

annual report

2015



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I have the pleasure of presenting you with the first annual report along with the program *Present Times. Ourselves*. The year 2015 was the first year of the program and involved a series of exhibitions inspired by a short excerpt from Virginia Woolf's last novel entitled *Between the Acts* (1941) in which Woolf evokes the possibility of sharing a common time but also where the narrative can be connected with the position of the spectator or visitor in the art space where social norms are meant to be suspended. This program has been about transforming the Beirut Art Center from a place where one simply attends an art exhibition into a space that makes things happen; a space that generates an exchange among people but also an experimentation in art practices. And, I must say, this year has been beyond intense and rewarding, it was a grounding moment for us.

Five exhibitions in 2015 addressed practices involving montages of temporalities, "time-based media" and "time-based arts" such as cinema and dance as well as their relation to visual arts. They featured works by international artists exhibited for the first time in Lebanon such as John Akomfrah, Penny Siopis, Zineb Sedira, for *Unfinished Conversations*; La Ribot, Jumana Manna, Kamal Aljafari, for *Aftercinema*, and for *Retrospective*, the French renowned choreographer Xavier Le Roy and artistic collaborator Scarlet Yu together with nine Lebanese and Syrian dancers: Malek Andary, Ghida Hachicho, Alia Hamdan, Zeina Hanna, Sandra Iché, Hassan Rabeh, Maguy Tauk, Khoulood Yassine and Aurelien Zouki.

In November 2015, Beirut Art Center hosted Ashkal Alwan's *Homeworks 7* exhibition *On Water, Rosemary and Mercury*. December saw our annual exhibition *Exposure*, titled *Mobility* with Yasmin Hage-Meany, Sandra Iché,

Eshan Rafi, Mahmoud Safadi and Merve Ünsal. In addition, we organized and hosted 34 events including weekly roundtable discussions during *Unfinished Conversations* and hosted a continuous performance in the space for the duration of 18 days during *Retrospective by Xavier Le Roy*.

Transformations

The Beirut art scene is changing. Dealing with this change, one primary objective for BAC's program is to emphasize its identity as a site for experimentation and for non-academic production of knowledge. The exhibitions in our program underline the awareness of time – in every sense of the word – through very specific artistic practices and productions. The program is about what we experience and witness, what is unexpected, what we can do, our needs and means of altering things. We work on exploring mechanisms of finding entry points for sharing and enjoying their experience of art, and as a momentary exit from power relations and social hierarchies. It is understood as an emancipatory space where we seek to make this experience possible for people who have never experienced viewing art in the art space: we can all recall this one book, exhibition, concert, film etc. that once transformed our lives.

What We See and What We Know

The encounter with art makes knowledge accessible through non-academic means: a special work or practice may animate information; bring it to life through proximity or confrontation. Together with artists and friends, scholars and students, professionals of various fields, and activists, we initiated different conversations – about identity as an ongoing debate and something that is never static; about cinema and its sidelines as a way to preserve the backrooms of history from slipping into oblivion; about choreography and the way our body

constructs our ‘selves’, how it stages it; about mobility as a concept and as a constant situation we have to face today.

Looking, attending, listening, discussing are rich and surprising experiences in themselves, especially when one is facing something that produces the unexpected or when in a situation where nothing is required from the visitors or spectators in return but also where they experience the freedom to interpret and engage. Discovery is very necessary in the long and heavy turn of the regional and global situation we are currently witnessing.

Making the Center a platform

One main challenge this year has been to make the exchanges between the inside of the Center and the outside more fluent. Exhibitions brought the body to the center of the show like with *Retrospective*, which later enabled a verbal exchange. Both *Unfinished Conversations* and *Retrospective* were created so that people can directly address the works, ask each other questions, form a critical reading (as of now they are published on a dedicated blog). And yet, at the same time, we stepped out of the Center when we organized *Self Unfinished* with Xavier Le Roy at Metro Al Madina, in Hamra. We are also visiting various places in Lebanon to explain our projects, inviting artists, actors in the local scene working in different fields, adults as well as young people and children to visit, to attend conferences, workshops or events. We have developed our education program, made partnership with educational institutions, schools and universities, and I have also organized and lead a seminar for teachers addressing the question “what contemporary art can do”. In addition, we have organized a series of *open conversations* that invited people from different organizations and practices in the art world to discuss the challenges facing the arts, artists, and art institutions. By doing so, the Center has

accessed new areas where it has become more widely known and more lively.

I believe that we have now fixed the more experimental and explorative aspects of BAC’s exhibitions, which are strongly interconnected with education and events. The whole space is evolving: the bookstore is made more inviting by taking down the enclosures, we also issued our first artist editions and the mediathèque is now updated and transformed. It has taken a new name, Media Library, and the space has been made more accessible for collective interactions and easier browsing of our archives with updated software. And finally, the outdoor terrace is transforming into a pleasant area for visitors to sit and relax. In the span of six months, the first floor has hosted a stunning sculpture by artist Jumana Manna titled *Walk Like a Vase*, which people could roam around, enter, and experience inside out. The bar has also been transformed into a self-service space where people can prepare their own beverages and donate. In the more recent months, we launched a pop-up restaurant and café as well, and the results have been inspiring. We are working on meaningful details: information outside the building, providing places for people to hang out, opening light sources, making the walls continuous, improving the floor plan etc..

Entering 2016

In the forthcoming year, we will continue to widen the selections of works and artists, in terms of media as well as geography, and to program seminars, screenings and events that connect to the shows in order to encourage discussions about art and invite people to invent new ways of thinking about knowledge. This will further emphasize ‘present times’ as a scene to share a collective experience and to weave different connections between what we see and what we know.

The four exhibitions taking place in 2016 will be featuring works by numerous artists, both Lebanese and international. I am inviting two foreign curators this year to take part in the program. It will encompass various aspects of art but also of our present world: our relationship to land; the experience of time and the awareness of the present through listening; a vernacular manual activity turned into art; portraits as a way to relate to each other. At the close of my program, a show on portraits will refer us back to Virginia Woolf's *Between the Acts*. Actors will bring mirrors onstage so the spectators could see themselves through different surfaces: "Ourselves! Ourselves! (...) Mopping, mowing, whisking, frisking, the looking glasses darted, flashed, exposed."

Otobong Nkanga's *Landversation Beirut* has already concluded. The show dealt with the contradictory ways in which we inhabit the earth and are dependent on it and how those two ways of dealing with it are linked. Nkanga invaded BAC with frescoes, photographs from peculiar landscapes in Nigeria that depict conditions of destruction-as-construction, as well as three tables/sculptures where people engage in conversations several time a week, sharing their relationship with the notion of Land.

Esma'/Listen, is a group show I co-curated with Marcella Lista, chief curator of the New Media collection at the Centre Pompidou in Paris. In this exhibition, we focus on the relationship between sound and visual art. *Esma'* invites artists and composers with works that develop contemporary forms of listening as a distinct sensory condition. A large program of concerts, talks, and event will also be programmed until August. This exhibition will be followed by two simultaneous and autonomous shows. *Unravelled* is a small group show taking place

on the first floor that I will curate with Rachel Dedman, an independent curator from England and collaborator of the Palestinian Museum in Ramallah, which will be our partner for the project. It will explore contemporary practices of embroidery through the works of Lebanese, Tunisian, Moroccan, French, and American artists. In tandem, the first floor will host the first solo show by Egyptian artist and musician Hassan Khan in Lebanon, where he will tackle the notion of portraits and present different situations involving representations of human figures in various media.

For the end of the year, *Exposure 8* will revolve around the concept of metabolism, which centers on the notion of the body as actor and model for the living – through perception, the mobilization of energy; processes of nourishment; athletic, ascetic and choreographic exertions. Conceptualizing this vital biological process within the practice of art tends to question how art practices process ideas through various material and operations, resulting in transforming the ideas themselves.

On behalf of the whole Beirut Art Center team, I would like to thank you for your support and for making this program possible.



Unfinished Conversations

John Akomfrah, Zineb Sedira, Penny Siopis

23 February - 3 May 2015

For its first exhibition in the 2015/2016 program titled *Present Time, Ourselves*, Beirut Art Center presented *Unfinished Conversations*, an exhibition of films and videos that brings together the works of British artist John Akomfrah, French-Algerian artist Zineb Sedira, and South African artist Penny Siopis.

The *Unfinished Conversations* project was a tribute to the late British and Caribbean thinker, cultural theorist and sociologist Stuart Hall (1932 -2014), who was one of the founders of the British concept of cultural studies, and co-founder of political magazine *New Left Review*. The works in this exhibition were chosen for the way in which they echo Hall's concepts. The constant motion of the film and the dispersion of speech refer to a central idea in his thinking: the necessary instability and multiple definitions of what is called identity. He conceived of the latter as a conversation "forever unfinished," prone to the fluctuations of history and memory, and emanating from a constant exchange between oneself and others. This concept illuminated various discussions on racism and segregation, as well as different experiences of coexistence and dialogue. It informed a series of weekly round table discussions, workshops and talks that were organized by Beirut Art Center in parallel with the exhibition.

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

Unfinished Conversations

محادثات لا منتهية



John Akomfrah, *The Unfinished Conversation* (2012), video still - portrait of young Stuart Hall, three screen installation, HD video, colour, sound, 45:00 min

جون أكمفرا • John Akomfrah

زينب سديرة • Zineb Sedira

بني سيوبيس • Penny Siopis

23 February ➔ 2 May 2015

٢٣ شباط ➔ ٢ أيار ٢٠١٥

opening Monday 23 February 6 to 9pm

الإفتتاح يوم الاثنين ٢٣ شباط من الساعة ٦ إلى الساعة ٩ مساءً

b. BEIRUT ART CENTER
مركز بيروت للفن

With the support of
بدعم من



Starting the 1st of March 2015, Beirut Art Center will be open on Sundays and will instead be closed on Mondays.
ابتداءً من آذار ٢٠١٥، يفتح مركز بيروت للفن أبوابه أيام الأحد وسيغلق عوضاً عن ذلك أيام الاثنين.

Opening times • 12pm to 8pm from Tuesday to Friday
11am to 6pm on Saturdays and Sundays.
Jisr el Wati, Beirut | T +961 (0)1 397 018
beirutartcenter.org

أوقات العمل • من ١٢ ظهراً إلى ٨ مساءً من الثلاثاء إلى الجمعة
ومن ١١ قبل الظهر إلى ٦ مساءً أيام السبت والأحد
جسر الواطني، بيروت، هاتف: +٩٦١٣٩٧٠١٨



John Akomfrah

John Akomfrah was born in Ghana in 1957 and was educated in England. He is a co-founder of Black Audio Film Collective, a group of documentarists, activists and artists who gathered between 1982 and 1988 around the idea of «blackness» and political activism. One of the collective's most influential work is *Interbirth Spring* (1986), a film essay that makes unconventional use of newsreel and archive material from 1965 civil disturbances in Birmingham and London.

Akomfrah has been working as an independent artist since the collective dissolved in 1988. *The Unfinished Conversation* (2012) examines Isaac Hall's memories and personal archives, extracted and relocated to an imagined time.

١٩٥٧ وُلِدَ في غانا
Black Audio Film
١٩٨٢ و١٩٨٨
أحد أهم أعمال المجموعة
من أحداث بريطانيا عام
١٩٦٥



Zineb Sedira

Zineb Sedira was born in Paris in 1963 to Algerian emigrants. As a second-generation, she received a European education and a North African Muslim upbringing and found herself negotiating with both from an early age. Sedira's practice explores this need to negotiate, drawing on her childhood experiences, education and complex familial relationships across Algeria, France and UK. Reflecting on her diverse cultural backgrounds, she challenges identity stereotypes as well as cultural and aesthetic assumptions.

Mother Tongue (2002) is a video triptych playing three conversations: between Sedira's mother and herself (Mother and I, France), between herself and her daughter (Daughter and I, England) and between her daughter and her mother (Grandmother and Granddaughter, Algeria).



Aftercinema

Kamal Aljafari, La Ribot, Jumana Manna

20 May - 21 August, 2015

As suggested by its title, this exhibition revolved around utilizing film and cinematic images as raw material for exploring, reconstructing and sharing inaccessible histories. As a portmanteau, *Aftercinema* does not suggest a temporal succession to a moment in cinematic production in order to deem it past, but rather reflects a common preoccupation among the artists with what is at the back of the image, on its sides or in the margins. There, life takes a different course and shapes our perception in a way that does not show in the foreground. *Aftercinema* offered its own interpretation of Jean Luc-Godard's statement: "Cinema is not a reproduction of reality, it is the forgetfulness of reality. But if someone records this forgetfulness, remembering is then possible and perhaps it would allow us to achieve the real." Inspired by this statement, the exhibition looked at the way films could be a vehicle for making the real even more alive. The public was invited to walk in a space that is neither a white cube, nor a black box, where cinema is present not as a fabricator of myths, but in the way it reveals reality. Cinema here was presented as a means to rearrange memory: to share perceptions and reconstructions of life, to share oblivion and record it. The exhibition included a site-specific installation by Jumana Manna titled *Walk Like a Vase*. This sculptural and yet immersive work, remained on the top floor of Beirut Art Center until the end of 2015 and is currently scheduled to be removed in the end of March 2016.

Kamal Aljafari

كمال الجعفري

La Ribot

لا ريبو

Jumana Manna

جومانا مناع



Aftercinema
ما بعد السينما

b. BEIRUT ART CENTER
مركز بيروت للفن

Opening hours
Tuesday to Friday from 12pm to 8pm
Saturdays and Sundays from 11am to 6pm
Jisr el Wati, Beirut
T +961 (0)1 397 018
beirutartcenter.org

May 20 ➔ August 21.2015

٢٠ أيار ➔ ٢١ آب ٢٠١٥

opening Wednesday May 20, from 6 to 9pm

الإفتتاح يوم الأربعاء ٢٠ أيار، من ٦ إلى ٩ مساءً

بدعم من • with the support



Anonymous
Yola Noujaim





"Retrospective" By Xavier Le Roy

With Malek Andary . Ghida Hachicho . Alia Hamdan . Zeina Hanna . Sandra Iché . Hassan Rabeh . Maguy Tauk . Khouloud Yassine . Aurelien Zouki

Artistic Collaboration: Scarlet Yu

22 September - 12 October 2015

"Retrospective" by Xavier Le Roy was one of the highlights of 2015, with French artist Xavier Le Roy performing his an exhibition conceived as a choreography of actions that will be carried out by performers for the duration of the exhibition. These actions will compose situations that inquire into various experiences about how we use, consume or produce time.

This exhibition employs retrospective as a mode of production rather than aiming to show the development of an artist's work over a period of time. It seeks to recast the material from the solo choreographies in situations with live actions where the apparatuses of the theater performance and the museum exhibition intersect. Based on solo works by Xavier Le Roy created between 1994 and 2010, the work unfolds in three time axes: the duration of the visit composed by each visitor, the daily basis of labor time of 9 performers and the time of the growth of a new composition during the length of the exhibition.

"استعادية" لِزافييه لوروا "Retrospective" by Xavier Le Roy

Artistic Collaboration • Scarlet Yu
• عليا حمدان • Malek Andary • مالك أندري • مع •
• غيدا حشيشو • Zeina Hanna • زينة حنا • Alia Hamdan
• حسن رابح • Sandra Iché • ساندرا إيشيه • Ghida Hashisho
• خلود ياسين • Maguy Tauk • ماغي طوق • Hassan Rabeh
• أورليان زوكي • Aurelien Zouki • Khouloud Yassine

٢٢ أيلول < ١٠ تشرين الأول ٢٠١٥
September 22 > October 10, 2015

الإفتتاح الثلاثاء ٢٢ أيلول ٦ إلى ٩ مساءً
opening Tuesday September 22, 6 to 9pm

الأربعاء إلى الجمعة من ١٢ مساءً إلى ٨ مساءً
السبت والأحد من ١١ مساءً إلى ٦ مساءً
Wednesday to Friday from 12pm to 8pm
Saturdays and Sundays from 11am to 6pm
Jisr el Wati, Beirut • جسر الواطي، بيروت •
+961 (0)1 397 018 • beirutartcenter.org

بدعم من • with the support



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FRANÇAIS

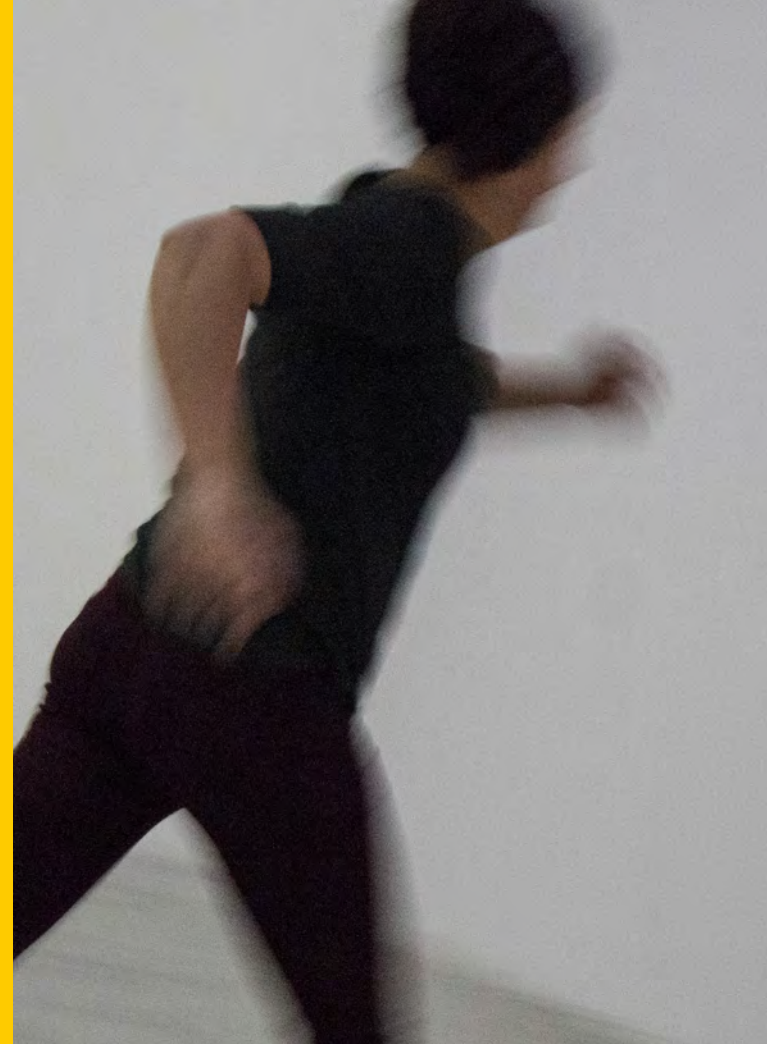


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Le Kwatt
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Joumana Assely





"استعدادية" لِزافييه لوروا Retrospective" by Xavier Le Roy

تعاون فني • سكارليت يو
Artistic Collaboration • Scarlet Yu
مع • with
مالك عنداري • Malek Andary
غيدا حشيشو • Ghida Hachicho
علياء حمدان • Alia Hamdan
زينه حنا • Zeina Hanna
ساندرا إيشيه • Sandra Iché
حسن رباح • Hassan Rabeh



On Water, Rosemary and Mercury
With Lawrence Abu Hamdan . Abbas Akhavan
Tamara Al Samerraei . Ahmed Badry . Inci Eviner
Omar Fakhoury . Saba Inaab . Khalil Rabah
Stéphanie Saadé . Ali Taptik
Curated by Christine Tohme

12 November - 10 December, 2015

As part of *Home Works 7*, Beirut Art Center hosted *On Water, Rosemary and Mercury*. *Home Works* is a multidisciplinary forum on cultural practices, which takes place every 2 to 3 years in Beirut and is organized by Ashkal Alwan. Curated by Frie Leysen, Bassam El Barouni and Christine Tohme, the 7th edition of the forum included exhibitions, lectures, screenings, publications and performances.

HOME 7 WORKS

أشغال داخلية ٧

A Forum on Cultural Practices

November 11th to 24th, 2015

Beirut, Lebanon

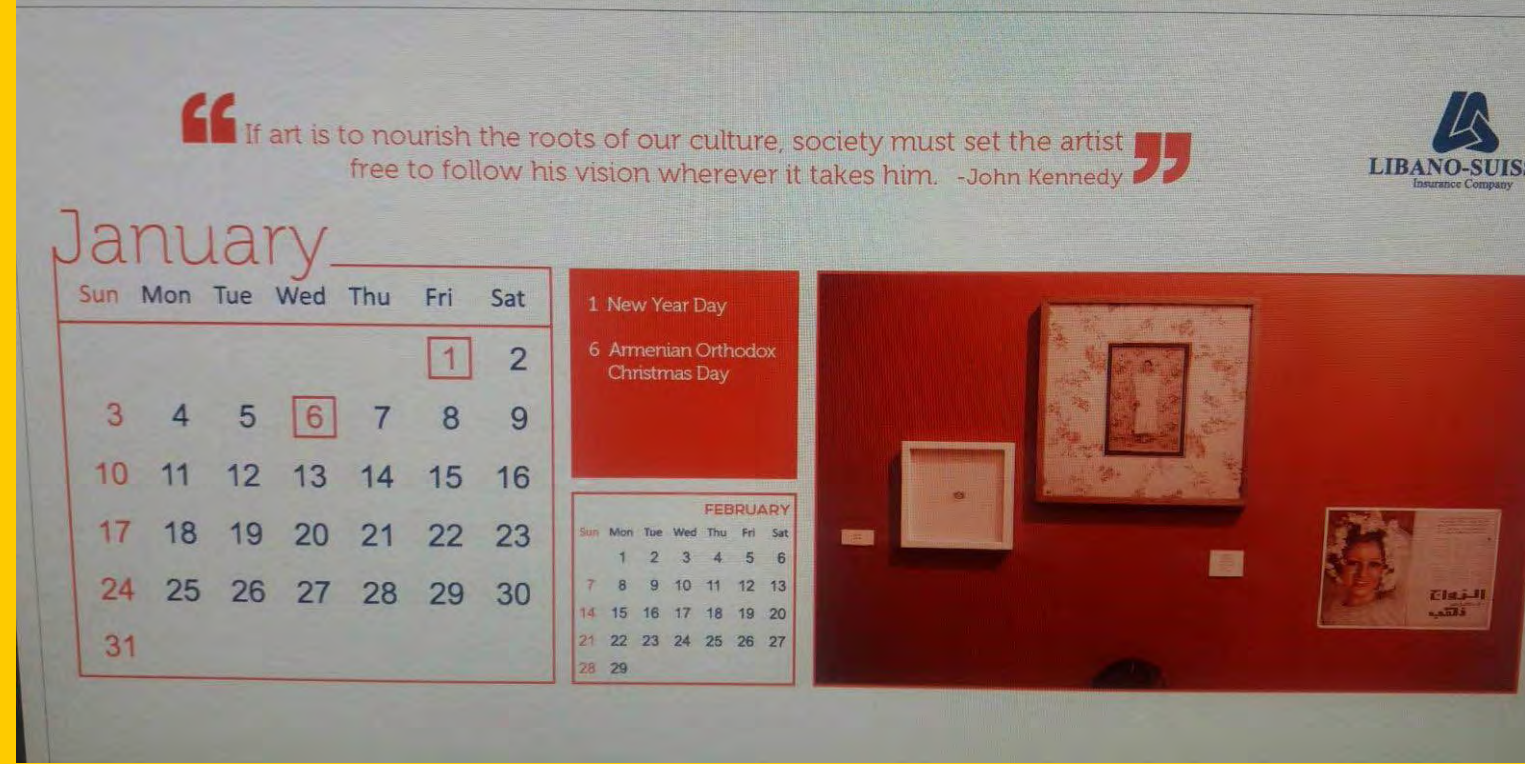
Ashkal Alwan The Lebanese Association for Plastic Arts

منتدى عن الممارسات الثقافية

من ١١ إلى ٢٤ تشرين الثاني ٢٠١٥

بيروت، لبنان

أشكال ألوان الجمعية اللبنانية للفنون التشكيلية



Exposure 7 . MOBILITY

With Yasmin Hage-Meany . Sandra Iché . Eshan Rafi . Mahmoud Safadi . Merve Ünsal

Curated by Marie Muracciole

18 December, 2015 - 29 January, 2016

Naming this year's edition of Exposure *Mobility* points to the possibility of movement, to displacement, and to processes of transformation. Operating within this rather extensive field, the members of the jury - Lawrence Abu Hamdan, Stefanie Baumann, Tony Chakar and Andrea Thal - have selected artists whose work deals with the instability and breaking-down of shapes, and who are furthermore involved in the evolution of definitions and categories. In their practice, the body is a condition and a site for activating artistic purpose, and for carrying out some transformations in symbolic orders and social life. As part of Beirut Art Center's global program, *Mobility* seeks to explore, rather than demonstrate, how art can cross into our world, and produce unexpected occurrences in our lives.

The aim of this program is to question the collective experience of "present time" and to bring forth different approaches toward recent history, through distinct voices.

ياسمين حاج-مياني YASMIN HAGE-MEANY

ساندرا إيشيه SANDRA ICHÉ

إشان رفيع ESHAN RAFI

محمود الصفدي MAHMOUD SAFADI

ميرف أونسال MERVE ÜNSAL

التحرّكيّة MOBILITY

عُتبات 7 EXPOSURE
2015

18.12.2015 | 29.01.2016

Opening reception | Friday, December 18th, 6 to 9pm

إفتتاح العرض يوم الجمعة 18 كانون الأول من 6 إلى 9 مساءً

BEIRUT ART CENTER
مركز بيروت للفن

weekly opening hours | أوقات العرض الأسبوعية
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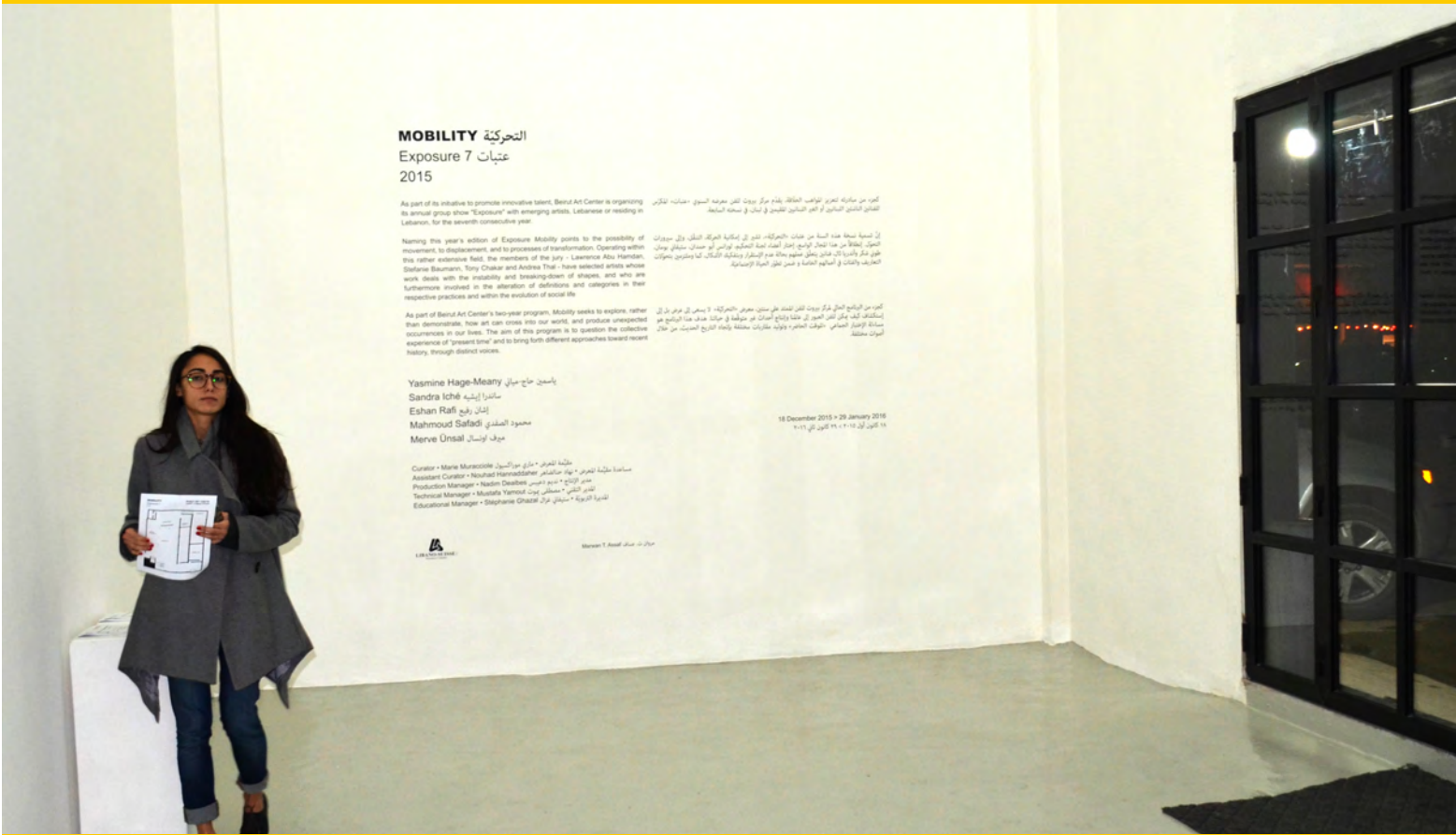
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Marwan T. Assaf





Program of Events 2015

7 January

Behind Speech

Talk by Georgette Power

A evening of excerpt reading from Claude Lévi-Strauss and Valère Novarina; sound works by Hugues Le Bars and screenings of *Déflagration and Phœnix* by Georgette Power.

10, 17, 24 and 31 January

The Introduction to the Blue Barrel Grove I

Tour by Jessika Khazrik

A tour by *Exposure 6: under construction* artist, Jessika Khazrik, through the details of her work. In this tour, the artist introduced her investigation around a toxic waste trade 1987- 1995-present that was conducted by three officially assigned scientists. The cases file was closed when one of the scientists, an eco-toxicologist, was juridically accused of being «a false witness». Khazrik constructed shapes, told a story and spoke about the relationship between the triad of time, truth and testimony with science, falsity and the law.

14 January

Screening of «Three Paths to the Lake», by Michael Haneke

Selection by Tanya Traboulsi

Part of *Exposure 6: under construction* parallel events program curated by the participating artists, Tanya Traboulsi hosted a screening of Michael Haneke's first feature film in 1976. The film is based on Austrian author Ingeborg Bachmann's novella of the same name, published in 1972.

18 January

Concert by KIRDEC & MUNMA

21 January

Screening of «Mondial 2010», by Roy Dib

A road-movie by proxy (the images were shot by others) describes with caustic humor two lovers' weekend in Ramallah, in a style reminiscent of home-movies.



4 February

Conversation Between Mirna Bamieh and Rachel Dedman

The discussion addressed the different reflections on memory throughout Mirna Bamieh's work. and included screening of the artist's video works by Bamieh between 2012 and 2014.

25 February

Artist talk: John Akomfrah, Zineb Sedira and Penny Siopis

On the opening night of *Unfinished Conversation*, Beirut Art Center hosted a talk among the three participating artists moderated by Ghalya Saadawi. The talk discussed the legacy of Stuart Hall to whom this exhibition paid tribute.

4 March

Wrong Life Cannot Be Lived Rightly

Round Table with Tony Chakar, Yara Feghali, Michael Najjar

The speakers examined social relations are inscribed in spatial configurations of typical and generic Beirut apartments.

11 March

Let's talk about Us?

Round Table with Kirsten Scheid and AUB students

For *Unfinished Conversation*, Kirsten Scheid and students doing Anthropology at AUB organized a round table that addresses the question: How are Stuart Hall's theories of identity relevant to people living and exploring their own identity in Beirut?

18 March

Thinking with Stuart Hall: Critical Dialogues on Art and Culture

Panel discussion curated by Layal Ftouni

Discussion topics included: the relationship between aesthetics and politics (anti-racist, anti-colonial, identitarian) in Black British and transnational art practices ; Cultural Studies' belated encounter with Gender and Sexuality; and De-centring Cultural Studies: Theoretical and Philosophical explorations outside and beyond the continent.

With Sonia Boyce, David Morley, Roshini Kempadoo, Keith Piper, Tarik Sabry, Helga Tawil-Souri and Dina Matar

27, 28, 29 March

Screening retrospective of Parviz Kimiavi

Curated by Morad Montazami

In relation to alternative voices and cinema traditions from the 1970s up until today and in close collaboration with Tate Modern's curators Morad Montazami and Andrea Lissoni, the screenings



were dedicated to New wave Iranian craft and heritage.

2 April
Irtijal' 15
Concert

5 April
Product of Circumstances
Performance by Xavier Le Roy

Biography as theory. An autobiographical conference becoming a performance. Le Roy's body as raw material of social and cultural organization and as the practice of critical necessity.

22 April
I am the sugar at the bottom of your cup of tea
Round Table with Anna Fernando, Nadim Houry, Nisreen Kaj, Andrea Salvini, Reina Sarkis
*For *Unfinished Conversation*, Stuart Hall's question of the different «outside history» guided the discussion among speakers coming from different fields about identity and nationality in Lebanon.*

29 April
Like a Thief in the Night:
The Uneasy Encounter with Islamic Feminism
Round table with Nayla Geagea, Ziba Mir-Hosseini and Ayat Nouredine
The round table discussion placed the question of women's rights in Lebanon within the theoretical, Linguistic and legal argumentation of Islamic feminists as well as from the point of view of legal activists in secular organization working on changing laws of nationality, domestic violence and others such as divorce and child custody.

9 May
Screening «The Ugly One», by Eric Baudelaire
This film made in 2013 was screened in the presence of the director.

13 May
Concert Bob Ostertag with Mazen Kerbaj & Sharif Sehnaoui

20 May
Artist Talk: Kamal Aljafari, La Ribot, Jumana Manna
Conversation about Aftercinema

On the opening of *Aftercinema*, Beirut Art Center organized a talk with the three participating artists that sheds light on the practices of each artist and on the exhibition as a meeting point among these very different practices.

17 June
Navigating images: La Ribot's corps-opérateur
Lecture by Marcella Lista

Within La Ribot's concept of corps-opérateur, far from serving as an eye-witness, the camera becomes a highly unstable component in the performance, both object and gaze. While the demystification of the (female) body is at the core of her work, her corporal approach to image-making also reaches a demystification of the image. The lecture included various excerpts of La Ribot and other artists' works.

3 July
Open Conversation
The Un/useful: Art, Activism and Children

An informal talk addressing a set of questions were raised relating to the opposition: on the one hand, art as an experience whose effect is immeasurable and hence cannot be instrumentalized as a social tool; on the other hand, the strong emphasis made on psycho-social support projects for underprivileged and traumatized children through art.

22 July
Screening «Port of Memory», by Kamal Aljafari followed by a discussion between Al Jafari and Elias Houry
The history of the town of Jaffa, a thriving port city now part of Tel Aviv, provides the background for Aljafari's film, centering on his mothers' family at risk of eviction if they can't find proof that the house they have lived in for decades belongs to them.

22 July
ABERRANCE
Concert and Album launch by Gurumiran

20 September
Concert by Mike Cooper & guests performing Beach Crossings



29 September

Self Unfinished

Performance by Xavier Le Roy

«A chair, a desk, a soundtrack, that doesn't start. A dancer in a shirt uses strong sound effects to imitate a robot. Indeed an understandable, even conventional idea, that is until Xavier Le Roy's play turns into a gripping mental space.»

Francois Piron in the journal des arts of Connivence, 6th Biennale de Lyon

30 September

Conversation between Laurent Goldring and Xavier Le Roy

For the occasion of *Retrospective*, Laurent Goldring and Xavier Le Roy engaged in a new discussion in a series reflecting on the museum today, that had started in 2014.

2 October

Conversation between Corinne Diserens and Xavier Le Roy

In parallel with *Retrospective* this conversation between Xavier Le Roy and art historian and curator Corinne Diserens addressed the ongoing exhibition based on the artist's solo works created between 1994 and 2010.

7 October

Video Screening «Beaubourg, la rencontre», by Laurent Goldring

A film produced at the moment of *Retrospective by Xavier Le Roy* in 2014 in Centre Pompidou, Paris. The film was shot and edited during the exhibition, and shown close to its end. It is centered on the many different ways of looking and being looked at that intermingle in a museum: the gazes of visitors, outsiders, people at the opening, friends, passers-by, tourists, etc. communicate and collide with the different types of seeing that the museum summarize: what does it mean to watch.

24, 25, 27, 28, 29, 30, 31 October

One Immaterial Collection I: Figures Upon Landscape

Screening week curated by Jim Quilty

A video screening cycle program curated by a different figures in the cultural scene every year. The first edition of this cycle entitled "figures upon landscape", featured videos from Beirut Art Center's archives addressing the question how artists, Lebanese and otherwise, make use of landscape – location or place – in their work.



10 - 11 November

Gasping

An Installation by Pascal Hachem and Rana Haddad

In the parking lot facing Beirut Art Center, this installation is inspired by Michel De Certeau’s question on how to delimit one’s own place in a world bewitched by the invisible powers of the other.

11 November

The Overseas Ensemble

Performance (project preview) by Ilaria Lupo in collaboration with Paed Conca and Sarigama

Ilaria Lupo initiated a collaboration between Paed Conca and Sarigama - a band of non-professional musicians from Sri Lanka who migrated to work in Lebanon. They work by day and rehearse at night. The project’s dynamic questions such processes through the lens of cultural production. Due to a restrictive legal frame, in Lebanon Sri Lankan contemporary forms of music develop in underground circles only.

14- 23 November

Film Screenings part of Home Works Forum VII

Curated by Christine Tohme

20 November

«Corbeaux»

Dance Performance by Bouchra Ouizguen

In *Corbeaux*, Ouizguen returns to themes of origin and sensation; the connection to the mother, earth and love. *Corbeaux* is an expression of femininity as it breathes life into a female Gregorian chant. Dressed in black with white headscarves, a troupe of silhouettes embark on a performance that combines repetitions and variations of vocal ranges and motions to draw in the audience only to leave them at the end with nothing but themselves.

9 December

Hanan al-Cinema - Affections for the moving image

by Laura Marks

Book Launching with a talk between Laura Marks and Walid Sadek

19 December

Footnotes for a Text Not Written

Lecture by Merve Unsal

For *Exposure 7: Mobility*, participant Merve Unsal departed from the photographs in the space: when do photographs of things that were become photographs of things that could have been? The lecture touched on what we expect from photographs and in turn, what they expect from us.

Education and Outreach Program

Beirut Art Center's Education and Outreach Program is conceived from inside of the curatorial program as to address very diverse people in the Lebanese society, and to collaborate with all kinds of persons engaged in a transmission process. Long-term partnerships with schools, universities, municipalities and community centers in and outside of Beirut are at the heart of this program. The program aims at giving access to art regardless of one's background and means: it is made for both children and adults, and includes different kinds of guided tours and discussions about the exhibitions.

During 2015, Beirut Art Center has launched a series of successful events and initiatives that are specific to this program. In September 2015, BAC hired architect and researcher Stéphanie Ghazal as an Education and Outreach manager who would help applying the administration's visions and plans for the program. During visits to the schools, Stéphanie presented BAC's activities and events to principals, teachers and coordinators, and organized student visits to the shows as well as partnerships for workshops and parallel events.

As of January 2015, BAC has also launched an educational program targeting adult audiences. It invites several academics and researchers to contextualize art in the region and to situate it in relation to global historical shifts and the articulation of "histories" of art. This series of seminars had two aims: the first is to introduce an unspecialized adult audience with a particular interest in art to an understanding of art in relation to local and global histories; The second is to understand local and regional artistic and cultural practices in relation to European and global art trends and histories. Coupled with the exhibitions' themes, the newly implemented strategies and team organization have allowed BAC to open up its scope of thinking. Each exhibition has been a starting point and trigger to new discussions and projects, from workshops to seminars and the launching of the "Open Conversation" platform.

Unfinished Conversations, an exhibition of films and videos by British artist John Akomfrah, Franco/Algerian artist Zineb Sedira, and South African artist Penny Siopis, was a tribute to the late British and Caribbean thinker, cultural theorist and sociologist Stuart Hall. Guided tours were offered to groups and the general public, and a series of talks was also scheduled in parallel to the exhibition to shed light on different aspects of the topic. Following *Unfinished Conversations* BAC has invited Joan Baz to curate a series of children workshops titled *The bomb and the general*, inspired by Umberto Eco's children story with the same title. The workshops drew kids from various backgrounds in Beirut: Lebanese, Syrian, Palestinian and Spanish, which was especially relevant to the question of identity, addressed during *Unfinished Conversations*. The workshop series lead to a short animation film conceived and produced by the children with the help of 4 different artists [Watch the film here]. The bomb and the general lead us to a very specific question with regards to the children we address:



should we favor children which background doesn't allow them to access culture, should we exclude children who are interested but already gifted?

Following this experience BAC has organized two Open Conversations with professionals about art, children and social activism. Further to this transition from Education to the new discussion platform, a long-term collaboration is in process between BAC and the Open Conversation participants in order to conceive long-term projects with children from different backgrounds.

Aftercinema revolved around utilizing film and cinematic images as raw material for exploring, reconstructing and sharing inaccessible histories. It included works by Kamal Aljafari, La Ribot and Jumana Manna, thus bringing together three extremely different artistic practices. In addition to the guided tours, a specific documentation for teachers was produced. It suggested research trails that could be explored in class, such as: what motives and questions can be extracted from a film? What would be their characteristics? Teachers could then encourage their students to recreate this motive-extraction process in order to propose other forms dealing with the ideas addressed in the film. Conceived as a working tool to extend the experience of the visit into activities in class, the documentation suggests different exercises that vary in nature and complexity, so that they can be adapted to the curriculum and the students' interest.

Retrospective by French choreographer Xavier Le Roy was a turning point in BAC's program in terms of public and frequentation in 2015. This choreography of actions that were carried out by nine performers for the duration of the exhibition sought to recast the material from Le Roy's solo choreographies in situations with live actions where the apparatuses of the theater performance and the museum exhibition intersect. Here, the documentation for teachers included a series of readings as well as exercises based on the deconstruction of the body as well as how to engage the body, speech and time in a performance. During *Retrospective*, BAC reached its highest attendance rate: Out of approximately 1600 visitors during the 15 days that the show lasted, we welcomed 380 children and accompanying adults, which in itself is considered as an achievement. 15 student visits were scheduled, including public and private schools, as well as universities, and community centers from several parts of Lebanon. This diversity has allowed both BAC's team and the visitors to perceive the exhibition space as an extension of the public domain. Due to the participative nature of the show, children and adults would engage in conversations and discussions about the apparatus itself, but also about one's own positioning and expressions, doubling the interest in having such a diverse audience. Presenting the audience with different disciplines like dance and performance helped widening the reflection on art as a domain of experimentation and circulation of meaning, triggering a series of exchanges along these lines. Following Xavier Le Roy's *Retrospective*, Marie Muracciole launched *The Weight of Vision*, a four-session seminar presented as a sketch of the history of visual arts and the body. This seminar's concern was to explore how choreography builds the "body" at every stage of history. Along with this seminar, film screenings of contemporary dance were programmed.



The audience's interest in the discipline was obvious, we had full-house screenings and it brought a new public of young people.

A series of Dance and Performance workshops have also started with Retrospective performer Malek Andary, to be followed by Ghida Hachicho and Alia Hamdan in 2016. It aims at sustaining the exchange momentum generated by *Retrospective* and transmitting the performers' experience of dance, performance and exchange to a wider audience.

Entitled *Mobility*, the 2015 edition of Exposure featured works by Yasmine Hage-meany, Sandra Iché, Esham Rafi, Mahmoud Safadi and Merve Ünsal, all of which's works deal with the instability and breaking-down of shapes. *Mobility* sought to explore, rather than demonstrate, how art can cross into our world, and produce unexpected occurrences in our lives. The nature of the show and the diversity of the practices allowed the visitors to experience the exhibition space in different ways. Eshan Rafi presented Set in a workshop where the participants/visitors were invited to "play Set", performing, following/creating instructions. Many of the visiting children and students felt comfortable to play the game, turning the exhibition space into a playground, a sports room, a drawing board, etc.

Drawing on the students' interest in the exhibition, the next editions will be launched in partnership with universities and art schools in Lebanon: once the call for applications is released, BAC's will be organizing public talks on campuses in order to raise awareness about the project, discuss the theme with the students and encourage them to apply.

By the end of 2015, BAC's collaborations and partnerships with schools had considerably increased, particularly with public schools, universities and municipalities (mainly Sin El Fil municipality, to be followed in early 2016 by Jdeideh and Chiyah), in addition to a number of private institutions. Students and pupils from 12 different institutions had visited BAC from Beirut (ALBA, Lebanese University, AUB, Uruguay public school, Grand Lycée Franco-Libanais, Lycée Abdel Kader and Lycée Verdun), Broumana (Al-Amal Institute), Sabra (Yaabad school and Yaabad scout group) and from Bekaa (Women Now Organization).

Contacts initiated in late 2015 for partnerships that would start in 2016 include a long-term collaboration with public schools in Sebaal, North Lebanon as well as an upgrade of the collaboration with Women Now Organization in Bekaa to a partnership including workshops and exercises after the guided tours.

Drawing on 2015's challenges and achievements, Beirut Art Center is currently working on presenting History of Art classes to children, as well as training programs for adults. Its planned activities for 2016 include an Art Criticism workshop series and the launching on a specific blog where the produced texts will be published. Titled "Viewing art with words", the workshop series will address each of the major exhibitions of the program, involving different professionals every time.



List of 2014 Workshops

25 January

How to construct a circle with a triangle and make it move

by Jessica Khazrik

This three-hour family workshop was developed in the context of *Exposure 6*, and explored motifs and noises that play a part in the artist's installation, *The Introduction to the Blue Barrel Grove Part I*, exhibited and performed at Beirut Art Center.

8 March and 12, 19, and 26 April

The Bomb and the General

A family workshop series in filmmaking curated by Joan Baz

In line with *Unfinished Conversations*, and Sunday family workshop series, Joan Baz invited artists to visit the earliest methods of filmmaking.

Workshop I: Animating the Body, lead by Joan Baz

Workshop II: Animating archive images, lead by Maria Kassab

Workshop III: Animating found objects lead by Lina Ghaibeh

Workshop IV: Creating Sound, lead by Wael Kodeih

26 - 28 October

Dabkeh workshop

lead by Malek Andary

The three-day workshop ntroduced the participants to Dabkeh through theory and practice all the while drawing on Malek's experience with *Retrospective by Xavier Le Roy* which he took part in.

10 November 10, 15 Decemb 12 January, 16 February

The Weight of Vision:

A sketch of the history of visual arts and the body

A four sessions seminar by Marie Muracciole

This seminar's concern is to explore how choreography builds the "body" at every stage of history. A question that entails many others, such as: what situation, what grasp on the world or what project does choreography engage? How does it influence visual arts, be it directly or indirectly?

19 December

Set

Workshop lead by Eshan Rafi

As part of *Exposure 7: Mobility* this workshop is the evolving structure presented by Rafi that can be used for games or performance. It is a series of lines and shapes made with masking tape on a floor, which together form a set. *Set* can be a document of marks made by the movement of bodies or inversely, it can instruct bodies to move in a certain direction. Audiences may interact, intervene, change the structure itself, or just observe.

Participants were invited to explore Set's potentiality as a structure for negotiating power relations between bodies. They played «test Set» as if it is a proposition for a game.



Media Library

In 2015, Beirut Art Center has commissioned a significant uplift of the media library space (previously the mediatheque). A new setting with an easier and more accessible interface will allow the visitors to browse through this unique digital resource on contemporary art production in Arab countries, Armenia, Turkey, and Iran. Scheduled to be launched along with the opening of Esma’ exhibiton on 27 April 2016, this multimedia archive of artworks, images, videos, sound, and texts expects more artist contributions to be added. 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 media library.

As of December 2014, the media library includes 90 artists.



List of artists

Basel ABBAS & Ruane ABOU-RAHME
Jumana ABBOUD
Ziad ABILLAMA
Vahram AGHASYAN
Janane AL ANI
Buthayna ALI
Doa ALY
Sawsan AL SARAF
Basma AL SHARIF
Mounira AL SOLH
Ayreen ANASTAS
Ziad ANTAR
Nadim ASFAR
Mireille ASTORE
Tarek ATOUI
Vartan AVAKIAN
Ayman BAALBAKI
Wafaa BILAL
Charbel-Joseph H. BOUTROS
Paul H. BOUTROS
Tony CHAKAR
Ali CHERRI
Hassan CHOUBASSI
Fouad ELKOURY
Hala EL KOUSSY
Niner ESBER
Mohamed Ali FADLABI
Sirine FATTOUH
mounir FATMI
René GABRI
Ahmad GHOSSEIN
Barbad GOLSHIRI
Joana HADJITHOMAS & Khalil JOREIGE
Khaled HAFEZ
Gilbert HAGE
Ziad J. HAGE
Khosrow HASSANZADEH
Mona HATOUM
Emre HUNER
Emily JACIR
Lamia JOREIGE
John JURAYJ

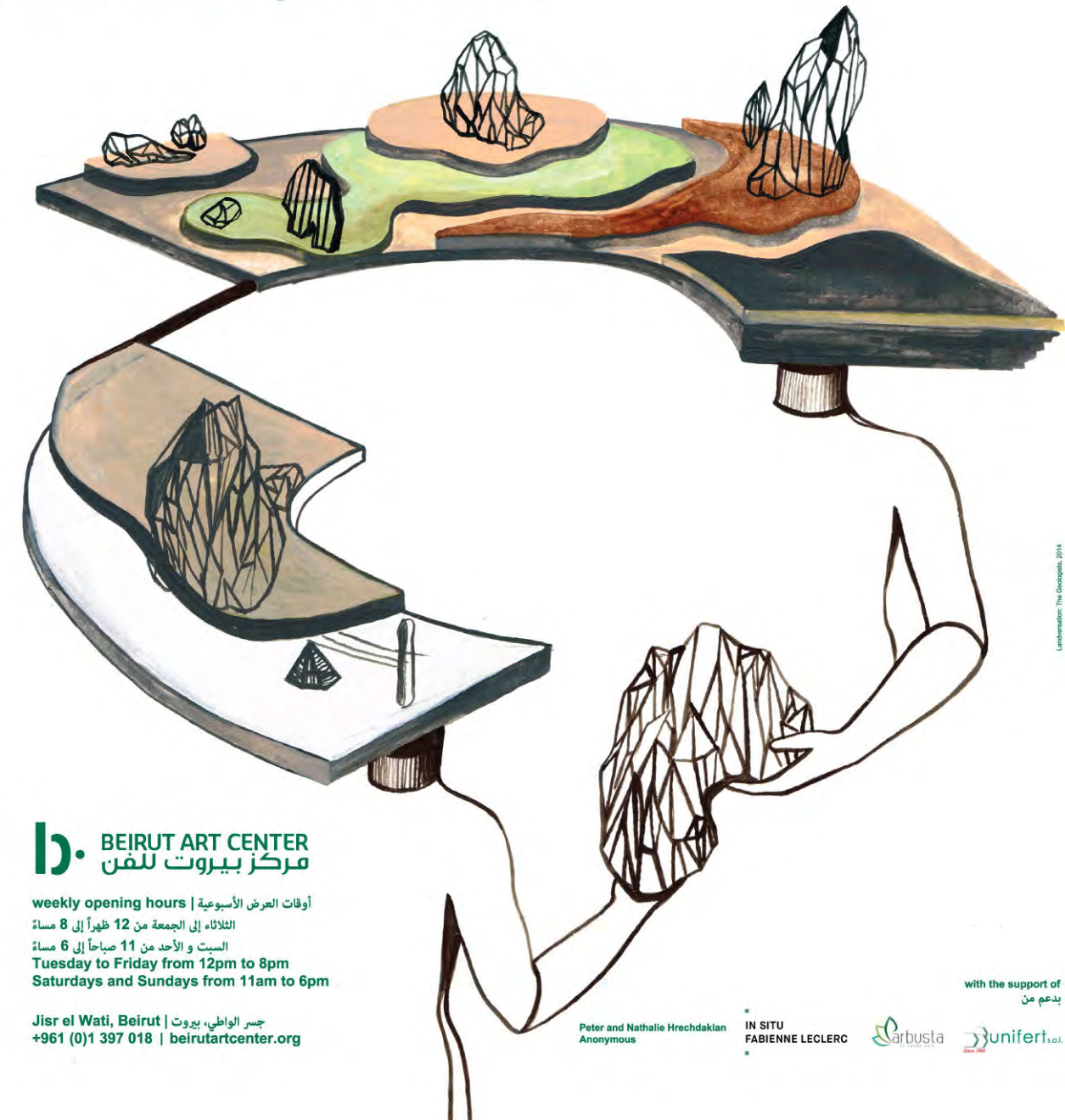
Bengu KARADUMAN
Amal KENAWY
Mahmoud KHALED
Hassan KHAN
Nesrine KHODR
Bernard KHOURY
Lynn KODEIH
Sadik Kwaish ALFRAJI
Nabeeha LOTFY
Maha MAAMOUN
Amina MENIA
Randa MIRZA
Rabih MROUE
Nabil NAHAS
Joe NAMY
Ahmet OGUT
Franziska PIERWOSS
Walid RAAD
Stephanie SAADE
Rami SABBAGH
Khaled SABSABI
Walid SADEK
Sharif SEHNAOUI
Ghassan SALHAB
Jayce SALLOUM
Roy SAMAHA
Lina SANEH
Hrair SARKISSIAN
Zineb SEDIRA
Setareh SHAHBAZI
Wael SHAWKY
SISKA
Mohamad SOUEID
Ashkan SEPAHVAND
Rania STEPHAN
Rayyane TABET
Mitra TABRIZIAN
Jalal TOUFIC
Oraib TOUKAN
Sharif WAKED
Karine WEHBE
Raed YASSIN
Ala' YOUNIS
Akram ZAATARI
Cynthia ZAVEN
Stéphanie SAADE

Landversation Beirut
Otobong Nkanga

10 February - 2 April 2016

Landversation Beirut is a project by Otobong Nkanga that will be exhibited at Beirut Art Center for 2 months. Originally presented in 31st Sao Paulo Biennial, Brazil (*Landversation 2014*), the project sets out to explore and compare the complex relationship between the human subject and land in Lebanon. *Landversation Beirut* deals with the contradictory ways in which we inhabit the earth and are dependent on it and the dichotomy of how those two ways of dealing with it connect. By availing ourselves of and profiting from this planet's abundant fertility we haphazardly contribute to its exhaustion, thereby creating huge imbalances that undermine its ability to continue. In response to this destruction we constantly look for palliatives, measures to repair and negate the very damage we have forced upon it. This exhibition seeks to provide a space to sit for a moment and reflect, a space to consider the various possibilities surrounding this ever-complex relationship and perhaps, most important of all, a space for discourse.

حوأرض بيروت
أوتوبونغ نكانغا
Landversation Beirut
Otobong Nkanga
10.02.2016 | 2.04.2016



b. BEIRUT ART CENTER
مركز بيروت للفن

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Saturdays and Sundays from 11am to 6pm

Jisr el Wati, Beirut | جسر الواطي، بيروت
+961 (0)1 397 018 | beirutartcenter.org

Peter and Nathalie Hrechdakian
Anonymous

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Esma'/Listen

Lawrence Abu Hamdan . Francis Alÿs . Vartan Avakian . Pauline Boudry and Renate Lorenz
Moyra Davey, Melissa Dubbin and Aaron Davidson
Pierre Huyghe. Alvin Lucier . Christian Marclay
Olaf Nicolai . Sharif Sehnaoui . Jessica Warboys
Cynthia Zaven

27 April - 21 August 2016

Beirut Art Center presents *Esma'/Listen*, a journey in the works of artists and composers developing contemporary forms of listening. Since the ear does not have an eyelid, our acoustic sensitivity exposes us to sound before anything else. Listening is the counterpart of this porosity of the senses: it is an act; it samples or filters the sound material that we receive; it may be immersive, but is also likely to detail, reproduce and translate sounds by means of our analytical capabilities, as well as by way of recording and amplification techniques.

At a time when audiovisual media is increasingly omnipresent and efficient, the act of listening itself turns into an object of artistic research. It is akin to a project, an experiment or a critical practice. The artists and composers gathered here use sensory modalities in different manners, in order to describe or produce a particular state of reception or interpretation of sound, of the beliefs it entails, the information it conveys, and the individual and collective territories thus determined. The works in this exhibition are articulated around the notions of silence and enlargement of the acoustic spectrum, whether to experiment with the limits of perception or to put recording techniques to the test. They involve different gestures inspired by a practical or imaginary experience of sound, aimed at the production or reproduction of this experience.

ESMA' / LISTEN

27.04.2016
21.08.2016

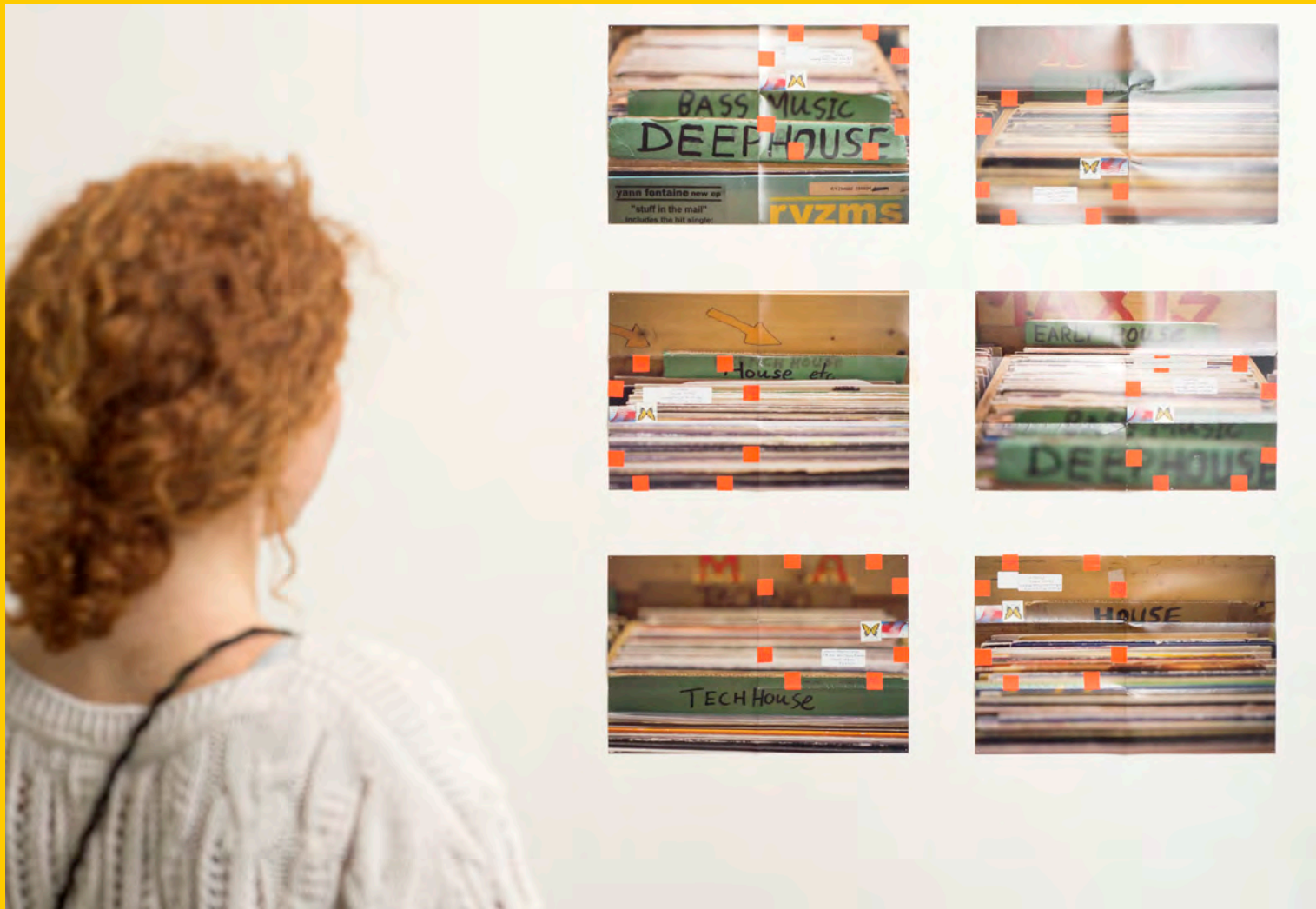
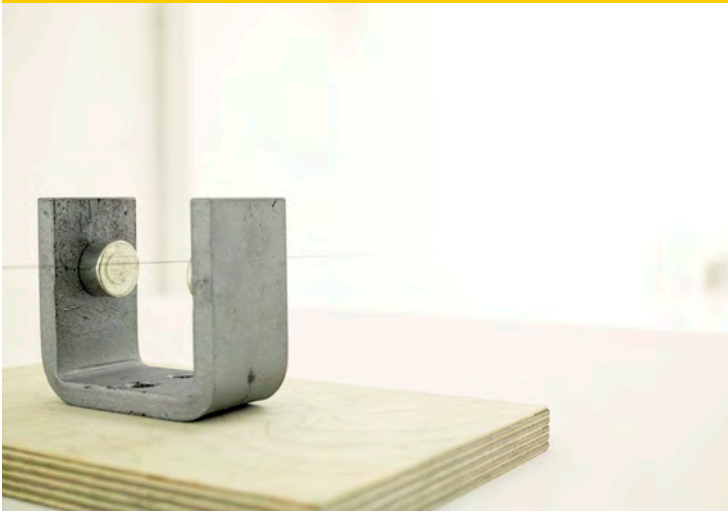
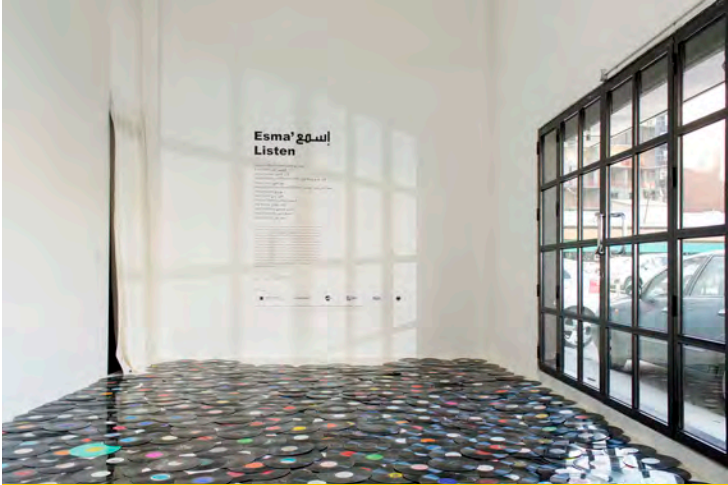
Lawrence Abu Hamdan لورنس أبو حمدان
Vartan Avakian فرتان أفاكيان
Francis Alÿs فرنسيس أليس
Pauline Boudry and Renate Lorenz بولين بودري وريناته لورنز
Moyra Davey مويرا ديفي
Melissa Dubbin and Aaron Davidson ميليسا دابن وآرون دايفيدسن
Pierre Huyghe بيير ويغ
Alvin Lucier ألفين لوسير
Christian Marclay كريستيان ماركلاي
Olaf Nicolai أولاف نيكولاي
Sharif Sehnaoui شريف صحناوي
Jessica Warboys جسيكا واربوي
Cynthia Zaven سينتيا زافين

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Wednesdays from 12pm to 10pm
الأربعاء من 12 ظهراً إلى 10 مساءً
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Portraits (Ourselves) by Hassan Khan

7 September - 6 November 2016

Although Khan has a long and profound relationship with Beirut (starting with Akram Zaatari's *Transit Visa* project in 2001 running through several editions of *Homeworks*), *Portraits (Ourselves)* will be his first solo exhibition in any context in this city.

This show will be the first to solely explore one central aspect of Khan's practice in such depth. Recent critically acclaimed survey exhibitions have had a wider focus and were on a much larger scale of the artist work. This time, the idea is to dig into one significant direction within the wider constellation that his practice displays.

The portrait has played a pivotal role in Khan's work starting with 100 Portraits in 2001 and is represented in various media (moving image, photographic image, text pieces). The exhibition aims to explore the primal relation between how we conceive of a self and its reproduction -not merely representation- or its construction through formal methods. The portrait deals with the complex relationship between visibility and truth. It remains one of the most intriguing elements in the emotional landscape of the human subject, whether as mimesis or fabulation; whether through the power of words or by visual means. The visual portrait acknowledges the human face as a space where interiority may become readable, but also as a surface where the conditions of lived experience are marked. This contiguity between the face as screen and as trace, between selfhood and identification; between the recognizable and the unknowable is a space of possible reflection. This exhibition grapples with the possibility of intimacy, the gaps and losses that are necessary for us to make sense of what we see and what we know, the very possibility of making sense itself. It also simply allows the audience a chance to look at others and themselves in a direct, accessible and emotionally powerful fashion.



Hassan Khan, *Dead Dog Speaks*, 2010

Unravelled

7 September - 6 November 2016

This exhibition was born from the fact that Rachel Dedman was curating a huge research project and exhibition about Palestinian embroidery. I have been fascinated by embroideries quite early because of those mutton skins that my mother would wear back from Afghanistan. They were covered with beautiful colour threads, and known to be very cheap because – she explained – embroideries were used to hide defects of the pelt, which was itself more valuable than the decoration it carried. As a child, I liked the idea that something so beautiful was born from a lack of perfection, and amazed that so much work was not rewarded. This was not a bad question to ask in the colonial world. Vocabulary doesn't value this activity; to embroider means to collect and construct a thing out of seemingly useless elements .. we say, to embroider a story. Such elements are expected to be pleasant, but they are mostly made to conceal what lies beneath them which, at the same time, holds them together. Embroidering therefore means hiding a structure, a truth, a fact, and more or less making fun of or deceiving the ones who look or listen. But embroidering can be aslo a good way to hide some truth.

Embroideries are a provision of time. They represent an erosion of the embroiderer's eyes. Giving our attention to hand-made embroidery allows us to address the invisibility of some craftswomen and men, but it drives also us to enter the complexity of something supposed to appear as simple surface. Artists dealing with all this today, where embroideries have lost their former relationship with tradition, identity and placehood, are therefore doing something new.



Annette Messager, *Série des proverbes*, 1972

Exposure 8 . Metabolisms

Jury Anne Barlow . Angela Harutyunyan

Nora Razian . Roy Samaha

16 November 2016 - 15 January 2017

Metabolism: the life-sustaining chemical processes that occur within a living organism. the essential exchange of materials and energy between organisms and the exterior world.

The new edition of Exposure, entitled *metabolisms*, transposes a notion attributed to the body and its survival into the realm of art. Metabolism is recognized as the name for a Japanese urban and architectural movement from the 1950s, but it is taken here in its organic meaning, to qualify the artistic practice conceived as an action that triggers identified elements (material, gestures, thought) to evolve through a chain of modifications.

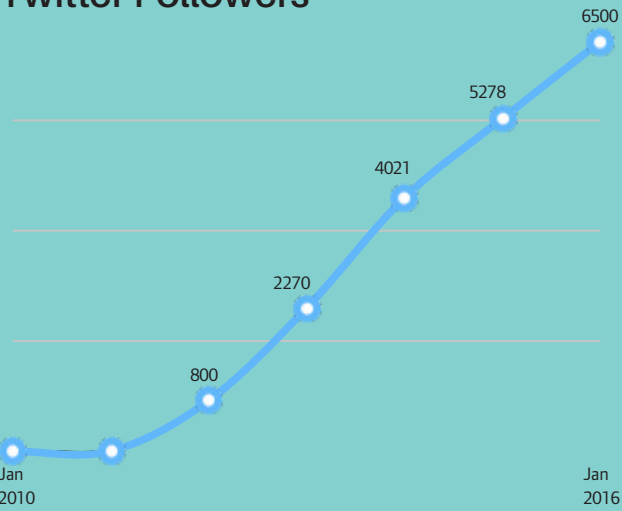
To think of art as metabolization is to think of one's practice as a series of voluntary transformations that produces unpredictable results. one can also metabolize experience, facts, current issues, or larger questions by creating conditions from which new aspects surface. It is therefore largely about form, which is understood here as a relation between visibility and the gesture that allows it or between subject matter and the changes it undergoes within the modalities of its formulation. to produce form is to produce a living organism; it acts on objects, materials, and events by integrating the unforeseen and therefore engages processes which art shares with science: experimentation, discovery and invention.

Metabolisms is an exhibition where the body is evoked as an actor and model of the living - through perception, mobilization of energy; processes of nourishment; athletic, ascetic and choreographic exertions...

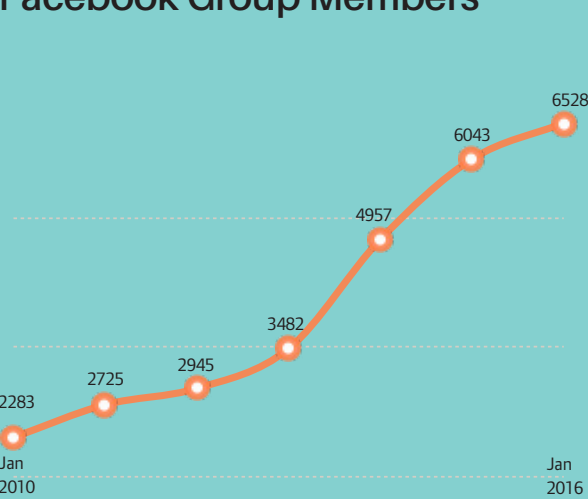
BAC in numbers

Exhibition	opening	daily visits	school groups	Total visitors	Daily average - visitors
Unfinished Conversations 23.02.15 - 02.05.15 10 weeks	153	1865	148	2166	31
Aftercinema 20.05.15 - 21.08.15 12 weeks	191	1713	90	1994	28
Retrospective* 22.09.15 - 12.10.15 3 weeks	163	1120	380	1963	89
HomeWorks 7 12.11.15 - 10.12.15 4 weeks	250	1292	30	1572	58
Mobility, exp 7 18.12.15 - 29.01.16 6 weeks	119	643	75	837	20

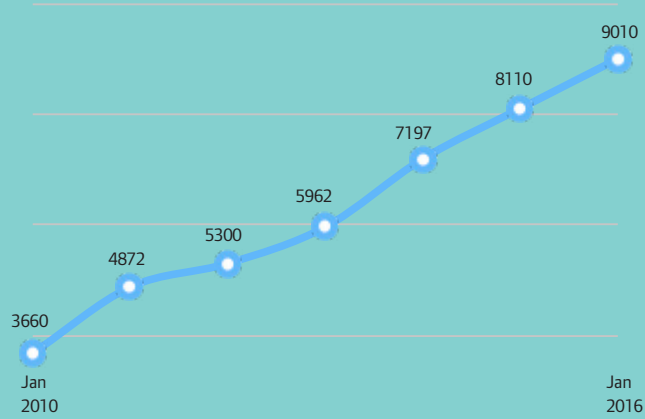
Twitter Followers



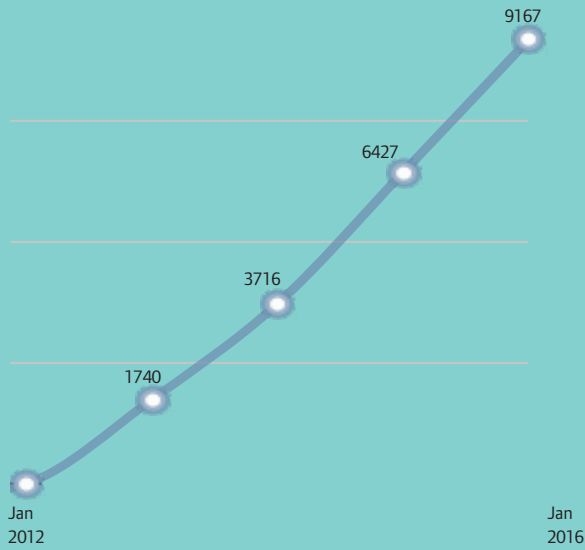
Facebook Group Members



Newsletter Subscribers



Facebook Page Likes



Financial Report 2015

Budget 2016

INCOMES	USD
Profit from 2014	26871
VAT Reimbursement	4245
Public & Private Institutions	177289
Private Donors	191627
Sponsors/Financial Support	42998
In Kind Support	11000
Entrance Fees for Events	6457
Benefits from the Bookshop	6771
Renting the Space	8953
Teaching Program	320
FUNDRAISING Dinner Tombola	5143
TOTAL REVENUES	481674
EXPENSES	
1-OPERATING COST	
Provision for Risk & Charges	55000
Electronic Supplies	10168
Other Space Fees (Electricity, Telephone, Internet, Office Supplies, Repairs & Maintenance...)	45395
Salaries & Services	164483
Communication	6848
Travel Fees	2573
TOTAL OPERATING COST:	284467
2- ACTIVITIES	
EXHIBITION 25 Unfinished Conversations	48907
EXHIBITION 26 Aftercinema	36080
EXHIBITION 27 Retrospective Xavier Le Roy	68457
EXHIBITION 29 EXPOSURE 2015	20073
Fundraising Activities	2282
PARALLEL EVENTS	9896
CAFÉ	274
OUTREACH PROGRAM	27811
TOTAL ACTIVITIES:	213780
Miscellaneous	1000
TOTAL EXPENSES	499247
Brought forward result	-17573
Expected and not received donations and benefits	17573
BALANCE	0

INCOMES	
Public & Private Institutions (CONFIRMED)	117000
Public & Private Institutions (EXPECTED/TO FIND)	25000
Private Donors (CONFIRMED)	50000
Private Donors (EXPECTED/TO FIND)	157073
Sponsors/Financial Support	15000
Sponsors/Financial Support (EXPECTED/TO FIND)	13000
In Kind Support (CONFIRMED)	12000
SERVICES Fees & Reimbursement	3000
Entrance Fees for Events	6000
Benefits from the Bookshop	8000
Renting of the Space	8000
Teaching Program	2000
FUNDRAISING EVENT (AUCTION)	100000
TOTAL REVENUES	516073
EXPENSES	
Loss from the Year 2015	17573
1-OPERATING COST	
Provision for Risks & Charges	55000
Rehabilitation	0
Electronic Supplies	15000
Other Space Fees (Electricity, Telephone, Internet, Office Supplies, Repairs & Maintenance..)	50000
Salaries & Services	170000
Communication	4000
Travel Fees	4000
TOTAL OPERATING COST:	298000
2- ACTIVITIES	
EXHIBITION 29 Otobong Nkanga	22000
EXHIBITION 30 Esmaa	55000
EXHIBITION 31 Hassan Khan	25000
EXHIBITION 32 Unravelled	10000
EXHIBITION 33 EXPOSURE 2016	25000
Fundraising Activities	10000
PARALLEL EVENTS	10000
MEDIATHEQUE	4500
OUTREACH PROGRAM	24000
TOTAL ACTIVITIES:	185500
Miscellaneous	15000
TOTAL EXPENSES	516073
BALANCE	0



Mahmoud Safadi, *Edges* (2015),
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