

b. annual report

2016

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'Art as the experimental exercise of freedom.'
Mario Pedrosa, 1970.

After a year marked by an encounter with dance, 2016 was characterized by a conversation between visual art and music. Some shows and events were inviting to contemplate an ever-wider range of issues, including a prolonged dialogue about humans' relationship to nature, housing, repair, adaptation, the laws. Equally, discussions took place within interrogating varied media, from sound to embroideries. These changes served to diversify both the discussions and the reception of experimental approaches to art, a crucial exercise in flexibility, especially given what seems to be a rapid homogenisation of the art scene all over the world and around us.

Otobong Nkanga's *Landversation* brought about powerful exchanges within different communities; environmental activists, organic farmers and legal activists focused on tackling not only corruption, but also racial and gender inequality, were all brought together by her beautiful visual and performative practice.

Esma', in collaboration with Marcella Lista, a brilliant historian of the avant-garde and head of New Media at the Centre Pompidou, connected musicians and visual artists in a large group show that explored the influence of John Cage in both domains through the generation that followed him. The focus of the show was on enlarging listening and perception so to encompass more diversity and differences. It also initiated exchanges between local and international artists, whilst the works of major figures such as Alvin Lucier and Pauline Oliveros were shown in Lebanon for the first time. We were able to display Alvin Lucier's *Music for a Long Thin Wire*, an astounding piece which is very rarely shown due to its demanding technical requirements.

A parallel program of events and debates featured international figures alongside artists from the local music scene, with Christian

Marclay memorably performing with Sharif Sehnaoui and Abed Kobeissy. Renowned composers and musicians from the region had the possibility to meet the public through a series of workshops and performances.

Following *Esma'*, the decision was made to use the two floors for two distinct shows that would showcase differing disciplines. The idea was to make people discover art rather than come for what they already know, allowing them to be surprised by something they might not have expected.

As a result, *The Portrait is an Address*, a large solo show on the ground floor by Hassan Khan, cohabited with a small group show above. Hassan Khan's show invited us to view his most renowned work in unfamiliar ways. Khan, who had given a concert during *Esma'* showcasing his musical work, deals predominantly with form and media in his artistic practice. It's significance, in my view, was especially resonant in a region and at a time where content is often valued at the expense of form; so many things to say without a variety of ways to address them. Inventiveness with form leads to new approaches to consider problems, as well as creating new ways in which people can share them within a community. The poetic becomes political.

Unravelled, which occupied our first floor during this time, was curated in collaboration with Rachel Dedman, young curator in material culture and specialist on Palestinian embroideries. It gathered different contemporary works related to embroidery. It acknowledged and celebrated art as a frame to transform values attached to labor, and therefore not only the hierarchies between crafts and high art, but also to gender and authorship. A fantastic range of pieces sparked great interest amongst the public, and brought together works of emerging artists, both male and female, such as Majd Abdel Hamid, Nasri or Michele Cohen, with more acclaimed figures like Alighiero e Boetti and Sheila Hicks.

The double show had the effect of increasing attendance, especially amongst the young public.

The year ended with *Exposure*. The 8th edition introduced the question of metabolism, and thus the relation between work and process, at all levels: it presented itself to the young artists through their research and the construction of their practice. I decided to

swap the exhibition space with our offices resulting in the storage and the office being visible in the place where the shows are usually held, with the public being invited on an atypical journey into the architecture of BAC, discovering the works of the selected artists in the offices and storage spaces. Everyone temporarily changed their habits.

The aim of the program that I inaugurated with *Unfinished Conversation* is to shift the lens: to open up to a variety of scenes and communities and to make them intersect, to bring unexpected and powerful practices to Beirut, to show them in a different way, to initiate conversations and debates without submitting to corporate patterns. There is a specific role that Beirut Art Center must play amidst our scene's dramatic transformations; to encourage experimentation and to maintain a balance between the quality of our projects and the rigour with which we deal with our means. So far, the growing attendance by a younger public has been a greatly stimulating.

Our priority for next year is to experiment more while increasing the attendance: to constantly re-think our path, to strengthen our educational program, develop communication strategies that continue to foster our presence on social media, to create traveling versions of our exhibitions and to elevate our collaborations in Lebanon and abroad.

Such an extension of our international outreach is of utmost importance. It is always an appropriate moment to reflect and adapt Beirut Art Center's project and ambition in order to engage, reflect and resist the crisis the world is currently experiencing, and the responsibility we have in light of it.

Marie Muracciole



exhibitions

Landversation Beirut
Otobong Nkanga

10 February - 2 April 2016

Landversation Beirut is a project by Otobong Nkanga that was exhibited at Beirut Art Center for 2 months. Originally presented at the 31st Sao Paulo Biennial, Brazil (*Landversation 2014*), the project set 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 sought to provide a space to reflect, a space to consider the various possibilities surrounding this ever-complex relationship and perhaps, most important of all, a space for discourse.

حوار أرض بيروت
أوتوبونغ نكانغا

Landversation Beirut
Otobong Nkanga

10.02.2016 | 2.04.2016

b. BEIRUT ART CENTER
مركز بيروت للفن

أوقات العرض الأسبوعية | weekly opening hours
الثلاثاء إلى الجمعة من 12 ظهراً إلى 8 مساءً
السبت و الأحد من 11 صباحاً إلى 6 مساءً
Tuesday to Friday from 12pm to 8pm
Saturdays and Sundays from 11am to 6pm

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+961 (0)1 397 018 | beirutartcenter.org

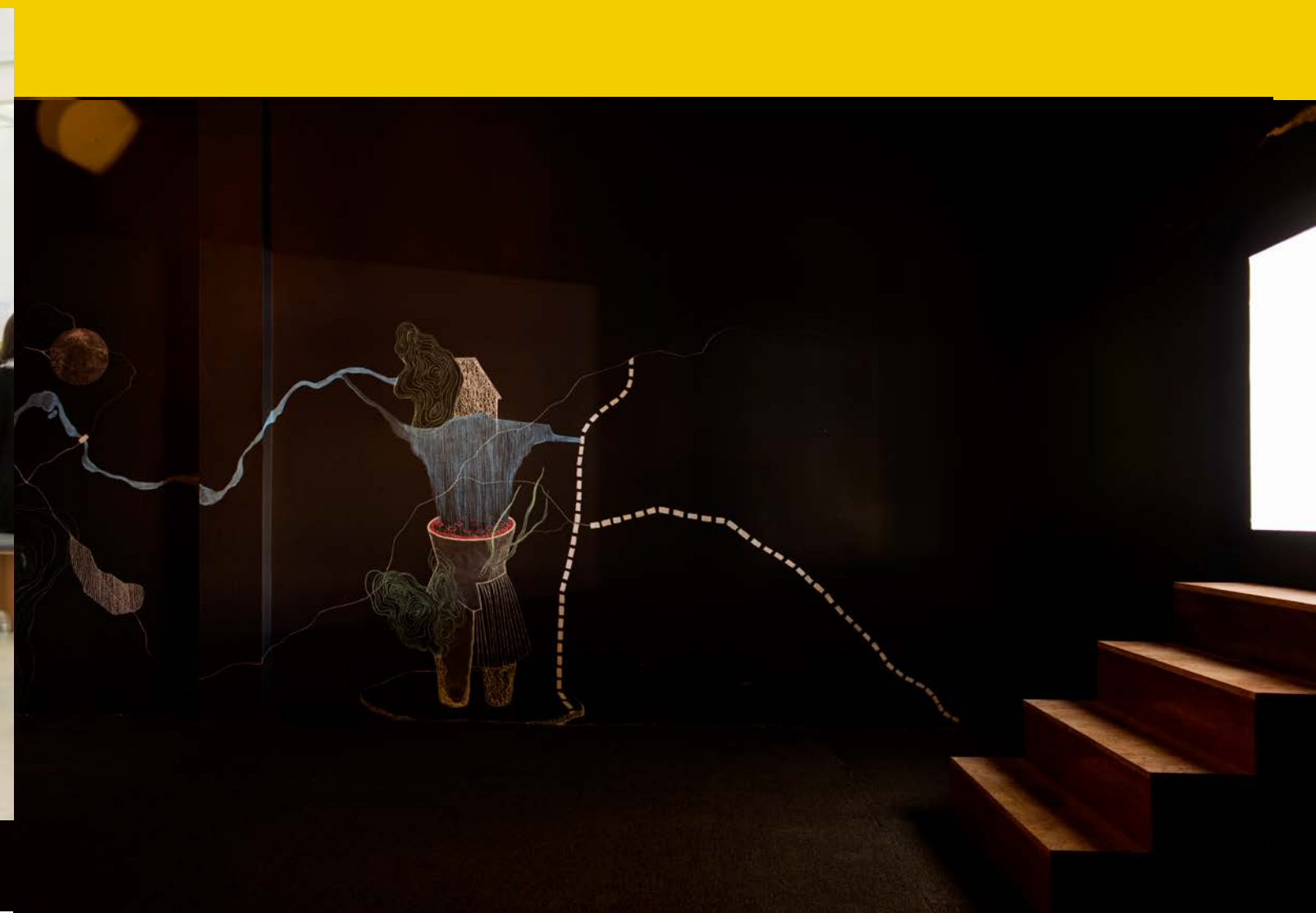
Peter and Nathalie Hrehdakian
Anonymous

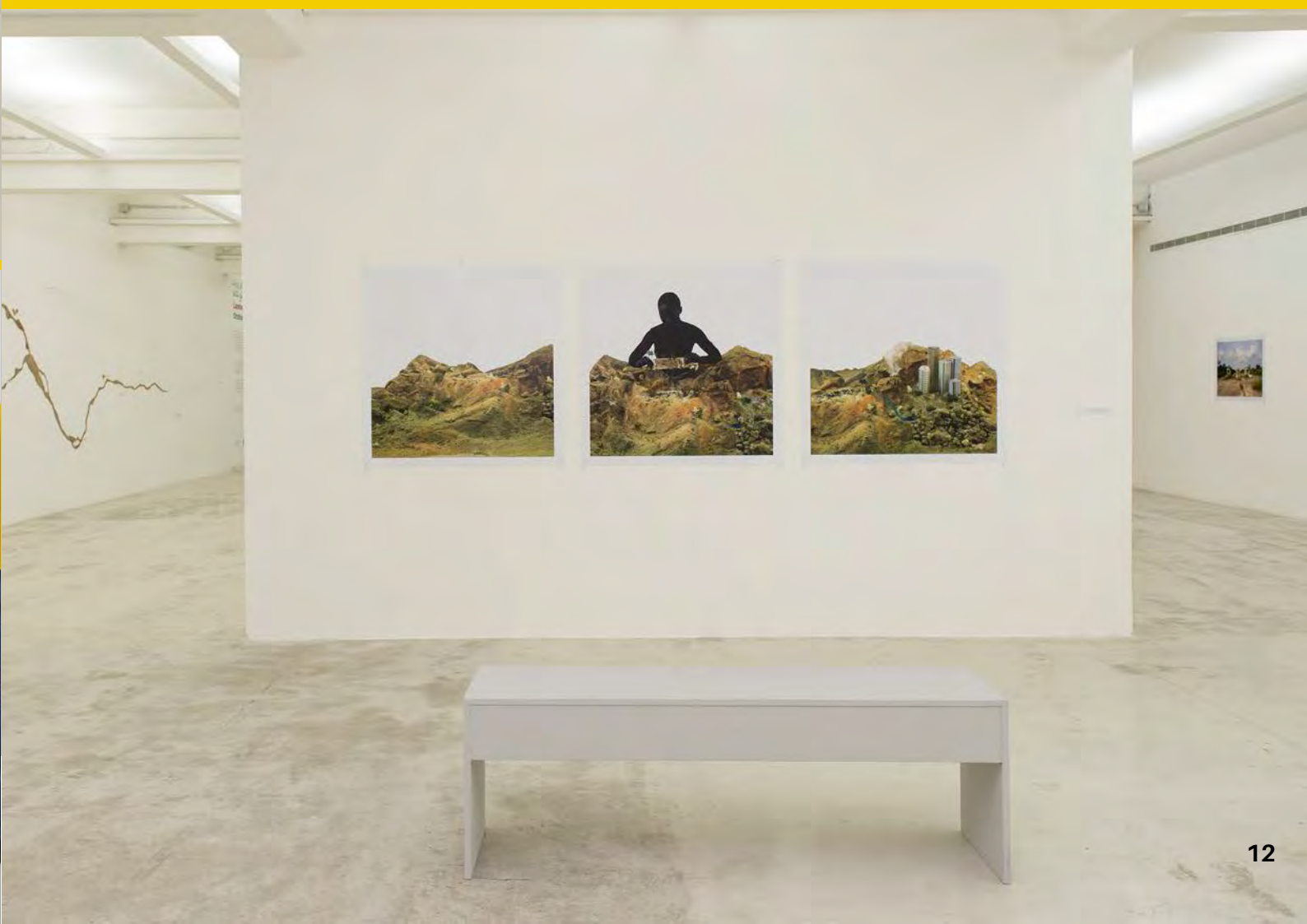
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FABIENNE LECLERC

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Carbusta

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Esma’/Listen

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.

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

ESMA' **السمع**

LISTEN

27.04.2016
21.08.2016

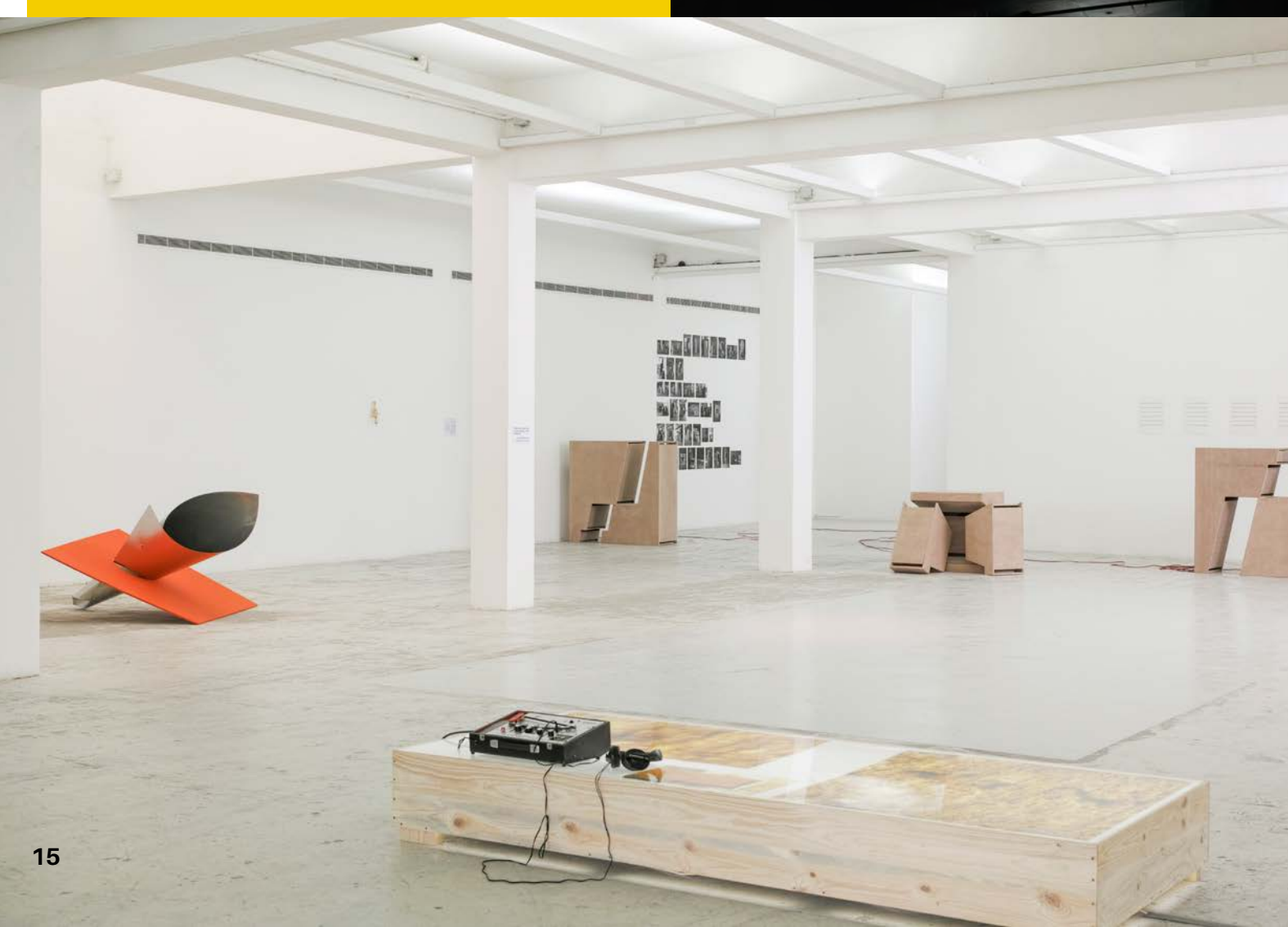
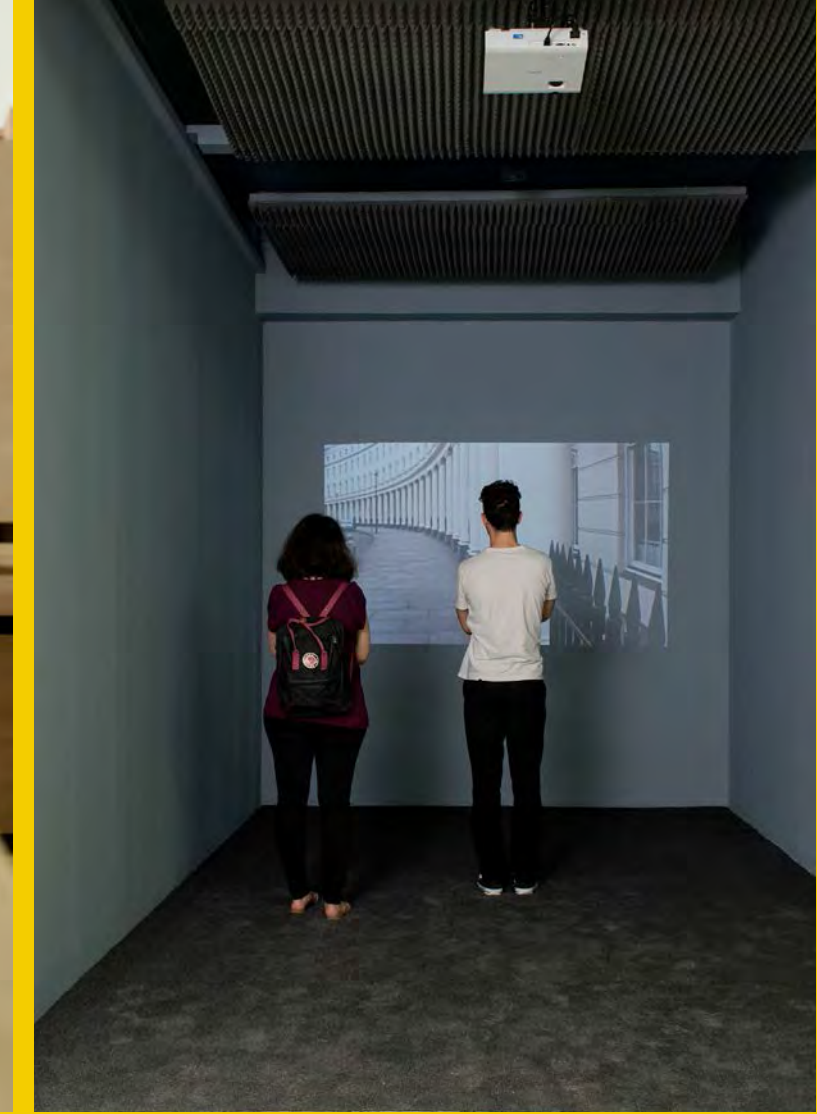
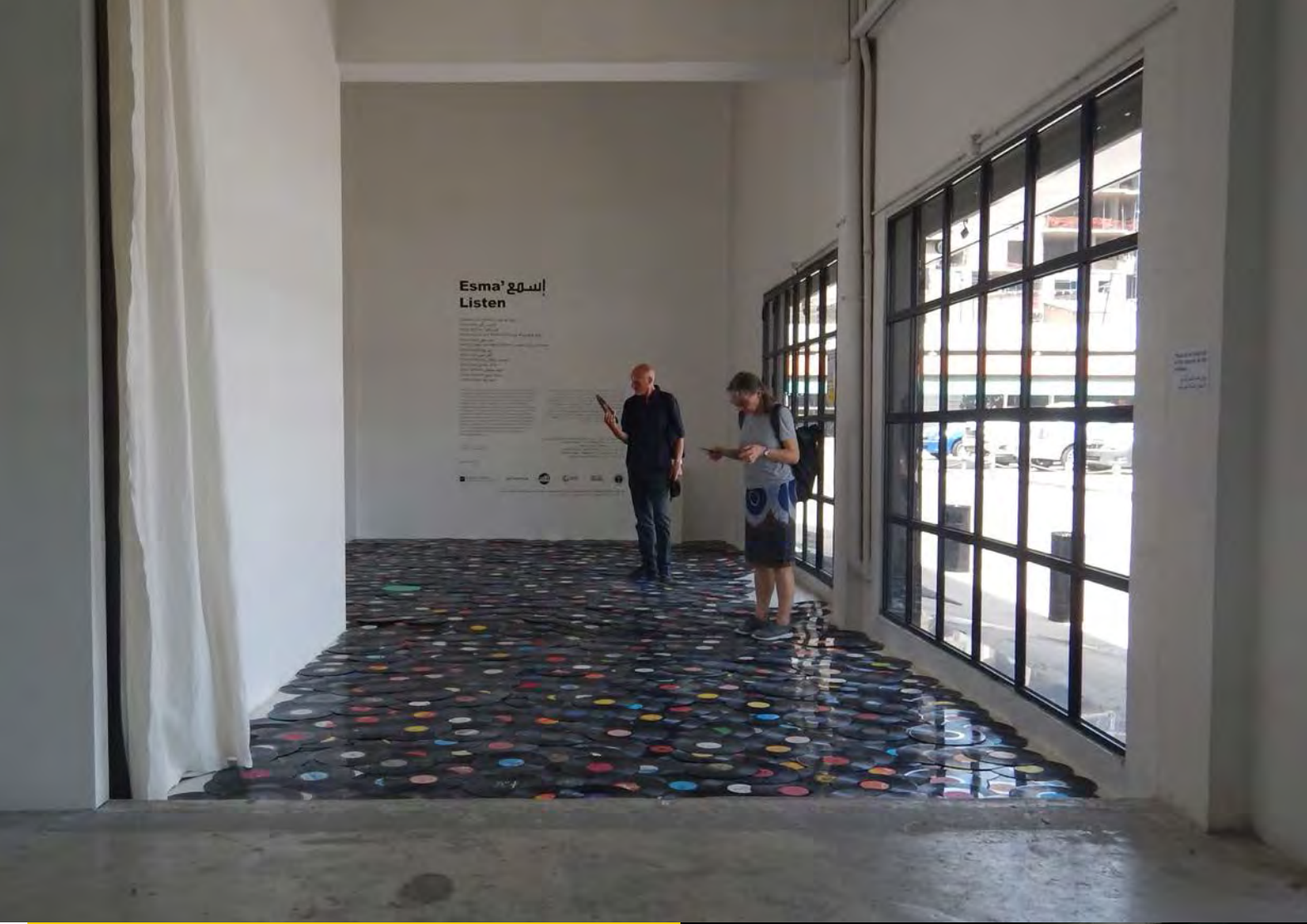
Lawrence Abu Hamdan لورنس أبو حمدان
Vartan Avakian فرتان أفاكيان
Francis Alÿs فرنسيس أليس
Pauline Boudry and Renate Lorenz بولين بودري وريenate لورنز
Moyra Davey مويرا ديفي
Melissa Dubbin and Aaron Davidson ميليسا دابن وآرون دايفيدسن
Pierre Huyghe بيير ويغ
Alvin Lucier ألفين لوسير
Christian Marclay كريستيان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

BEIRUT ART CENTER
مركز بيروت للفن

weekly opening hours | أوقات العرض الأسبوعية
Tuesdays, Thursdays and Fridays from 12pm to 8pm
الثلاثاء، الخميس، الجمعة من 12 ظهراً إلى 8 مساءً
Wednesdays from 12pm to 10pm
الأربعاء من 12 ظهراً إلى 10 مساءً
Saturdays and Sundays from 11am to 6pm
السبت والأحد من 11 صباحاً إلى الساعة 6 مساءً

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GOETHE INSTITUT
INSTITUT FRANÇAIS







The Portrait is an Address Hassan Khan

7 September - 13 November 2016

This show was the first solo show by Hassan Khan in Beirut and the first to explore in-depth one central aspect of his practice. While recent critically acclaimed exhibitions displayed a wide focus and extensive scale in their investigation of Khan's work, the idea this time is to delve into one significant direction within the wider constellation of Khan's practice: the portrait.

Starting with *100 Portraits* in 2001, the concept of the portrait has played a pivotal role in Khan's work and can be found in various media such as the moving image, photographic image and text.

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.

07.09.2016
06.11.2016

حسن خان

Hassan Khan

النَّاسُ دَاءٌ دَفِينٌ

The Portrait
is an Address


opening hours


Tuesday • Thursday • Friday
الثلاثاء • الخميس • الجمعة
12pm to 8pm
١٢ ظهراً حتى ٨ مساءً

Wednesday
الأربعاء
12pm to 10pm
١٢ ظهراً حتى ١٠ مساءً

Saturday • Sunday
السبت • الأحد
11am to 6pm
١١ صباحاً حتى ٦ مساءً

with the support of


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حسن خان Hassan Khan

النَّاسُ دَاءٌ دَفِينٌ The Portrait is an Address

07.09.2016
06.11.2016

with the support of
AFAC

Curator • Marie Muraokkila
Assistant Director • Dina Hammad
Production • Naelin Dabbas
Assisted by • Elliot Joseph Riechert
Technical manager • Mustafa Yarrout
Education • Stephanie Ghazal





Unravelled

14 September - 13 November 2016

Embroidery has always been a practice of the periphery, so when an artist includes it in his or her practice, it brings to the surface of art a critical dimension: it offers opportunity to engage with questions of labour and process, the gendered gesture, and dichotomies of construction and concealment. Vocabulary doesn't value this activity: to embroider is to bring deceitful elements to something, to embellish a story. Embroidering therefore means hiding a surface, playing with the authority of material, challenging its integrity.

The repetitive binding of thread to fabric brings physical structure to material; embroidery organises space and marks the passing of time, both of which have a relation to contemporary economies. Embroidery is historically connected to elite leisure, yet simultaneously practiced for income by women with little social power. Paying attention to embroidery made by hand addresses the invisibility of craftswomen and men, and drives us to engage with the complexity of a practice with both a gentrified past and commodified present. Embroidery today is a mode through which such issues might be negotiated, subverted and unravelled.

- Majd Abdel Hamid
- Mounira Al Solh
- Yto Barrada
- Alighiero e Boetti
- Michele Cohen
- Janna Dyk
- Mona Hatoum
- Sheila Hicks
- Annette Messenger
- Khalil Rabah
- Karen Reimer
- Nasri Sayegh
- Laure Tixier
- Raed Yassin

خيط UNRAVELLED حريز على خيط حريز

Majd Abdel Hamid **مجد عبد الحميد**

Mounira Al Solh **منيرة الصلح**

Yto Barrada **يطو برادة**

Taysir Batniji **تيسير البطنيحي**

Alighiero e Boetti **أليغييرو اي بويتي**

Michèle Cohen **ميشيل كوهن**

Janna Dyk **يانا دايك**

Mona Hatoum **منى حاطوم**

Sheila Hicks **شيللا هيكس**

Annette Messenger **أنيت مساجيه**

Khalil Rabah **خليل ربّاح**

Karen Reimer **كارن رايمر**

Nasri Sayegh **نصري صايغ**

Laure Tixier **لور تيكسييه**

Raed Yassin **رائد ياسين**

07.09.2016

06.11.2016

Tuesday • Thursday • Friday
الثلاثاء • الخميس • الجمعة
12pm to 8pm
١٢ ظهراً حتى ٨ مساءً

Wednesday
الأربعاء
12pm to 10pm
١٢ ظهراً حتى ١٠ مساءً

Saturday • Sunday
السبت • الأحد
11am to 6pm
١١ صباحاً حتى ٦ مساءً

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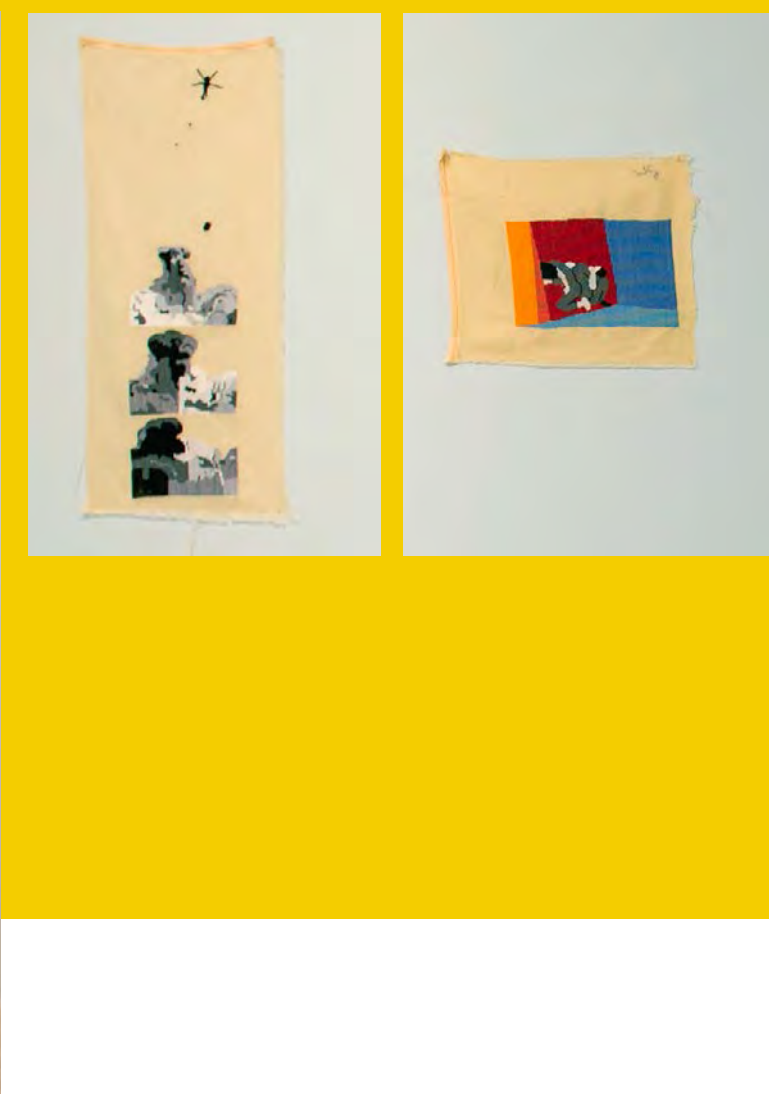
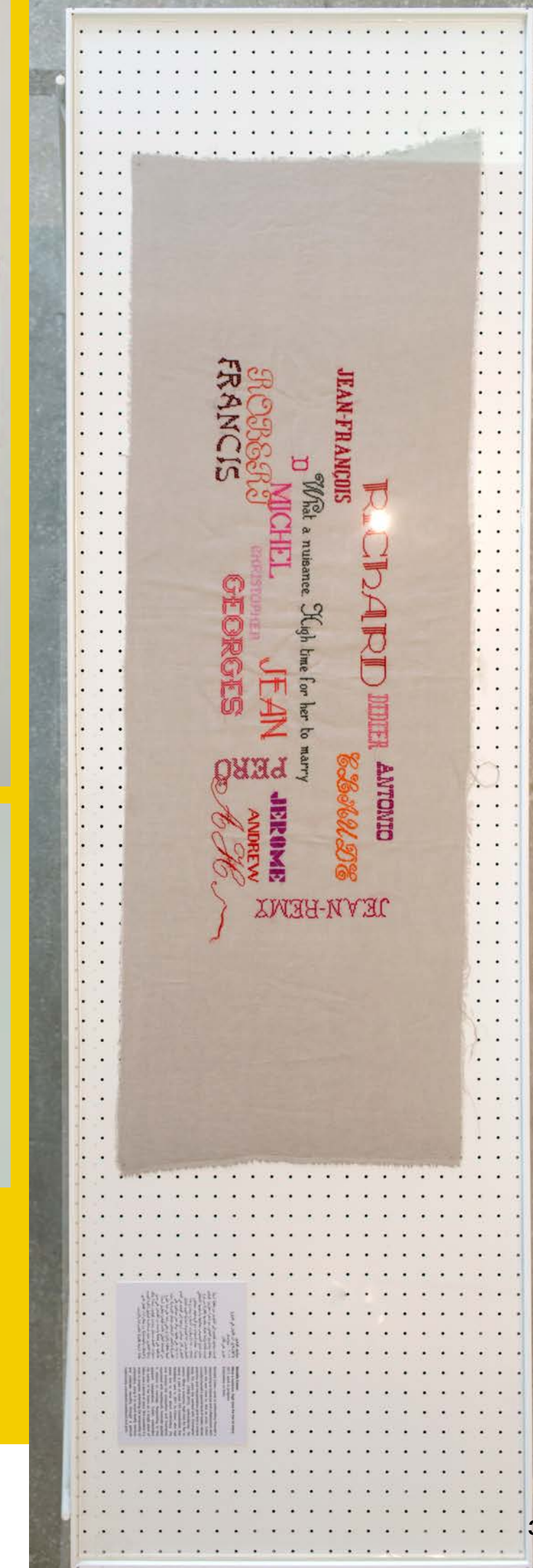
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the palestine museum

Detail from Untitled, Majd Abdel Hamid, 2016





Exposure 8 : metabolism

23 November 2016 -
15 January 2017

This edition of Exposure transposes a notion attributed to the body and its survival into the realm of art. To think of art as metabolism is to think of one's practice as a series of voluntary transformations that produces unpredictable results. These transformations are largely about form, articulated 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. Metabolism is an exhibition where the body is evoked as an actor and model of the living - through a mobilization of energy; processes of nourishment; athletic, ascetic and choreographic exertions and by being acutely aware of perceptions to the point of widening them. Furthermore, *Metabolism* is the occasion for a reversal of situation. Beirut Art Center has given the selected artists access to its storehouse and offices. In return, the areas usually assigned to the exhibition have become offices or temporary storing spaces. This momentary upheaval invites the visitors to discover the space through a different route.

Monica Basbous Moukarzel
Mohamed Berro
Nuria Guell & Levi Orta
Mohanakrishnan Haridasan - Mochu
Bahar Noorizadeh
Anna Ogden-Smith
Rivers Plasketes

Jury
Nora Razian
Angela Harutyunyan
Roy Samaha
Anne Barlow

مونیکا بصبوس مكرزل
Monica Basbous Moukarzel

محمد برّو
Mohamed Berro

نوريا غويل ولفي أورتا
Núria Güell and Levi Orta

موهاناكريشنان هاريدسان (موتشو)
Mohanakrishnan Haridasan (Mochu)

بهار نوري زاده
Bahar Noorizadeh

أنا أوغدن-سميث
Anna Ogden-Smith

ريفرز بلاسكيتس
Rivers Plasketes

صيرورات METABOLISM

عتبات 8 EXPOSURE
23.11.2016 | 15.01.2017

الافتتاح الأربعاء 23 تشرين الثاني 2016 من الساعة 6 إلى 9 مساءً
Opening Wednesday 23 November 2016, from 6 to 9pm

الثلاثاء • الخميس • الجمعة
Tuesday • Thursday • Friday
12 ظهراً حتى 8 مساءً
12pm to 8pm

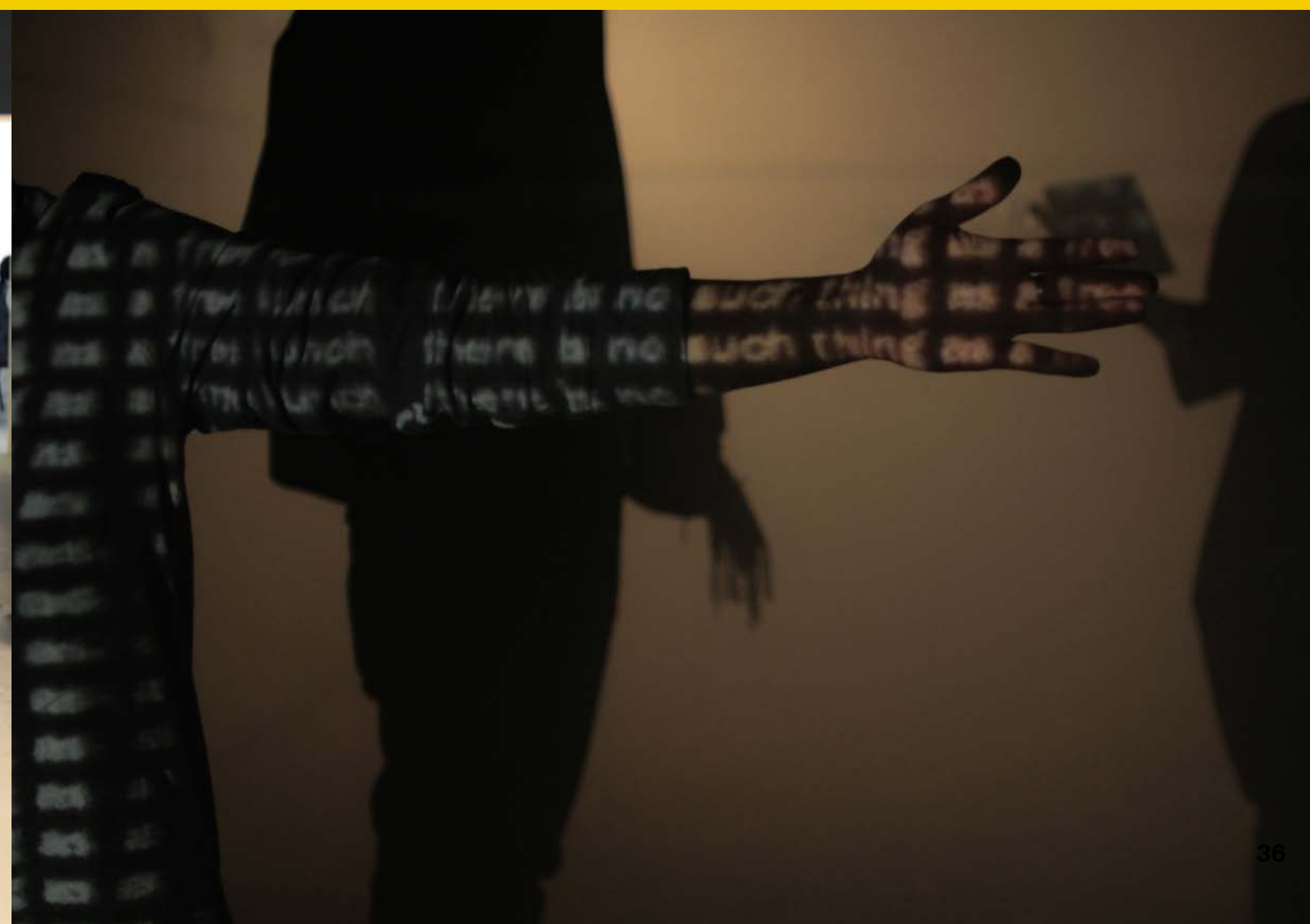
الأربعاء
Wednesday
12 ظهراً حتى 10 مساءً
12pm to 10pm

السبت • الأحد
Saturday • Sunday
11 صباحاً حتى 6 مساءً
11am to 6pm

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parallel events program

3 January

Screening program: Postmodern Dance

In collaboration with the Centre National de la Danse (CND), this screening program presented a series of films by important dancers and choreographers including Anna Halprin , Yvonne Rainer, Trisha Brown, Douglas Dunn, David Gordon, Steve Paxton, Deborah Hay and Lucinda Childs.

11 February

The Cabinet of Dr. Calligari

Performance by Koch-Schütz-Studer & Paed Conca

The group played a live score to renowned German expressionist film classic *The Cabinet of Dr. Caligari* (Robert Wiene, 1920).

17 February

Screening program: Postmodern Dance

This second edition of the Post Modern screening program presented rare films from the collection the Centre National de la Danse (CND).

23 March

Confessing the Unseen

Talk by Sandra Delacourt

On the occasion of launching the program ‘Viewing art with words : A workshop on critical writing’, writer and critic Sandra Delacourt gave a talk that addressed the issues relating to the politics of seeing. The talk recapitulated the main lines Delacourt’s theoretical take on art writing organized at BAC.

2 April

Seed Swap

On the first Saturday of April, Beirut Art Center hosted a seed swapping event in collaboration with SOILS Permaculture Association Lebanon.

30 April

Performing collections:

Otobong Nkanga & an Anthropology of Remediation

Talk by Clémentine Deliss

Clémentine Deliss, former director of Museum of the World’s Cultures, discussed artist Otobong Nkanga’s engagement with the complexity and performativity of ethnographic collections and proposed questions about the historical and more contemporary problematics



of ethnography and the subversions of artistic practices dealing with it.

27 April

«Sound Capsule», 2016, by Sharif Sehnaoui - performed by Sharif Sehnaoui

«Volumes For Sound», 2010 - 2015, by artist duo Melissa Dubbin & Aaron Davidson - performed by Janice Misurell-Mitchel

During the opening of *Esma’* , Beirut Art Center introduced the first performaces of two ongoing performance-based pieces shown in the exhibition. The first is *Sound Capsule* by Sharif Sehnaoui and was scheduled to be performed by different musicians on particular dates during the show. The first performance was by Sehnaoui himself. These performances were recorded and superimposed and then stretched through time.

In addition, *Esma’* presented Melissa Dubbin & Aaron Davidson’s piece *Volumes For Sound*, an installation with a number of boxes fitted with inverted speakers and that resebmled Hi-fi furniture. Each time a performer would play around those pieces, their configuration changed, thus creating a choreography of these objects in the space. The first performance was by Janice Misurell-Mitchel, a flutist and vocal artist.

29 April

Hauke Harder performs Alvin Lucier

Long-term collaborator with American composer Alvin Lucier , Hauke Harder, performed two of his seminal pieces: *I am Sitting in a Room* (1969) and *Music for Solo Performer* (1965).

28 April

Concert by Morton Norbye Halvorsen

For *Esma’/Listen* exhibition, Morten Norbye Halvorsen performed a concert that was an expansion of the sound work *7 Peaks Paris* (2015), which consists of sound made on sine wave oscillators, reflecting the form of the sculpture *Hinge Bow* (2013) by Jessica Warboys whose work as shown in the exhibition.

10 May

Performance by Nikos Veliotis (Cello)

«Sound Capsule», 2016, by Sharif Sehnaoui



Performance by Marc Codsí

«Volumes For Sound», 2010 - 2015, by artist duo Melissa Dubbin & Aaron Davidson

The second of a series of performances for these two pieces was hosted at Beirut Art Center.

11 May

Screening Pichet Klunchun and Myself

Film by Jérôme Bel

This screening follows up on one of the main topics of discussion in the seminar series *The Weight of Vision*, by Marie Muracciole. Pichet Klunchun and myself» is a duet by French choreographer and contemporary dancer Jérôme Bel, regarded as one of the most successful and prominent contemporary dance artists in Europe, which he created with Pichet Klunchun, a traditional Thai dancer.

14 May

MOHAMMAD

Live concert

25 May

Screening : No Ideas But in Things: The Composer Alvin Lucier

Film by Viola Rusche and Hauke Harder

The authors invite Lucier to explain and comment on his oeuvre – from his early live electronics performances of the 1960s and 70s (*Music for solo performer*, 1965 and *Bird and Person Dying*, 1976) up until the premiere of his ensemble piece, *Panorama 2*, in 2011.

8 June

Screening «Self Unfinished»

Performance by Xavier Le Roy

After hosting *Self Unfinished* by Xavier Le Roy live in Beirut in 2015, Beirut Art Center offers an opportunity to watch this performance on the screen. In this work, originally created in 1998, the artist transforms the perception of bodies through deconstructing our visual habits.

9, 10, and 11 June

VIDEO WORKS 2016/Ashkal Alwan



15 June

Delegated Voices

Talk by Pauline Boudry and Renate Lorenz

with Marwa Arsanios and Marie Muracciole

Pauline Boudry, Renate Lorenz and Marwa Arsanios discuss together with Marie Muracciole plagiarisms, interpretation and ventriloquism among other situations that transgress the current convention of discourse.

28 June

Dream Music of Malaya: La Monte Young and the 60s downtown scene, reoriented

Listening session and talk by Alexander Keefe

A listening session and talk in three parts, tracing the complex transmission and adaptation of music and influences from what used to be called the «Third World» by a circle of musicians, artists, gadflies, freaks and friends on the New York downtown scene in the early to mid 1960s.

29 June

Performance by Ghassan Sahhab (kanoon)

«Sound Capsule», 2016, by Sharif Sehnaoui

The third performance for Sharif Sehnaoui's artwork during *Esma'* was organized. These performances take place in the installation room which can only take 8 persons at a time.

Taraban

Concert by Hassan Khan at Sursock Palace Gardens

The starting point for *Taraban* are two early twentieth century Egyptian songs by Youssef El Manialawy. Khan has worked with classical arabic musicians (Oud, Qanoun, Violin and Riqq) and singers to lay down melodic patterns developed from the modes and transitions used in the original songs to produce a new re-articulation of these pieces. The multi-tracked structure is mixed and treated live in relation to improvization on a feed-backing mixer.

6 July

Somnabulant Points

Concert by Hasan Hujairi

This sound art performance by Hasan Hujairi modulates around the ideas of sleepwalking as a symbol and the mystique of a performer's hidden reference points.



12 July

Acoustic Objects

Concert by Christian Marclay

Christian Marclay visited Beirut in July for a special performace in collaboration with Sharif Sehnaoui and Abed Kobeissi.

13 July

The Early Musical Experiments of Halim El Dabh: Towards Musique Concrete

Lecture by Fari Bradley

This lecture offers a look at Egyptian-American composer, performer, ethnomusicologist, and educator, Halim El Dabh (b.1921), and the circumstances of his early life in Cairo which led to him pioneer the first piece of musique concrete, and the first musical composition intended for not only tape, but purely electronic presentation.

18 July

An UnMuted Serving

Performance by Fari Bradley and Chris Weaver

An improvised performance combining the acoustic and synthesised sounds of domestic steel cups, bowls and plates, known in India and Nepal as the thali.

27 July

Performance by Tony Elieh (Electric bass)

«Sound Capsule», 2016, by Sharif Sehnaoui

Performance by Mme Chandelier

«Volumes For Sound», 2010 - 2015, by artist duo Melissa Dubbin & Aaron Davidson

6 August

Beirut Groove Collective All-Nighter

Ernesto Chahoud, Natalie Shooter, Yukah San, Ramsay Short, Jackson Allers

Bringing the region's oldest and only strictly 45 funk and soul party to the Beirut Art Center rooftop. The night will feature rare and obscure 45s of Northern Soul, African Funk, Deep Funk, Ethiopian Clappers and R&B Stompers. The evening brought together more than 600 attendees.



7 September

Artist Talk, Hassan Khan, Nida Ghouse and Marie Muracciole

On the occasion of the opening of *The Portrait is an Address*, by Hassan Khan, the artist was invited to a conversation with writer and critic Nida Ghouse and Marie Muracciole.

8 September

Prelude by Mophradat, live music evening Concert

with The Dwarfs of East Agouza , Nile Sunset Annex , Jana Saleh

With Meeting Points Exhibition scheduled to show at Beirut Art Center next April, Mophradat organized an evening of music and drinks to celebrate many new beginnings – of autumn, of songs, of ideas, and of collaborations.

13 September

The Artist as a Portrait of a Young Man

Talk by Nida Ghouse at Mazyan, Hamra

This talk considers the place of (self-)portraiture in Hassan Khan's practice. The talk considers the relevance of a particular moment that may be described as the emergence of an image of the self as an artist, for its implications on a practice that claims itself as unable to escape portraiture.

14 September

It is Sound!

Conversation with Fadi El Abdallah, Nida Ghouse and Marie Muracciole

This conversation reflected on some of the questions that Fadi El Abdallah raised regarding the works of art shown during Esma' exhibition particularly about the way that sound is situated, articulated and treated in the exhibition space.

16 September

Talk with Lionel Bovier and Marie Muracciole

Lionel Bovier, the recently appointed director of the contemporary art Museum of Geneva, MAMCO (Musée d'art moderne et contemporain, Genève), discusses with Marie Muracciole his projects for the museum.

2 November
To My Very Own Singular Desire
Artist talk with Annette Messenger, Rachel Dedman and Marie Muracciole

In parallel to the exhibition Unravelled, Beirut Art Center invited French artist Annette Messenger, whose work was shown in the exhibition for a conversation about her work.

11 November
Reading and Discussion: Twelve Clues / A Novella by Hassan Khan at Dawawine

Hassan Khan returned to Beirut before the closing of his solo exhibition *The Portrait is an Address* to celebrate the launch of his recent novella Twelve Clues (2016). For this special occasion, Dawawine hosts a reading by Kaelen Wilson-Goldie followed by a Q&A with the author and the designer.

13 November
Artist Tour with Hassan Khan
Closing of “The Portrait is an Address”

28 December
Voodoo Channel: Concert
by Melissa Logan
Voodoo Chanel is a group based in Cologne Germany but was founded in Abidjan Ivory Coast. It is a clashing of electronic sounds, acoustic instruments, lyrics of layered meanings.



education and outreach

Throughout the year 2016 Stephanie Ghazal, the Education and Outreach manager at Beirut Art Center, then in the same position since October, Anna-Maria Aoun, received the mandate to expand the outreach of the Center’s arts and exhibition program to larger groups of students; to invite larger numbers of schools and educational institutions to take part in tours and workshops, and to build partnerships with NGOs working with children. Additionally, we produced the first bilingual documentation for teachers during the exhibitions *The Portrait is an Address* and *Unravelled*.

In early 2016 Beirut Art Center hosted the exhibition *Landversation Beirut* by artist Otobong Nkanga. It turned the exhibition space into a discussion and exchange platform, where people of different ages and from different backgrounds would engage in actual exchanges around the notion of “land.” *Landversation Beirut* was one of the main focuses of this year’s Education and Outreach program at BAC. It was significantly important for schools and universities due to the nature of the show itself and the rich topics it raised in the fields of nature, human rights and ecology.

These issues and questions laid the ground for the production of a wide-ranging documentation for teachers, and were at the heart of a dissemination process that would export the discussions from the exhibition space to the urban/social fabric. The documentation for teachers is a research tool for teachers to refer to the show in the course of their own practice, and includes the curator’s statement, information about the artist, a set of additional readings and a workbook to facilitate the work in class after the visit. In the case of *Landversation Beirut*, an exploration of what we could mean by “land” and how can we position ourselves in relation to it was at stake. The selected texts suggested different angles from which to approach the topic. In the workbook, the notion of land was addressed in relation to the body, to dwelling and to repair, echoing the discussions that started around “*Landversation*”’s tables in the daily-life spaces and practices of the visitors. Rethinking law, urbanism, activism and the relationship to nature were at the center of these conversations, attracting the interest of educators and students coming from different backgrounds.

Different groups were interested in *Landversation Beirut*: out of approximately 2000 visitors, more than 600 were students. School and university teachers from different fields visited with their classes and were able to reflect upon the show in relation to their



own practice, experiencing the relevance of Otobong Nkanga’s site-specific interventions.

Following *Landversation Beirut*, BAC’s educational program around *Esma’/Listen* (April– August 2016) included a series of workshops and discussion-based group visits followed by working sessions and exercises. The program alone brought around 300 visitors to the Center during the span of the show, mainly from universities and NGOs working with children and young adults, as well as individuals who took part in the workshops.

The notion of sound in art and the actual experience of listening were at the heart of the documentation for teachers, the first part of the booklet contextualizing the practices exhibited in the show and introducing the teachers to the experimental music scene of the 20th century, with an emphasis on the works of John Cage, Alvin Lucier and Pauline Oliveros. The workbook addressed the curators’ statement: stretching the domain of the audible; listening to objects, materializing the voice... A series of additional readings completed the document with texts connecting the topics of the exhibition with different practices.

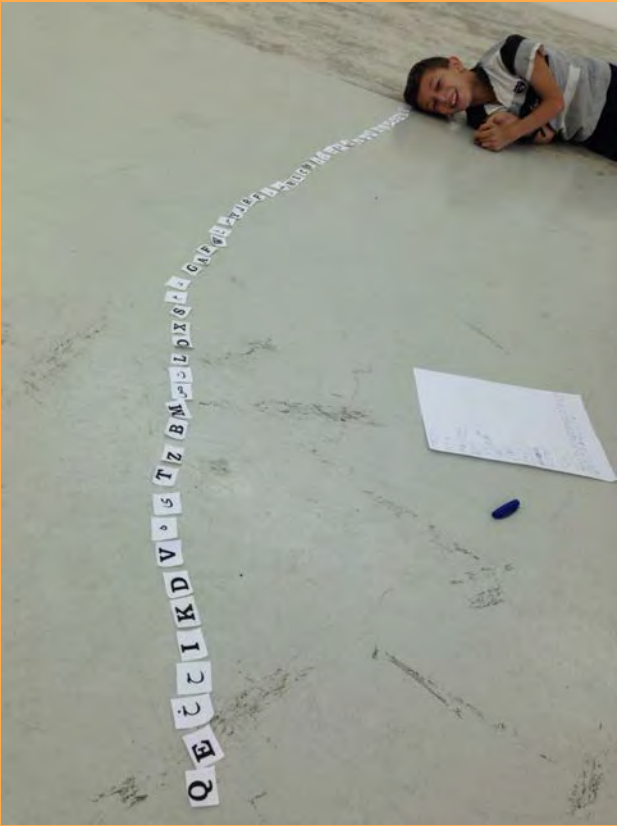
Esma'/Listen also marked the upgrade of the documentation for teachers as a working tool: the digital version available on BAC's website was fully interactive, and a printed copy was displayed for consultation in the bookshop's "teacher's corner" with a QR code. It gave the document more visibility and allowed teachers to get acquainted with its purpose and content.

Hassan Khan's *The Portrait is an Address* dealt with the question of portraiture. The portrait examines the complex relationship between visibility and truth, and remains one of the most intriguing elements in the emotional landscape of the human subject. The visual portrait acknowledges the human face as a space where its inner facet may become readable, but also as a surface where the conditions of lived experience are marked. To connect these topics with literature, sociology, political approaches and everyday experience was quite relevant during the era of selfies and over-representation. Simultaneously, with the collective show *Unravelled*, children were invited to reflect on a totally different topic, mainly the ways in which artists deal with embroidery's various significations as concealment, as narrative, as a marker of time and as a form of gendered labor.

By the end of the year, BAC's collaborations and partnerships with schools had considerably increased, particularly with public schools, universities and municipalities, in addition to a number of private institutions. Students and pupils from different institutions had visited BAC: ALBA, USJ, Lebanese University, AUB, Uruguay public school, Grand Lycée Franco-Libanais, Lycée Abdel Kader and Lycée Verdun, Jamhour, Nazareth, Saint cœur, Broumana (Al-Amal Institute), Sabra (Yaabad school and Yaabad scout group) and from Bekaa (Women Now Organization) and many other institutions and NGOs...

Hoping that next year will be more successful than 2016, several projects have already been set up with new partnerships, as well as suggestions to diversify workshops that cover theoretical grounds and hands-on training.

Plans for the Education and Outreach program in 2017 will focus on enlarging our network of schools and universities, with the ultimate aim of creating partnerships. Our aim is to organize educational activities that are complementary to the exhibition, relevant to BAC's mission, and engaging to the young and old, artists and amateurs.



workshops in 2016

12 January
The Weight of Vision
Seminar by Marie Muracciole on how choreography builds a body and its different languages

28 April
Alvin Lucier: Sound and Space with Hauke Harder

22, 23, 24 March
Viewing Art With Words I
Workshop on critical writing with Sandra Delacourt and Roy Dib

14 May
Poetree I
Workshop for children by Saeed El Hassan on sound, poetry and
wordplay

4 and 11 June
I am Sitting in a Chair
 Art History sessions for children by Stephanie Ghazal and Marie Muracciole around the figure of the chair, from Picasso's Chaise longue to today's artists' works.

13, 14, 15 June
Viewing Art With Words II
Workshop on critical writing with Ma'n Abutaleb in Arabic

18 June
Poetree II
Workshop for children by Saeed El Hassan

24 June
Silkscreen-Printing
Workshop for children by Soraya Ghezelbash

7- 8 July
Duck, Duck, Telephone, Trumpet
Improvisation workshop by Hasan Hujairi
Curated by Rayya Badran

14, 15 and 16 July
Experimental Recording, The Landscape and the Interview in
Composition
Workshop by Fari Bradley and Chris Weaver
Curated by Rayya Badran



19, 20 and 21 July
How Do you Move?
Dance Workshop for children by Alia Hamdan

23 July
Poetree III
Workshop for children by Saeed El Hassan

14 September
Viewing Art With Words III - On responding to Hassan Khan's «Six
Questions for the Lebanese», 2001

media library

In April 2016, Beirut Art Center relaunched the media library (previously the mediatheque) with a significant uplift. A new setting with an easier and more accessible interface now allows the visitors to browse through this unique digital resource on contemporary art production in Arab countries, Armenia, Turkey, and Iran. The space is now integrated with the consultation corner of the Beirut Art Center where the team has made an effort to catalogue the books available and to add more resources. Additionally, visitors to the media library are able to browse Beirut Art Center’s archive on-site while using tablets. A TV screen will soon be added to allow the users to view videoworks and art works on a larger screen. This multimedia archive of artworks, images, videos, sound, and texts expects more artist contributions to be added with the help of volunteers who will be working in 2017 on updating the existent material and acquiring permissions for new material 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.

The media library includes 90 artists.

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 SAADÉ

2017 exhibitions program

On Becoming Two
Tony Chakar

25 January - 26 March 2017

On Becoming Two is the very first solo show of the artist Tony Chakar. Using his relationship to the different practices of architecture, image and text as a starting point, every moment in this exhibition represents the material mutation of a specific gesture in a poetically and politically involved work begun twenty years ago in Beirut.

In his work, and now in this space, the artist invokes an exchange between the visual and the verbal, whilst borrowing from different areas of perception. The dialogue created serves to examine new forms of symbolic resistance emerging from conflicts ravaging this part of the world with different historical momentum.

The title of the exhibition echoes this message; a defense of dissociation, doubt and critical distance. We are invited to experiment with what the poet Hölderlin called ‘this conversation that we are’.

أن نصير اثنين

ON BECOMING TWO

طوني شكر

TONY CHAKAR

25.01.2017

26.03.2017

الافتتاح الأربعاء ٢٥ كانون الثاني ٢٠١٧، من الساعة ٦ إلى ٩ مساءً

Opening Wednesday 25 January 2016, 6-9pm

Tuesday • Thursday • Friday
الثلاثاء • الخميس • الجمعة
12pm to 8pm
١٢ ظهراً حتى ٨ مساءً

Wednesday
الأربعاء
12pm to 10pm
١٢ ظهراً حتى ١٠ مساءً

Saturday • Sunday
السبت • الأحد
11am to 6pm
١١ صباحاً حتى ٦ مساءً

BEIRUT ART CENTER
مركز بيروت للفن
Jlar el Watt, Beirut
+961 (0) 1397018 | beirutartcenter.org

2017 exhibitions program

A Chapter of Synonyms Rana ElNemr

25 January - 26 March 2017

Drawing from a series of photographs, videos and notes assembled by Egyptian artist Rana ElNemr, this show associates Cairo’s recent and significant urban changes with the idea of architecture as a double projection: a plan for construction, but also a way to materialize the imaginary.

Architectural photography often augments two-dimensionality, thereby usurping the idea of inhabitable space. The artist’s work addresses the implications of conveying constructed space, the images and meanings of which are dealt with as synonyms. As Robert Smithson once wrote: *By drawing a diagram, a ground plan of a house, a street plan to the location of a site, or a topographic map, one draws a "logical two dimensional picture."* A "logical picture" differs from a natural or realistic picture in that it rarely looks like the thing it stands for. It is a two dimensional analogy or metaphor - A is Z.

ElNemr invests in this game of substitution by introducing ambivalence and dialogue between different planes of representation. She plays with still images, films, sounds and texts, to accentuate disparities thus introducing deliberate pauses in the assumed visual discourse. These elements remind us that images can only be readable in reference to specific frameworks of knowledge.

فصل من المرادفات A Chapter of Synonyms رنا النمر Rana ElNemr

25.01.2017
26.03.2017

الافتتاح الأربعاء ٢٥ كانون الثاني ٢٠١٧، من الساعة ٦ إلى ٩ مساءً
Opening Wednesday 25 January 2016, 6 - 9pm

b. BEIRUT ART CENTER
مركز بيروت للفن
Jisr el Wati, Beirut
+961 (0) 1397018 | beirutartcenter.org

Tuesday • Thursday • Friday
الثلاثاء • الخميس • الجمعة
12pm to 8pm
١٢ ظهراً حتى ٨ مساءً

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Saturday • Sunday
السبت • الأحد
11am to 6pm
١١ صباحاً حتى ٦ مساءً

Rana ElNemr, Detail from The Ministry of Squares and Roundabouts, 2014 - 2016

2017 exhibitions program

Both Sides of the Curtain Meeting Points 8 Mophradat

12 April - 4 June 2017



In line with our aim to build partnerships with regional and international art institutions and initiatives, Beirut Art Center hosts *Meeting Points* exhibition and public program for the second time. Titled *Both Sides of the Curtain*, the eighth edition of meeting points – a multidisciplinary contemporary arts project that takes place every two years in several cities in Europe and the Arab world. *Meeting Points* is a place to imagine and interrogate models for the production and presentation of contemporary arts, developed through research in the Arab world. Inspired by German artist Oskar Schlemmer's experiments with art at the Bauhaus in the 1920s, meeting points aims at inventing ways for new kinds of art to be created and shared between artists and publics. Many of Schlemmer's ideas at the school were developed through social events where costumes and choreographies were put to practical use and tested. It is this logic of considering art as a form of enthusiastic developing and sharing of ideas—an interaction that creates a community—that is shaping meeting points into an expedition through different sites and times. *Both Sides of the Curtain* began in Cairo last may, moved on to Brussels in December, and now arrives in Beirut for the spring.

Allan Sekula: Photography at Work

28 June - 4 October 2017



"How does photography serve to legitimate and normalize existing power relationships? ... How is historical and social memory preserved, transformed, restricted and obliterated by photographs?" (Photography between Labor and Capital, 1983).

This exhibition aims to revisit the career span of an artist, constantly referred to by art historians and critics, as well as artists, activists and philosophers since the 70s. Acknowledging photography as the most common fabric of the imaginary, and as a tool for power relationships in our contemporary world, Sekula very early identifies and analyzes the crises of meaning that the medium embodies but that the art markets tends to ignore. His early works and texts published in *Photography Against the Grain* did definitely change the vision of art and politics in the art world. He then always considered the broader scene of globalization and the evolution of labour conditions through his political engagement. Sekula has, for 40 years, been a unique reference in debates and conversations about photography, art and politics.

Photography at Work will stress echoes and genealogies inside of Sekula's work in photography, writing and film. His approach to documentary photography, grounded in strong historical and critical insights, acknowledges conflicts of meaning, plurality of visions and a constant redefinition of the medium through the trilogy: experimentation, investigation, and witnessing.

Falling is not collapsing, falling is extending Marwa Arsanios

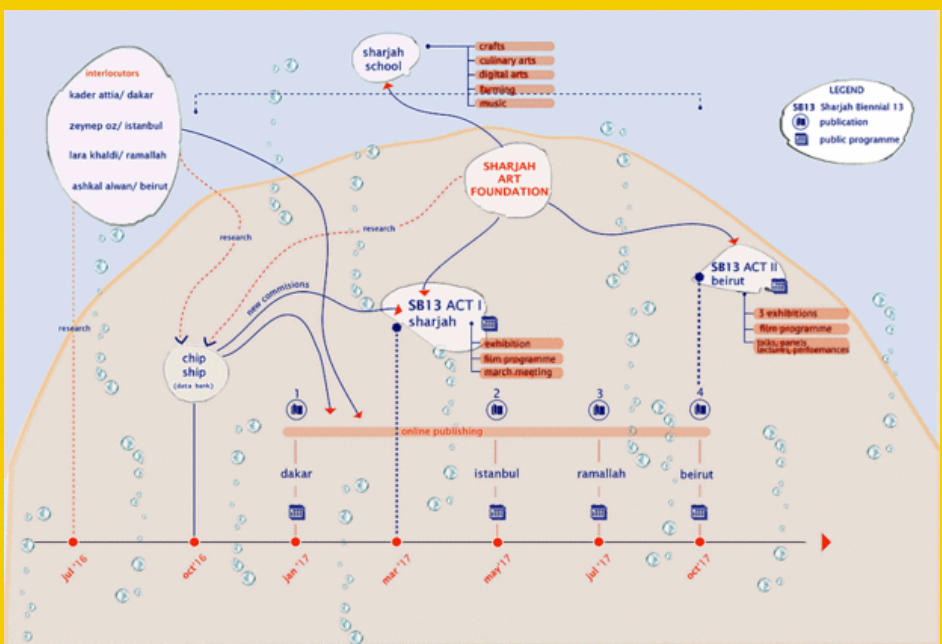
28 June - 4 October 2017



In collaboration with the Hammer Museum, Beirut Art Center hosts a solo show by Marwa Arsanios on the top floor in parallel with the Allan Sekula exhibition and for the same duration. Through architectural renderings and models, video, and topographic maps, the artist Marwa Arsanios addresses the changing landscape of Beirut, the city where she lives and works, which has been marked by the rapid development of its urban spaces and burdened by a recent garbage crisis. Drawing a parallel between two distinct narratives in Beirut's recent history, Arsanios's research takes aim at the aftermath of the neoliberal project that took shape at the beginning of the 1990s, in the years immediately following the end of Lebanese Civil War.

Sharjah Biennial

19 October 2017 -
19 January 2018



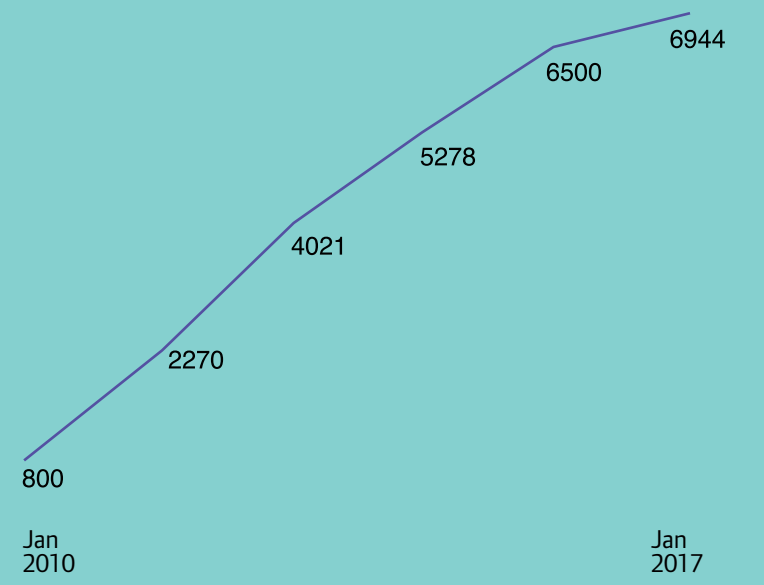
Sharjah Biennial 13, *Tamawuj*, curated by Christine Tohmé will unfold in five parts from October 2016 through October 2017, encompassing exhibitions and a public programme in two acts in Sharjah and Beirut; a year-long educational programme in Sharjah; projects in Dakar, Ramallah, Istanbul and Beirut; and an online publishing platform.

Off-site project in Beirut will be at Beirut Art Center around the theme of the culinary.

BAC in figures

Exhibition	Opening and daily visits	School Groups	Events	Total visitors	Daily average visitors
Landversation Beirut 10.02.16 - 02.04.16 7 weeks	1050	600	355	2005	41
Esma' /Listen 27.04.16 - 21.08.16 15 weeks	2324	302	1225	2926	37
Hassan Khan Unravelled 07.09.16 - 13.11.16 9 weeks	1787	350	223	2360	34
Exposure 8 : mobility 23.11.16 - 15.01.17 7 weeks	975	0	34	1009	20

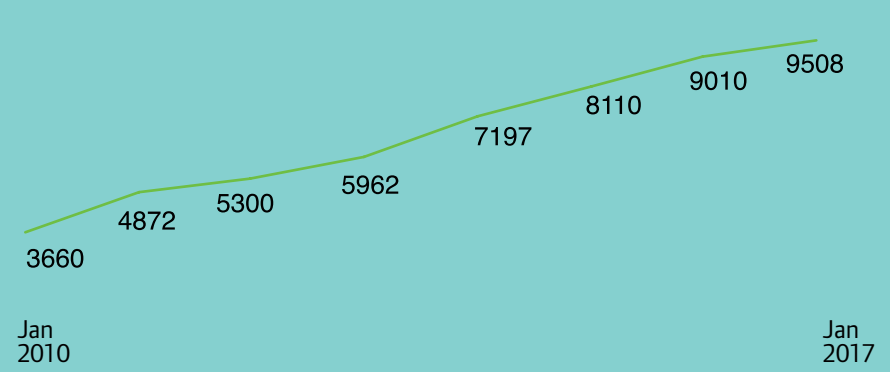
Twitter Followers



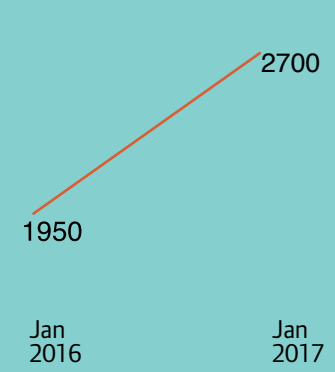
Facebook Page Likes



Newsletter Subscribers



Instagram Followers



financial report

2016

INCOMES	USD
Loss from 2015	- 22,380
Bank interest	5910
Public & Private institutions	163,310
Private Donors	172,720
Sponsors/Financial Support	43,000
In kind support	14,000
Entrance fees for Events	13,370
Benefits from the Bookshop	4,140
Renting the Space	1,100
Fundraising Dinner auction TOMBOLA	11,400
Fundraising Dinner (AUCTION)	122,085
TOTAL REVENUES	528,655
EXPENSES	USD
OPERATING COSTS	
Provisions for Risks and Charges	54,340
Electronic Supplies	18,270
Other Space Fees (Electricity,Telephone Internet, Office Supplies, Repairs & Maintenance...)	39,500
Salaries & Services	176,350
Communication	6,210
Bank interests and fees	855
Travel Fees (Ford Foundation Grant)	5,250
TOTAL OPERATING COSTS	300,775
ACTIVITIES	
Exhibition30 <i>Landversation / Otobong Nkanga</i>	21,220
Exhibition 31 <i>Esma'</i>	50,670
Exhibition 32 <i>The Portrait is an Address / Hassan Khan</i>	20,440
Exhibition 33 <i>Exposure 2016</i>	25,000
Exhibition 34 <i>Unravelled</i>	11,940
Fundraising Activities	3,520
Media Library	4,310
Outreach program & Parallel Events	44,010
TOTAL ACTIVITIES	181,110
Miscellaneous	1,000
TOTAL EXPENSES	482,885
BALANCE	45,770

budget

2017

INCOMES	USD
Profit from 2016	45,770
Bank interest	6,000
Public & Private institutions	64,990
Private Donors	160,000
Sponsors/ Financial Support	43,000
In kind support	9,000
To Find Donations	51,240
Entrance fees for Events	10,000
Benefits from editions	5,000
Benefits from the Bookshop	8,500
Renting the Space	5,000
Fundraising Dinner auction TOMBOLA	5,000
TOTAL REVENUES	413,500
EXPENSES	USD
OPERATING COSTS	
Municipality charges	4,500
Electronic Supplies	17,000
Other Space Fees (Electricity,Telephone Internet, Office Supplies, Repairs & Maintenance...)	50,000
Salaries & Services	173,000
Communication	4,000
Travel Fees	2,000
TOTAL OPERATING COSTS	251,500
ACTIVITIES	
Exhibition 35 <i>On Becoming Two / Tony Chakar</i>	20,000
Exhibition 36 <i>A Chapter of Synonyms / Rana ElNemr</i>	15,000
Exhibition 37 <i>Allan Sekula</i>	60,000
Exhibition 38 <i>Marwa Arsanios</i>	15,000
Fundraising Activities	5,000
Media Library	2,000
Outreach program & Parallel Events	30,000
TOTAL ACTIVITIES	147,000
Miscellaneous	15,000
TOTAL EXPENSES	413,500
BALANCE	0

With *Exposure 7*, Beirut Art Center launched in 2014 its first artists edition to encourage young collectors and maintaining support for our program. Two new editions have been launched in 2016, by Hassan Khan and Mounira Al Solh.



Hassan Khan, *Ismail Yassin for Sale!*, 2016
Photomontage on archive paper, 29.7 x 42cm
Edition of 33

The top photograph of this digital stack of images taken by the artist in a film center in Alexandria, which used to be the headquarters of an old film distribution and production company. It is a «found portrait», an old film poster starring a famous Egyptian comedian, Ismail Yassin, who plays a part in one of Khan’s recent pieces *The Slapper and the Cap of Invisibility* (2015). The title of the film is *Ismail Yassin for sale*, a strange formula which puts a character in a position of playing his own role, as well as reducing him to a commodity. It is a portrait, as it describes a person through his image and through his profession. It adressess different aspects of someone’s profession, and this edition could well be an echo of the show *The Portrait in an Address*, that was shown at Beirut Art Center in 2016.



Mounira Al Solh, *I want to be a Party*, 2016
Digital print on archive paper, 30 x 38cm
Edition of 35



Mahmoud Safadi, *Edges* (2015),
digital print on archive paper, 48 x 32 cm
Edition of 46

The edition of Mahmoud Safadi relates to the beautiful work he accomplished for Exposure: Mobility. This work dealt with the divers at Dalieh and the social and political context surrounding this physical and mythical activity in this area of Beirut.

Beirut Art Center is please to welcome artist Kader Attia to its executive board. Attia had a solo exhibition at BAC in 2014 and has maintained a close relationships with the art scene in Lebanon.

Attia is the recipient of the Marcel Duchamp Prize (2016) and has recently opened La Colonie, a space in Paris dedicated to art, music, critical thinking, debate, and cultural activism.



- calendar
- exhibitions & events
- education
- visit us & contacts
- artists & contributors
- media library
- editions & books
- about BAC
- donate
- out and around

b. BEIRUT ART CENTER
مركز بيروت للفن

open 07

- > BAC program
- > subscribe to our newsletter

tuesday . thursday . friday from 12:00 to 8:00
wednesday from 12:00 to 10:00
saturday to sunday from 11:00 to 6:00



Following the commision of a website uplift in 2015, Beirut Art Center is pleased to announce that its new website is finally online. The website is currently undergoing technical improvements, content revisions and general updates. A major feature of the new website is the enabling of an Arabic version, which is currently under construction and will be available for testing in two months.

Additional features reflect the developing programming of Beirut Art Center’s exhibitions and events, linking them together, while providing access to past archives, interactive calendar, events reservation and newsletter subscription. The “education” section also reflects Beirut Art Center’s vision to expand outreach and invite the younger generation, university students and professionals to engage in our overall program.

2015

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Robert A. Matta
Ousseimi Foundation

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Fondation Boghossian
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Anonymous

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Rosy Abourous • Agial • Ramzi Akkaoui • Joumana & Karam Atallah
Roula Attaya • Joumana Chahine • Lina Chammaa & Namir Cortas
Abla Chammas • Michèle & Karim Chaya • Manal & Abraham
Karabajakian • Rania & Anthony Karam • Maya Kettaneh
Mohamed Maktabi • Hala & Bechara Mouzannar
Raya & Anthony Nahas • Cherine Sabbah • Samia Saouma
Lina Sweidan • Galerie Tanit, Beyrouth • Minnie Tasso
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2016

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Supporters

Fondation Boghossian
Family of Abla Chammas
Karen & Bertrand Fattal
Taymour Grahne
Liza Restaurant
Anonymous

Friends

Laura & Raed Abillama • Joumane Chahine
Lina Chammaa & Namir Cortas • Michèle & Karim Chaya
Carole & Georges Schoucair • Johnny & Cyn Farah
Michèle & Nicolas Garzouzi • Velma Hermez
Fondation Aimée & Charles Kettaneh • Karine & Lucien Jr Letayf
Frank Luca • Mohammed Maktabi • Rana Al Masri
Carole & Joe Nasnas • Barbara Polla • Cherine Sabbah
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