spite of many challenges, the program in 2013 was by far the most successful to date. BAC attracted a wide range and a large number of visitors to a total of six workshops, two series of seminars, and the educational activities led by Dar Onboz.

The year began with fun, educational activities for children and families. In the context of the BAC design exhibition *Fly Bird Fly*, Dar Onboz liaised with several schools and teachers, bringing a large number of young students to the center on weekdays to talk about birds and ecosystems, and teach them how to make *origami*. Moreover, every Saturday over the course of several months, Dar Onboz had organized workshops for children, and had welcomed families on the upper floor of BAC, which became a stage for performing the long forgotten, local form of storytelling, *hakawati*. Over 600 visitors, mostly children, came on Saturdays to participate in these activities. It is our hope and intention that this younger crowd continues to come the center, and eventually integrates contemporary art into daily life.

Later in the year, the on-going teachers' strike and political insecurity affected the number of guided tours. Falling behind schedule and pressured to limit extra curricular activities, teachers refrained from bringing their students to the center. However, with the start of the academic year in September, a significant number of instructors enthusiastically responded to the invitation we had sent. A number of guided tours were organized, and new names were added to our network of educators in the different academic institutions. In November alone, more than 150 university students participated in guided tours of *Exposure*.

Moreover, BAC organized more workshops in 2013 than in any of its previous years. These workshops—which for the most part were fully booked—provided a platform for exchange and networking, practical and theoretical learning for more than 60 participants from different backgrounds.

In the context of the exhibition *Now Here Then Elsewhere* by Eric Baudelaire, the filmmaker and visual artist, Siska, led a workshop on how to operate Super 8 cameras and

hand process colour reversal films. Baudelaire was deeply involved in this workshop, and over the course of five days, young Lebanese artists and filmmakers worked together, as well as with Baudelaire and Siska to develop a short Super 8 film which was screened at the center. In the context of *Video Vintage*, BAC invited Karen Mirza and Brad Butler to lead a week-long workshop on the possibilities of co-authorship and political engagement in film; the outcome was a multidisciplinary project which was also presented at the center.

In the context of the exhibition *Jean-Luc Moulène – Works*, Lebanese artist Paula Yacoub led a workshop on Georges Bataille's historical approach in the *Trial of Gilles de Rais*. Although several practical exercises were a part of this workshop, it nonetheless was largely theoretical, which explains why it drew participants from different backgrounds in art, art history, writing, and curating.

In the context of *The Dream Machine*, sound artist Tarek Atoui shared his knowledge in a workshop he led on the collective composition and site specific performance. This fully booked workshop was open to musicians and composers, sound artists and performers, writers and visual artists.

In the context of the exhibition *Exposure*, one of the participating artists, Wael Kodeih, led a workshop on Guy Debord's *dérive*, or psycho-geographic drifting in the city. Since the topic of inquiry was wide and relevant to most, the participants were visual artists and performers, but also journalists and photographers.

In 2013 BAC's current Assistant Director, Cynthia Issa, also became the Education and Outreach Program Coordinator. In order to expose her to new strategies for outreach, artist, writer, and educator Felicity Allen was invited to lead a workshop on strategic development for education and outreach in cultural institutions. The workshop drew a number of cultural practitioners from different art organizations in Lebanon, and created a space for peer-to-peer learning and collaboration.

BAC also invited Joshua Gonsalves, Assistant Professor at the AUB, to lead a series of seminars on the icon in film and cinema. Spread over a period of three months, Gonsalves' program also consisted of discussions and screenings around Andrei Tarkovsky. This initiative had begun in 2012 with Fares Chalabi, who delivered, between October 2012 and May 2013, *Aesthetical Politics*, a series of seminars on the Deleuzian approach in contemporary art. These programs of seminars are theoretical in essence and are meant to attract dedicated students, intellectuals, and artists who wish to engage with critical theory and philosophy.

List of Workshops in 2013

Color Club

A workshop combining analogue film techniques and the theory of landscape

20- 24 February 2013

Color Club was a workshop that taught the participants how to operate Super 8 cameras, hand process color reversal films, and interpret Masao Adachi's *fukeiron* theory. A short film was produced and screened during the workshop.

Origami and Hakawati

by Dar Onboz

On Saturdays between February and May 2013

In the context of the BAC design show *Fly Bird Fly*, a workshop on Origami, the Japanese art of folding paper to create shapes, took place on Saturdays for the duration of the exhibition.

Author(ity)

Workshop by no.w.here (Karen Mirza and Brad Butler)

May 20- 27

In conjunction with the exhibition *Video Vintage*, Beirut Art Center invited Karen Mirza and Brad Butler to lead a workshop around political engagement in film. The participants in the workshop collaborated in a multidisciplinary project combining practice and theory, the outcome of which was presented to the public.

Strategic Programming for Education and Outreach in Arts Organisations

Workshop by Felicity Allen

June 3- 5, 2013

Through practical work, discussion, looking at art and employing techniques for shared and mutual learning, this workshop helped professionals from cultural organisations to reflect on their current work. The workshop focused on strategic program development, and on creative and critical education with all those involved.

I.O.F

Workshop by Tarek Atoui

31 october-2 November

In this workshop, Tarek Atoui shared with the participants his research and ideas on the notions of instrument, collective composition, site specific, duration and score.

The Theory of Dérive and Augmented Reality

Workshop Led by Wael Kodeih

9- 11 December

Artists, writers, photographers, and musicians participated in a three-day long workshop on the *dérive* which consists of traveling through urban space in an aleatory manner. The workshop culminated in the conception of ideas for possible projects in the future.

Ikon Contra Modernity: Genealogies of the Moving Image in Tarkovsky and Malevich

Seminar led by Dr. Joshua Gonsalves

November 14, 2013-February 6, 2014

This seminar questioned how the theologies, theories and embodied practices (kissing, kneeling, weaponization) articulated in and around the Icon continue to resonate today. It was an investigation around the socio-historical, libidinal and philosophical problematics that the icon brings to light when resituated in terms of the cultural productions of pre- and-Soviet-era Russia that it influenced from the ground up.

The Education and Outreach Program is supported by Ford Foundation

Mediatheque

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

As of February 2014, the Mediatheque includes 89 artists.



List of artists

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

Program of Exhibitions 2014

January 22 – March 22

Afteratlas

By Georges Didi-Huberman and Arno Gisinger

Beirut Art Center is pleased to present *Afteratlas*, an exhibition conceived by French art historian and philosopher Georges Didi-Huberman and Paris-based Austrian photographer Arno Gisinger.

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

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

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

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

The concept of a travelling, locally specific post-*Atlas* exhibition is itself inspired by Aby Warburg’s notion of *Wanderung*, a transhistorical migration of forms that acquire new meanings in different contexts. While there may be some overlap in content, each edition of the exhibition unfolds in a new form. At the Fresnoy, Gisinger’s photographs were printed in a smaller format, forming a “filmstrip” that revealed the exhibition space on the upper gallery; the ground floor, which could only be seen from the gallery above, became a projection screen for excerpts from cinematic productions. At the Museu de Arte do Rio a modified selection of Gisinger’s images was printed on wood, placed on the ground, and once more the viewer experienced the photographic constellations from above.

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

With the support of:

Austrian Embassy
Beirut



April 2 – May 10

Meeting Point

Exhibition curated by What, How & for Whom / WHW

From April 2 to May 10, 2014, Beirut Art Center will be hosting an exhibition within the framework of *Meeting Points 7*. *Meeting Points 7* is a biennial event comprising contemporary art, film, theater, dance, and performance. Curated by What, How & for Whom / WHW, and organized by the Young Arab Theatre Fund (YATF), in collaboration with regional and international partners the project of *Meeting Points 7* will take place across a number of historic cities in the Middle East, North Africa, and Europe over a one-year period.

22 May – 22 August 2014

Kader Attia

Solo Exhibition



Kasbah (2009)

Owing in part to his experience as an Algerian born French, who has lived in different part of the world, Kader Attia's oeuvre opens a discussion on the different forms of borders, belongings, exchanges, and encounters.

For the exhibition at Beirut Art Center, Attia is interested in looking at the relationships between architecture and the body. He states, "we live the body as if it were architecture." In other words, the artist wants to explore the ways in which the body responds to architecture, and not the other way around.

Lebanon, but also Japan, Senegal, Algeria, and the United States embody the modernist project of the city that separates the body from nature. Attia makes the observation that the residents escape the city in search of nature. "Re-appropriation" for Attia involves "a site of resistance by the people vis-à-vis the excesses of capitalism." It is a "re-appropriation of space" that will constitute an important theme in this show.

To that effect, the exhibition at BAC will consist of new works especially produced in Lebanon for the show. As a gesture of re-appropriation, the artist will weave in natural elements from the Lebanese landscape with fragments from the city. The idea of re-appropriation will be doubly played out, since these works will be presented at BAC, itself a furniture factory re-appropriated and turned into a contemporary art space.

The exhibition will shed light on the dialectic of nature/culture while taking into account the repercussions on the public space. Attia aims to offer new relational possibilities with nature and the city. The visitor will be invited to act with these works and think about the questions they raise. By re-organizing architecture, one's body, and space, in short by reinvesting a public space, is to regain one's voice and political power in the city.

September – November 2014

Giuseppe Penone

Solo Exhibition



Rovesciare i propri occhi (1970)

Giuseppe Penone is a principal figure in the Arte Povera movement. Coined by the Italian art historian Germano Celant, Arte Povera, is an artistic movement that flourished during the period of upheavals in the mid-sixties to mid-seventies in Italy. As the name indicates, the artists of this movement were inclined to use "poor" materials to produce, in large part, ephemeral and poetic works that deal with the notions of time, nature, and space. The youngest in the group, Penone, began his artistic trajectory with *Alpi Marittime* (1968), a widely known series of six action-performances through which the artist merged with nature, leaving traces of the contact that persisted for years in spite of time.

Giuseppe Penone's works are in the permanent collections of many of the world's major institutions, including the Centre Pompidou (Paris), Tate Modern (London), and Castello di Rivoli Museo d'Arte Contemporanea (Torino). Some of his most recent solo shows were at the Chateau de Versailles (Versailles, 2013), Marian Goodman Gallery (New York, 2013), and the Art Gallery of Ontario (Toronto, 2008). His most recent participations in collective exhibitions were in Documenta 13 (Kassel, 2012), *Arte Povera* at the Neues Museum (Weimar, 2012), and in *Revolutions: Forms that Turn* at the Sydney Biennale (2008).

The exhibition at Beirut Art Center is currently being developed in close dialogue with the artist. It is not meant to be a retrospective of Penone's Oeuvre. Instead, the aim is to present a carefully chosen selection of works that will make his artistic process visible. The works on display are interconnected. Performances and installations by Penone, as well as their documentation inform the production of newer versions of the same works in different context. As such, the artworks will be varied, ranging from monumental sculptures and in-situ installations, to sketches or "studies" and photographic documents of earlier projects. New versions of past works will be produced locally.

Mid November 2014 – Mid January 2015

Exposure 2014

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

Visitors:

- Now Here Then Elsewhere & Groundworks 1 900 visitors
- Video Vintage 2 000 visitors
- Jean-Luc Moulène - Works 1 500 visitors
- Dream Machine (one week event) 400 visitors
- Exposure 2013 1 700 visitors

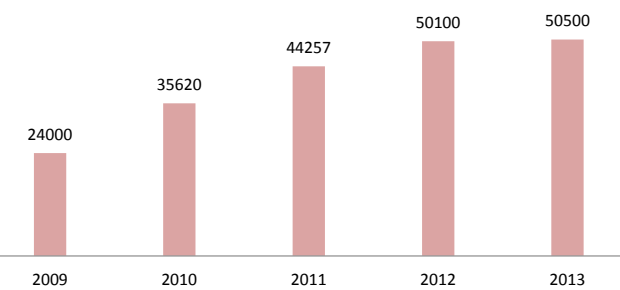
Total number of visitors:

7 500 visitors

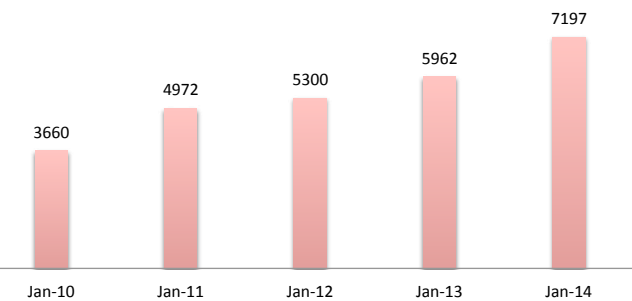


Opening of *Exposure 2013*. image Courtesy of Georges Haddad

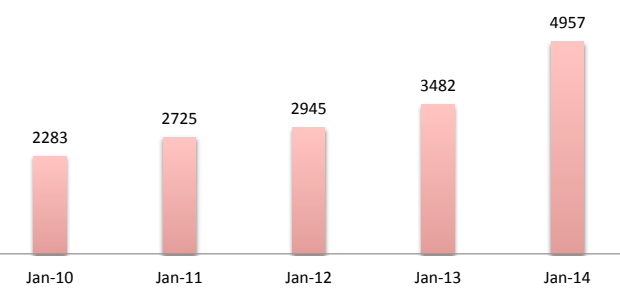
Website Visitors



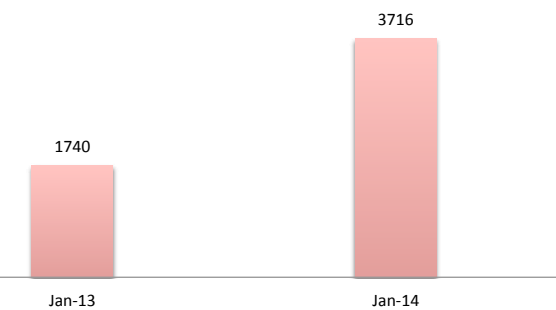
BAC E-newsletter's subscribers



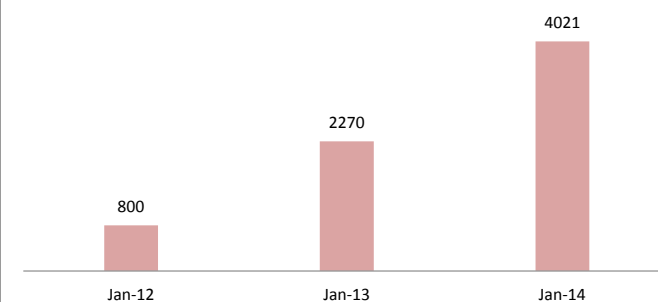
Facebook Group members



Facebook Page likes



Twitter Followers



FINANCIAL REPORT 2013

INCOMES	
EXCESS REVENUE FROM 2012	\$114,700
VAT REIMBURSEMENT	\$10,900
PUBLIC & PRIVATE INSTITUTIONS	\$154,115
PRIVATE DONORS	\$87,275
SPONSORS SUPPORT	\$40,000
IN KIND SUPPORT	\$3,000
SERVICES FEES & REIUMBURSEMENT	\$8,220
ENTRANCE FEES FOR EVENTS	\$2,635
BENEFITS FROM THE BOOKSHOP	\$7,205
RENTING OF THE SPACE	\$900
TOTAL REVENUES	\$428,950

EXPENSES	
1-OPERATING COST	
PROVISION FOR RISKS & CHARGES	\$54,250.00
ELECTRONIC SUPPLIES	\$5,175.00
OTHER SPACE FEES (ELECTRICITY,TELEPHONE INTERNET, OFFICE SUPPLIES, REPAIRS & MAINTENANCE, ETC.....)	\$33,155.00
SALARIES & SERVICES	\$136,615.00
COMMUNICATION	\$4,455.00
CAFÉ	\$2,175.00
TOTAL OPERATING COST:	\$235,825.00
2- ACTIVITIES	
SOLO EXHIBITIONS BY JANANNE AL ANI & ERIC BAUDELAIRE	\$44,445.00
EXHIBITION VIDEO VINTAGE	\$30,540.00
SOLO EXHIBITION BY JEAN-LUC MOULENE	\$54,820.00
EXHIBITION EXPOSURE 2013	\$26,880.00
FUNDRAISING ACTIVITIES	\$1,425.00
PARALLEL EVENTS	\$17,370.00
OUTREACH PROGRAM	\$27,100.00
BAC DESIGN	\$4,335.00
TOTAL ACTIVITIES:	\$206,915
TOTAL EXPENSES	\$442,740

Brought forward result	-\$13,790
Expected and not received donations and benefits	\$13,790

BALANCE	\$0
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BUDGET 2014

INCOMES	
VAT REIMBURSEMENT	\$5,000
PUBLIC & PRIVATE INSTITUTIONS (CONFIRMED)	\$43,400
PUBLIC & PRIVATE INSTITUTIONS (EXPECTED)	\$30,000
PRIVATE DONORS (CONFIRMED)	\$85,000
PRIVATE DONORS (EXPECTED)	\$30,000
SPONSORS SUPPORT (CONFIRMED)	\$15,000
SPONSORS SUPPORT (EXPECTED)	\$10,000
IN KIND SUPPORT (CONFIRMED)	\$10,000
DONATIONS TO FIND	\$83,290
SERVICES FEES & REIUMBURSEMENT	\$3,000
FUNDRAISING AUCTION	\$120,000
ENTRANCE FEES FOR EVENTS	\$3,000
BENEFITS FROM THE BOOKSHOP	\$8,000
BENEFITS FROM BAC DESIGN	\$15,000
BENEFITS FROM BAC CAFÉ	\$1,000
RENTING OF THE SPACE	\$2,000
TOTAL REVENUES	\$463,690

EXPENSES	
DEFICIT FROM 2013	\$13,790
1-OPERATING COST	
PROVISION FOR RISKS & CHARGES	\$55,000.00
ELECTRONIC SUPPLIES	\$5,000.00
OTHER SPACE FEES (ELECTRICITY,TELEPHONE INTERNET, OFFICE SUPPLIES, REPAIRS & MAINTENANCE, ETC...)	\$35,000.00
SALARIES & SERVICES	\$155,000.00
COMMUNICATION	\$3,400.00
TOTAL OPERATING COST:	\$253,400.00
2- ACTIVITIES	
EXHIBITION AFTERATLAS BY GEORGES DID-HUBERMAN & ARNO GISINGER	\$18,500.00
SOLO EXHIBITION KADER ATIA	\$31,500.00
SOLO EXHIBITION GIUSEPPE PENONE	\$81,500.00
EXHIBITION EXPOSURE 2014	\$21,500.00
FUNDRAISING ACTIVITIES	\$3,000.00
PARALLEL EVENTS	\$10,000.00
MEDIATHEQUE	\$500.00
OUTREACH PROGRAM	\$15,000.00
TOTAL ACTIVITIES:	\$181,500
MISCELLANEOUS	\$15,000
TOTAL EXPENSES	\$463,690

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