

b. **annual report** **2018**

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2018 was a year of preparation for great changes.

2019 marks Beirut Art Center's 10 years of existence, during which 60 exhibitions, 49 workshops and 339 events were presented.

Faced with the evolution of the Lebanese art scene, the Board of Beirut Art Center is brainstorming and looking at new sustainability. It has recently welcomed five new members in its fold: Marwan Assaf, Carole Ghosn, Peter Hrechdakian, Eungie Joo, and Yola Noujaim.

As for myself, after five years spent in Lebanon I will be leaving Beirut Art Center. The Board will be opening a call for applications for an artistic co-director, while administrative direction shall be entrusted to Rana Nasser-Eddine after my departure.

Beirut Art Center is a laboratory that renders large questions into modest but strategic gestures, so that one can grasp them along different scales and different levels of listening. The program is built with artists who strive to reflect on today's world, and to radically interrogate the conditions of their art – the social context, the status of representations, and the forms and politics of their practice. BAC is therefore dedicated to experimenting and producing in equal measure, and we are proud of this year's accomplishments.

Beirut Art Center aims to produce and display works of art and exhibitions that speak many different languages – some of which are not listed yet. These ever-changing languages, which I will refer to as "forms," are not created with the intent of targeting a majority; this would result in the language becoming uniform. On the contrary, they are addressed to anyone, in other words the most unexpected people with no predetermination whatsoever. Speaking a new language, drawing a new circle of references, this is what artists are doing with the building of forms and that is why these forms are meaningful, and why we are keen on showing many different media and practices.

Our aim is to facilitate the circulation of art, ideas and questions in and out of Lebanon and create a space where nationalism does not come into play, or even the notion of "belonging" to a place; rather, it is an open world where we accept our position as foreigners and therefore are able to learn and share with other foreigners. "The man who finds his homeland sweet is still a tender beginner; he to whom every soil is as his native one is already strong; but he is perfect to whom the entire world is as a foreign land. The tender soul has fixed his love on one spot in the world; the strong man has extended his love to all places; the perfect man has extinguished his." The previous citation is by Hugo of St. Victor, a monk from Saxony (c. 1096-1141), as cited by Eric Auerbach in *Philology and Weltliteratur* (1952).



The 2018 season has thus put an end to two eras of Beirut Art Center, before it reopens in its new quarters. The program remained steadfast in its resistance to any standardization of speech, form or content. In 2018 the artists invited to Beirut Art Center were Vito Acconci, Gheith el Amine, Francis Alÿs, Richard Artschwager, Nairy Baghramian and Janette Laverrière, Marcel Broodthaers, William S. Burroughs, Guy de Cointet and Robert Wilhite, Claude Closky, Baris Dogrusöz, Jean-Pascal Flavien, Danielle Genadry, David Hammons, Iman Issa, Nesrine Khodr, Joachim Koester, Ali Meer, Pallavi Paul, Ieva Saudargaitė Douaihi, Natascha Sadr Haghighian and Nicholas Bussmann, Naeem Mohaiemen, Roy Samaha, Zineb Sedira and Marie Voignier.

For his exhibition Knots’n Dust, Francis Alÿs created two new pieces, an installation revolving around an animated film, and a series of postcards. The exhibition travelled to Ikon Gallery in Birmingham, the second largest city in the UK. This in turn allowed us to fund part of the exhibition, produce a publication and increase the number of visitors.

In parallel with Knots’n Dust, we showed on the first floor Naeem Mohaiemen’s installation Two Meetings and a Funeral, which traced and problematized the history of the trans-national forums of the 70’s, where the global South tried to reconfigure planetary leadership, ending Euro-American control.

The two exhibitions addressed the current regional situation from different angles - broad and metaphorical for Alÿs, documentary and analytical for Mohaiemen - but with great formal strength in both instances.

Space Edits (the trouble with language) came together as a collaboration with MAMCO, the contemporary art museum of Geneva. Thanks to the support of our benefactor Zaza Jabre, Lionel Bouvier loaned Beirut Art Center a major work from Guy de Cointet’s collection, entitled Ethiopia (1976). The latter is a historical piece that connects the visual arts with those of theater and language. Upon discovering this artist, contemporary artists living in Beirut were commissioned to create their own responses to his work; the results varied from sculpture to performance, and greatly contributed to the success of the exhibition.



Marie Voignier's International Tourism (staging real life) and Danielle Genadry's Slow Light shared the space of Beirut Art Center with two widely different modes of representation, thus making it possible to simultaneously raise questions of daily commitment and formal language. Voignier is a filmmaker whose methodology consists of capturing, in a precise and documentary-like manner, situations of contemporary existence that result from political, media or personal staging. Genadry relies on painting, drawing and silkscreen to enact a patient study of luminous phenomena in Mediterranean landscapes, captured by photography or film. Her installation was based on a graduation from darkness to light, in a vast central space where her paintings were disposed.

Finally, Zineb Sedira created in her exhibition Words and Stones a brilliant retrospective in which she compared questions addressed to her own parents in her early videos, regarding the taboos of Algerian-French history, against the scale of historical constructions circulating around the Mediterranean today. In parallel with Zineb Sedira's exhibition, Joachim Koester transformed the area of Beirut Art Center, "crossing" its walls and transforming an entire section of its space, suggesting in the process different configurations of projection. Koester disposed various pieces of heterogeneous nature (rearranged cinematographic fictions, documentary reconstitution, experimental films resembling flickers, performance recordings...) inside meticulously constructed installations that allowed for different bodily states, from wandering to reclining on a meditation bed. Different glimpses of the show's history and of its perceptions inhabited the space of this former woodworking factory, metamorphosing it one last time.

For my final project at Beirut Art Center, I invited Christophe Wavelet, a historian of performance and performing arts. The project will have its premiere next April under the title touché (gestures, movements, action).

Twenty-eight events, including six workshops, accompanied the exhibitions of 2018. Partnerships with schools and universities continued. In a broader scope, and apart from school visits, our statistics indicate that the average age of our visitors is quite young. The great majority is less than thirty-five years old. These youngsters are the future of Beirut Art Center. They identify with artistic approaches that refuse to make concessions to the global market, with demanding curatorial choices, with productions that aim for perfection, and with a choice of exhibitions that is clear and never simplistic.

This is the reason why, after thanking the artists who inspired my program, especially those who accepted Beirut Art Center's invitations, as well as the center's team and staff - Caline Matar, Samar Eido, Houda Henich, Baris Dogrusöz, Metin Bozkurt , Jonathan Takahashi - without whom none of the above would have been possible and whom I will miss very much, and its Board of Directors, I wish to thank you, visitors and donors.



فرنسيس أليس عقد وغبار

Francis Alÿs Knots'n Dust

31.01.2018 | 09.04.2018

b. BEIRUT ART CENTER
مركز بيروت للفن

الثلاثاء، الخميس، الجمعة
Tuesday, Thursday, Friday
١٢ ظهراً حتى ٨ مساءً
12 p.m. to 8 p.m.

الأربعاء
Wednesday
١٢ ظهراً حتى ١٠ مساءً
12 p.m. to 10 p.m.

السبت، الأحد
Saturday, Sunday
١١ صباحاً حتى ٦ مساءً
11 a.m. to 6 p.m.

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

بدعم من
With the support of
Marwan T. Assaf
Anonymous
Yolla Noujaim

Francis Alÿs, Beirut, 2018

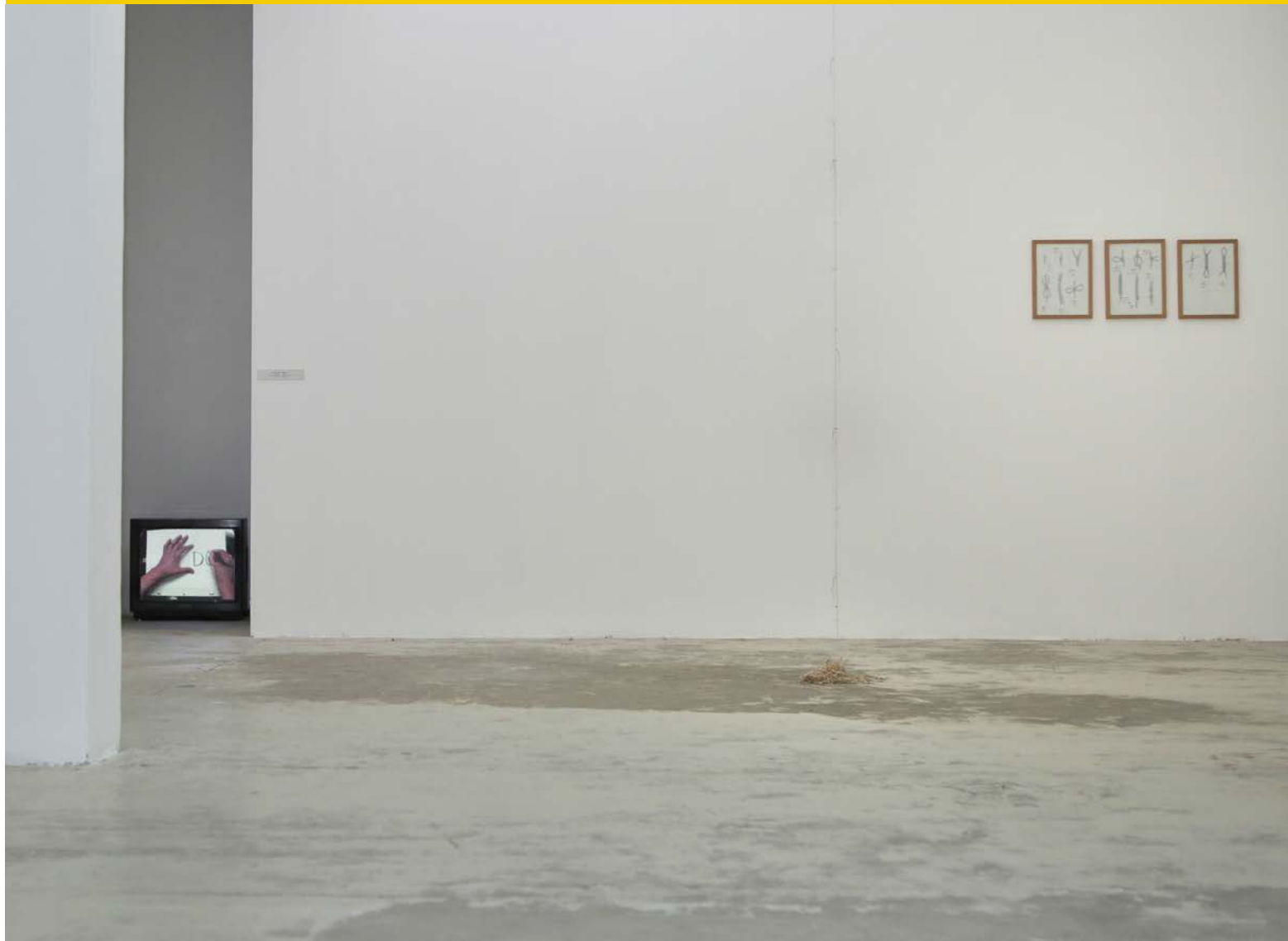
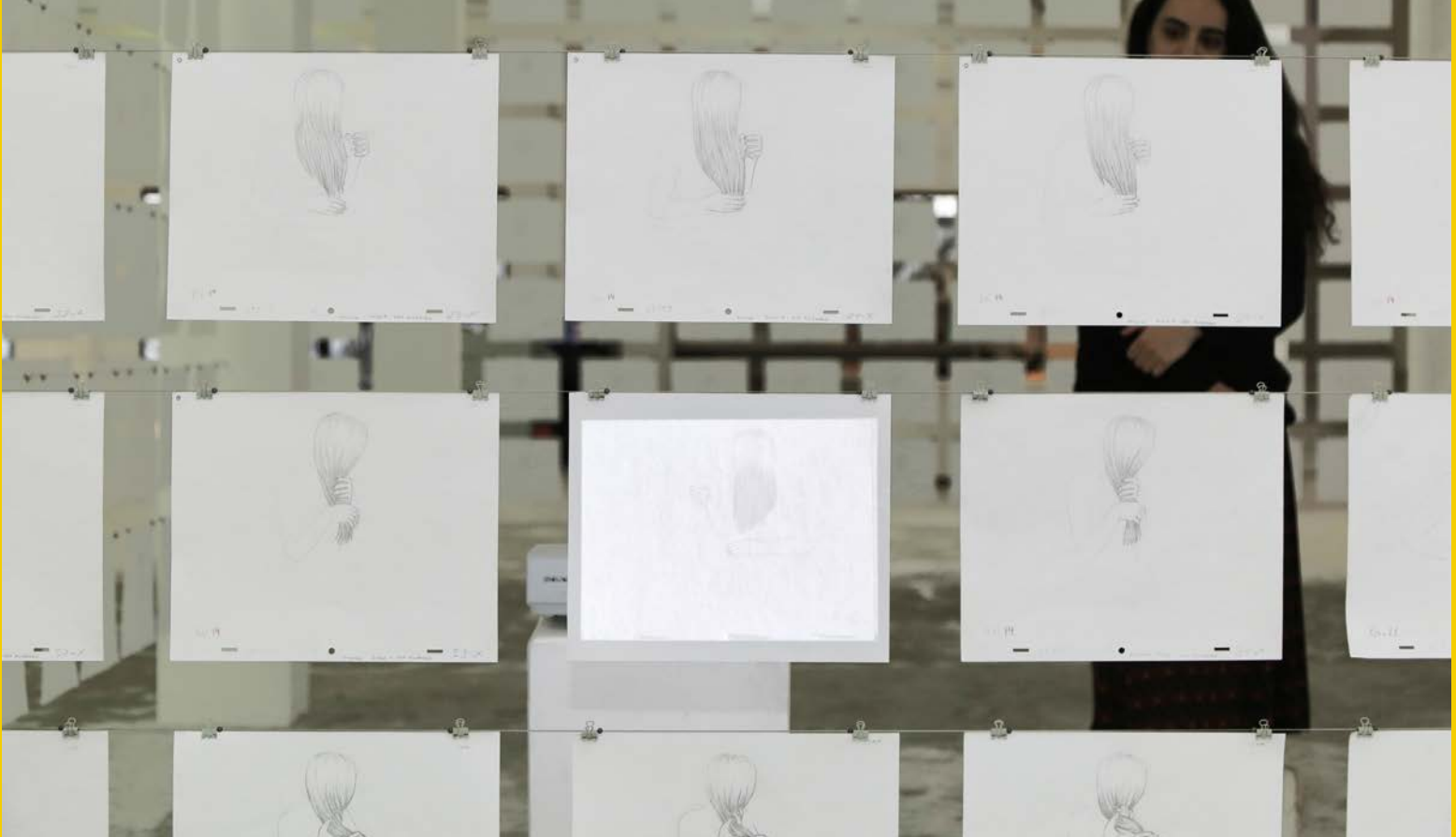
Ever tried. Ever failed. No matter.
Try again. Fail again. Fail better.

Samuel Beckett, Worst ward Ho, 1983

This first solo show of Francis Alÿs in Lebanon and the whole region spreads out around a new animation film that stays in the core of the space. "Exodus 3:14" shows a woman repeatedly tying a simple knot in her long hair that unknots. The reiteration of this small event contaminates and taints the many other works, early or recent, that Alÿs has gathered, through the different way each of them explores zones of turbulence, from the motions at the core to the spread-out effects, ranging from the miniscule to the monumental.

Knots'n Dust reflects on the notion of turbulence, from instability to total chaos, from meteorological phenomena to geopolitical manifestations, from a simple knot in the hair to an ascending spiral. Knots represent links and bonds, as well as resistance and binding. They are the smallest unit in the making of a fabric yet they are its *sine qua non* condition: a continuous surface that can bring some opacity, some support for projection, inscription, hiding, drawing and building.

This show occurs in a country literally surrounded by endless conflicts and repressions and that is populated by million of refugees. Between the traces and the oblivion of the country's wars and wounds, between memories of a faraway golden age and the never ending (re)construction of an increasingly globalized metropolis, Beirut seems to produce a space inside of the tornado, in its eye, with a vision of history frozen in monochrome. You can see it as a space for freedom or for alienation. You can build on it or drown in it. But it will not be the same for everyone nor will it be forever. As in many of Alÿs's work, every affirmation walks along with its opposite, any gesture comes with its own undoing. "Doubt, doubt again & doubt better". This poetic step invites the spectator to engage in larger issues throughout deceptively insignificant details.







نعيم مهيمن لقاءان وجنازة

Naeem Mohaiemen Two Meetings and a Funeral

31.01.2018 | 09.04.2018

b. BEIRUT ART CENTER
مركز بيروت للفن

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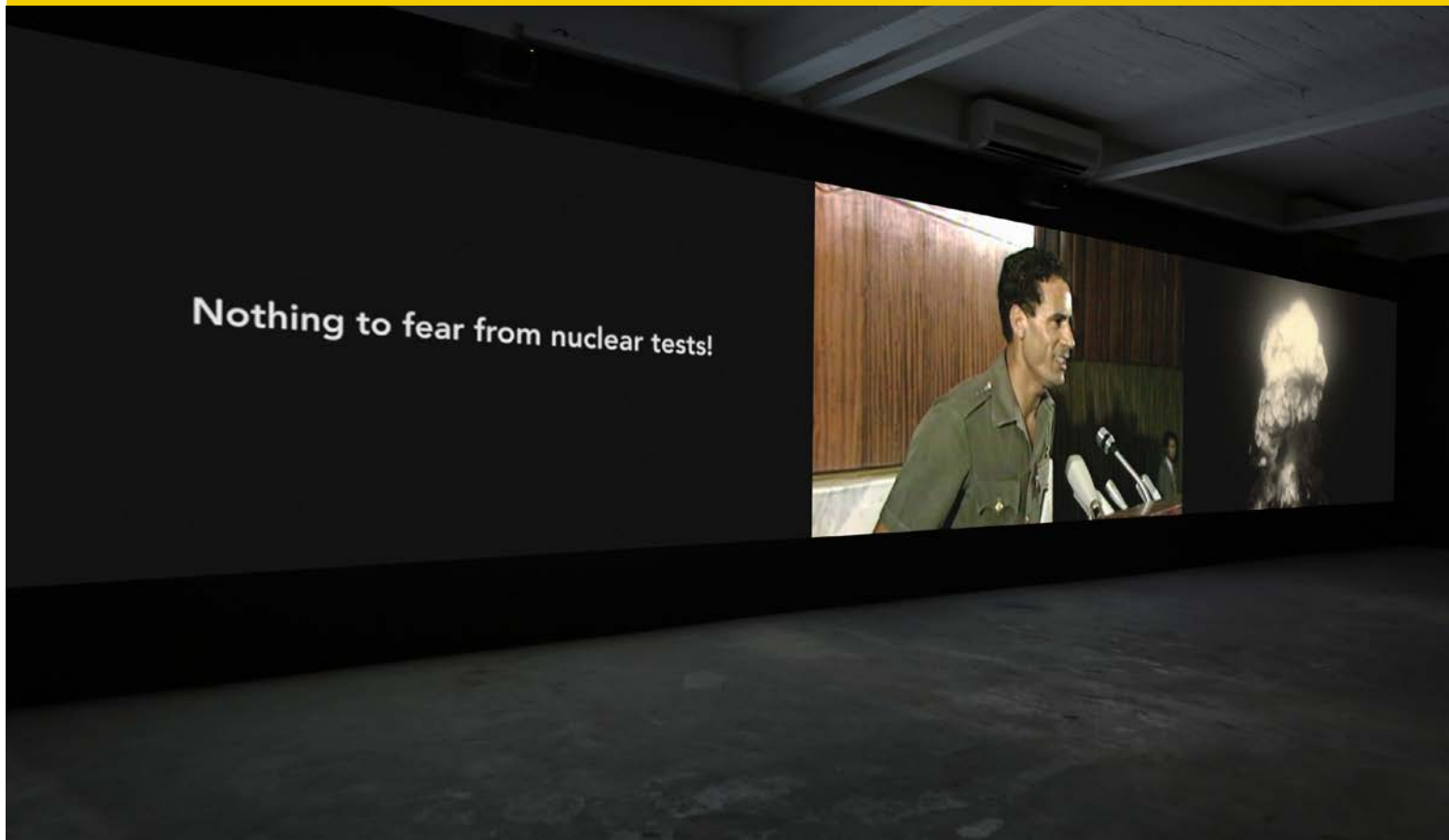
Naeem Mohaiemen, Two Meetings and a Funeral, 2017

In the mid-20th century, forms of the “third world” as seen in movement for Afro-Asian unity, pan Africanism, the Nonaligned Movement (NAM), and others, imagined transnational forums where the Global South could reconfigure planetary leadership, ending Euro-American control. Two meetings and a funeral (2017), premiered at Documenta 14, is a three-channel fragmentary history of 1973, a high point in this fever dream, but also the moment when it started coming apart from internal mistakes and external forces.

Pivoting around the 1973 NAM meeting in Algiers, and its ideological opposite in the organization for Islamic cooperation (OIC) meeting at Lahore in 1974, the film travels through the many warring tentacles of the “new” cold war, and the contradictions of decolonization movements that neglected to liberate their own leadership. Sweeping over the residues of transnational architecture (Niemeyer, Moretti, Le Corbusier, and, finally, an anonymous Chinese company) in New York, Algiers, Dhaka, and in conversation with Vijay Prashad, Samia Zennadi, Atef Berredjem, Amirul Islam, and Zonayed Saki, the film explores the buried tensions between forces vying for leadership of the “third world.” It proposes that the utopian hope of the third world project failed not only because of external enemies, but also the fatal mistake of a 1970s pivot from socialism to Islamism (wrapped around pan Arabism) as unifying ideology.

Naeem Mohaiemen combines films, installations, and essays to research failed left utopias, incomplete decolonization, and tragic misrecognition of allies— framed by third world internationalism and world socialism. The protagonists, inhabiting a doomed masculinity, are in “a revolutionary past meaningful in the sudden eruption of a revolutionary present” (Kaelen Wilson-Goldie, Bidoun).

Two meetings and a funeral was commissioned by Documenta 14, co-commissioned by Sharjah Art Foundation and Ford Foundation (just films), with additional support by Arts Council (UK). Courtesy of the artist and experimenter (India).



تعديلات في الفضاء (مأزق اللغة)

Space Edits (The Trouble with Language)

ريتشارد أرتشواغر · Richard Artschwager · فيتو أكونشي · Vito Acconci
نايري بغرميان و جانيت لافيريير · Nairy Baghramian and Janette Laverrière
ويليام بوروز · William S. Burroughs · مارسيل بروثاير · Marcel Broodthaers
باريش دوغروسوز · Baris Dogrusöz · كلود كلوسكي · Claude Closky · غي دو كونتي · Guy de Cointet
جان-باسكال فلافيان · Jean-Pascal Flavien · غيث الأمين · Gheith Al Amine
نسرين خضر · Nesrine Khodr · إيمان عيسى · Iman Issa · دافيد هامنز · David Hammons
ييفا سودرغايتي دويهي · Ieva Saudargaitė Douaihi · بالافي بول · Pallavi Paul · علي مير · Ali Meer
ناتاشا صدر هغيجيان و نيكولاس بوسمان · Natascha Sadr Haghighian and Nicholas Bussmann
روي سماحة · Roy Samaha

09.05.2018 | 18.07.2018

b. BEIRUT ART CENTER
مركز بيروت للفن

الثلاثاء، الخميس، الجمعة
Tuesday, Thursday, Friday
١٢ ظهراً حتى ٨ مساءً
12 p.m. to 8 p.m.

الأربعاء
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السبت، الأحد
Saturday, Sunday
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11 a.m. to 6 p.m.

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

ASSOCIATION PHILIPPE JABRE
MAMCO GENEVE
INSTITUT FRANÇAIS
GOETHE INSTITUT

Guy de Cointet and Robert Whitman, Ethiopia, 1976. Image Courtesy: @MAMCO Geneva. Thanks to Guy de Cointet Society

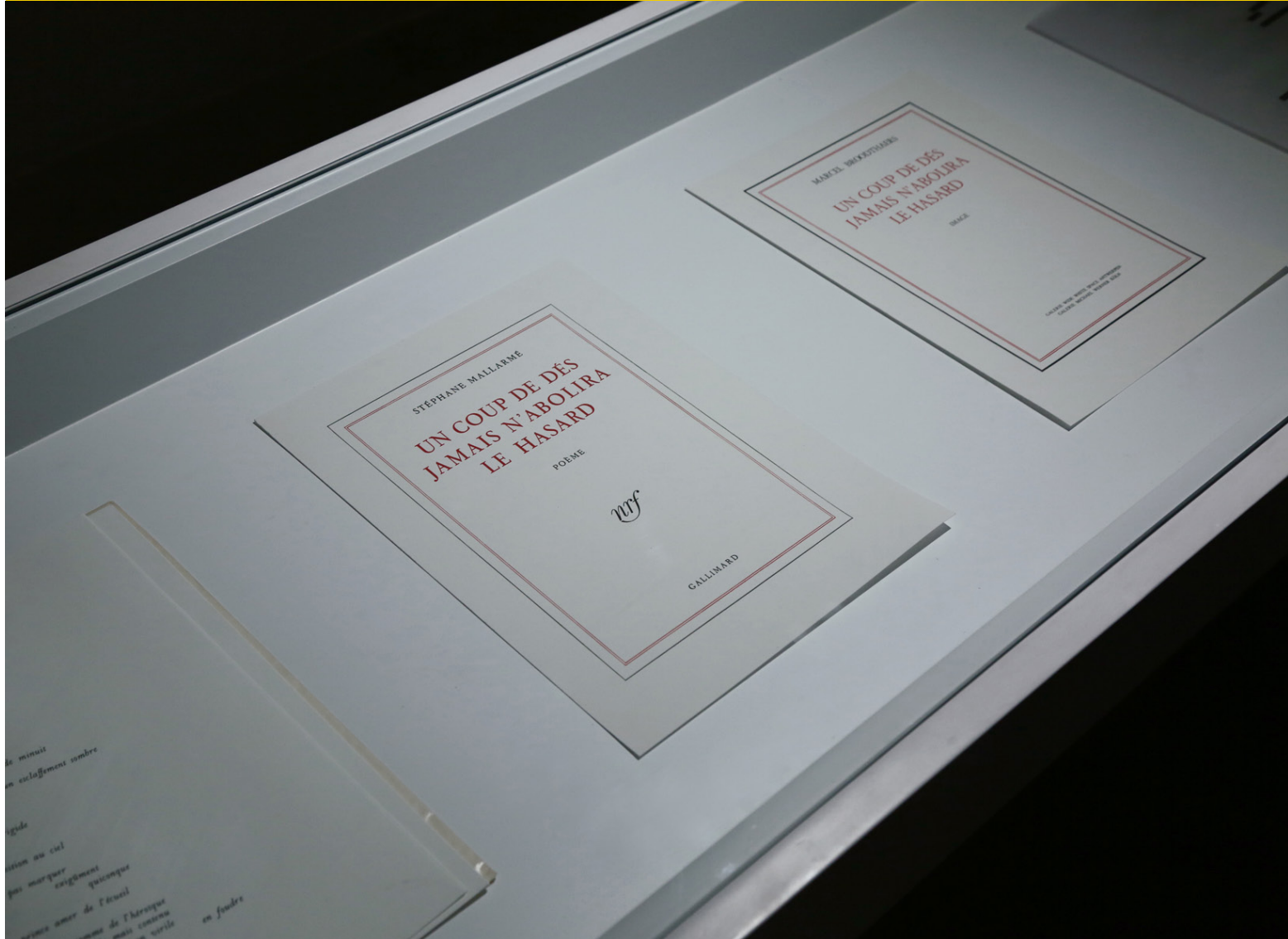
This exhibition takes as its core an historical installation by French artist Guy de Cointet (1934-1980), Ethiopia, from 1976. De Cointet had moved to Los Angeles in 1968 where he developed his practice using visual encodings in drawings, texts and props for theater performances, which also featured a number of absurd learning devices. Space Edits therefore explores past and recent works in which the mechanics of language circulate within and extend into space, activating the connections between reading and inhabiting. The different artists featured in this exhibition make use of processes that embed language into visual art, through forms of encodings; distorted spoken games or spatial layouts; and through the materiality of printed text, verbal protocols, sculpture, films and performance.

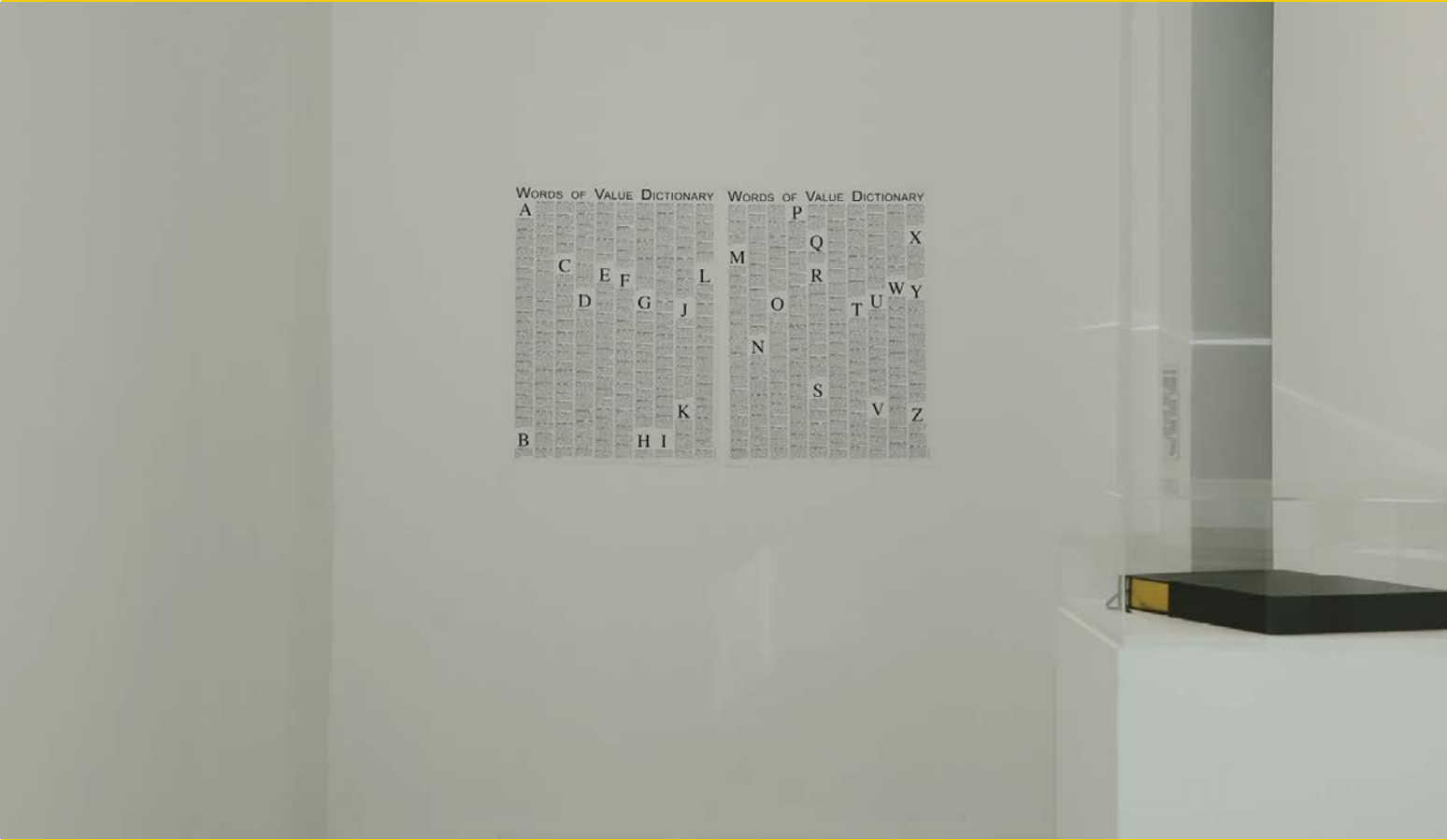
The continuous exchanges between the verbal and the visual result from two historical facts: the first looks at how poetry subverted the mechanisms of meaning and by doing so highlighted a rift between language and meaning. Before the advent of Surrealism propelled a wide range of experimental practices in literature and art, the radical assessment of the materiality of language was engaged by Stéphane Mallarmé (1842-1898) in his seminal poem A Throw of the Dice Will Never Abolish Chance (1897). By shifting the borders between the text, the score, and the image, Mallarmé inspired many practices, like those of the artist Marcel Broodthaers (1924-1976) who translated Mallarmé's poem into an abstract composition or Vito Acconci (1940-2017) whose walks and performances literally extended the page of his poetry into real space.

The second historical fact was the recourse to language that occurred in the 1960s as a form of resistance to the commodification of the art object. David Hammons echoes the legacy of Marcel Duchamp (1887-1968) with The Old Testament (2002) where he transforms Duchamp's Catalogue Raisonné into everlasting data. The initial resistance to the market that resulted in the production of immaterial works has nevertheless withered since and is emphasized by Claude Closky's critical work entitled Words of Value Dictionary (2011), which records the auction rates of artists' works in which words are the main or

only element. A number of artworks in the show use typography as a flexible material – akin to the cut-up techniques of the Beat Generation, while others employ the voice as a way to channel meaning in and out of the body. Many of them draw shared spaces, leaking out of their actual space to invade the imaginary with political and poetical aims. The exhibition also reminds us that art cannot be reduced to questions of taste or "correct" ideological positions. The process of interpretation is understood here as an active understanding of art that doesn't limit itself to explanation but one that demands that the viewer takes risks and speculates, allows for playfulness and inventiveness, but also includes and assesses the constructive qualities of uncertainty.

"The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act." Marcel Duchamp.









Slow Light, a solo show by painter Daniele Genadry, is devoted to her concern in light movements and the animation of sight. Addressing the interrelation between distance, movement, and perception of light, Genadry's work opens a reflection on the limits of seeing through the process of image-making. The various images – traces of memories or remnants of found photographs or photographs taken by the artist – are introduced at different "levels" of perception, through multiple surfaces that range from large-scale paintings and intricate hand drawings, to screen prints and light-based objects.

Often drawing from landscape imagery, the works aim to reveal light as both a material and a saturating force, as both a conveyor of visibility and as a blinder. Genadry's paintings somehow relocate photography to its earliest stages, by capturing light at a wide range of speeds. This capture of light is achieved through the negation, blurring, disappearance, and unstable recognition of the painted world.

The spatial installation of the works in Slow Light provides the necessary conditions for a slow sight and prepares the viewer to experience the different velocities of perception when confronted with the painted surfaces. The palette – a paired down, fluorescent-washed, almost monochromatic range of colors – emphasizes both an excessively saturated and desaturated surface. The acclimatization of sight and the progressive deciphering of the painted surface turns the inability to know what is being seen into a cognitive and perceptive experience of light itself.





ماري قوانييه سياحة دولية (مسرح الحياة الواقعية)

Marie Voignier International Tourism (Staging Real Life)



25.07.2018 | 07.10.2018

b. BEIRUT ART CENTER
مركز بيروت للفن

الثلاثاء . الخميس . الجمعة
Tuesday . Thursday . Friday
١٢ ظهراً حتى ٨ مساءً
12 p.m. to 8 p.m.

الأربعاء
Wednesday
١٢ ظهراً حتى ١٠ مساءً
12 p.m. to 10 p.m.

السبت . الأحد
Saturday . Sunday
١١ صباحاً حتى ٦ مساءً
11 a.m. to 6 p.m.

جسر الواطي، بيروت | Jisr el Wati, Beirut
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International Tourism, Staging Real Life is an exhibition comprising three films by Marie Voignier, in which she documents controlled and manipulated life events, whether it's the after effect of a crisis, the simple routines of an abusive power or the persistent imaginary of colonialism.

The show is titled after one of her films, emphasizing the artist's critique of commercial and ideological spectacles. The critical aspect highlights the political dimension of Voignier's work, who adopts a discrete and constant approach and produces according to the rhythm of her research, thus avoiding a discourse around what she presents.

In these three films, we encounter a form of restraint and quietness in the flow of images that allow Voignier to establish a relationship of exteriority to the events that she attends and observes. The artist subtly imposes this distance by filming the behind the scenes and sidelines of the events as if to avoid climactic effects in her editing process. Openly positioned as a conscious spectator, Voignier does not cast judgment nor does she substitute discourse with the real.

In International Tourism Voignier records in a paradoxical way a long-term spectacle produced on the scale of a whole country, North Korea. Standing Still unpacks accounts of hunting guides and what they retain from colonial discourse. Hearing the Shape of a Drum documents the construction of a large-scale trial whose main actor, an incestuous abuser, manages to stay invisible. A crowd of reporters, tasked to produce material for television channels across the world, end up creating almost fictional and authoritarian images and commentaries instead of inventing new ways of telling the story.





يوأخيم كوستر
أشياء
تلمع
وأشياء قاتمة

Joachim Koester things that SHINE and THINGS that are DARK

24.10.2018 | 23.12.2018

b. BEIRUT ART CENTER
مركز بيروت للفن

الثلاثاء، الخميس، الجمعة
Tuesday, Thursday, Friday
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جسر الوادي، بيروت | Jisr el Wati, Beirut
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بالدعم من
Supported by
DANISH ARTS FOUNDATION



Joachim Koester, 'Maybe One Must Begin With Some Particular Places', 2012.
Installation view. Courtesy Joachim Koester and Jan Mot, Brussels / Mexico City.

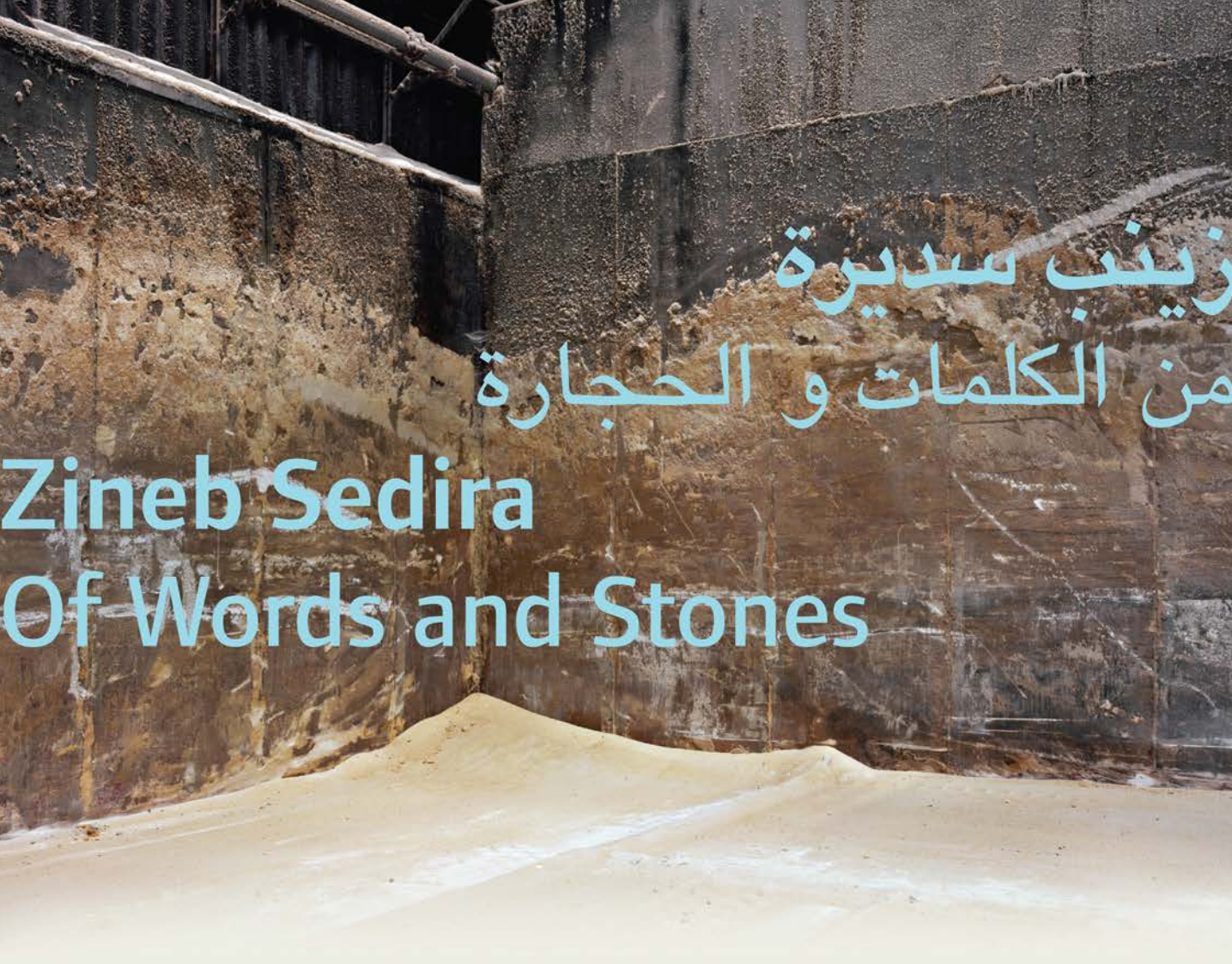
Joachim Koester's solo exhibition at Beirut Art Center, purposely associates immersion with perambulation through the movement of images, architectural modifications, as well as color and shade alternations; the usual circulation within the building has been deliberately disrupted. The list of exhibited works (2013-2017) reflects the great diversity of mediums used by the artist in the last twelve years, from digital film to photography and sound-works in collaboration with Stefan A. Pedersen, and from sculpture in space to environmental pieces.

Koester is a Danish artist whose practice draws from very diverse references such as dance, cinema, vernacular and ritualistic protocols, but also healing and trance-inducing techniques. This induces a patient exploration into the traces that history inscribed in our nervous and muscular systems, which he reanimates by employing different movement practices. He has accumulated an archive of the body in movement over the years, a process that feeds into his kinetic and choreographic research and turns exhibition spaces into frames of experimentation, where situations and questions that surpass language articulate. The body is at once a receptacle, a factor of invisibility or inscription, and a transmitter. Koester gives it the status of an enigma and of a possible place for exchange.

The project for Joachim Koester's exhibition in Beirut was inspired by the artist's ability to link spirituality with language and manifestations of the body in their geographical and political dimension. These questions are particularly relevant in Lebanon where religions frame political and social life in very rigid ways and where questions of identity take precedence over the spiritual dimension. Things that SHINE and THINGS that are DARK is also meant to address this issue.







Zineb Sedira Of Words and Stones

24.10.2018 | 23.12.2018

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آفاق AFAC

بالدعم من
The Arab Fund For Arts and Culture
المندوب العربي للفنون والثقافة - آفاق

Sugar Surfaces I, 2013. Zineb Sedira. Courtesy Zineb Sedira and Kamel Meunier Gallery, Paris / London

Historically, words and stones have been used for construction materials as well as improvised weapons. Stones have also been used as physical markers, whether traces of natural landscape formation, tools to demarcate borders or, as milestones, to signal the distance between places. “Of Words and Stones”, Zineb Sedira’s first solo show in Lebanon and also the title of a new work, refers to the way some singular voices can trace paths through the blind alleys of history, at once building narrative and unraveling trauma and oblivion.

Language and oral transmission play an important role in Sedira’s early works. The artist unpacks deeply personal issues, such as a family history inscribed within the long, violent story of French colonization of Algeria. In her primary video installations, by staging documentary-style interviews of herself and her parents, Sedira became one of the first visual artists to raise a voice against France’s silence about the colonial situation.

Hence Zineb Sedira’s vision and practice activate processes of identificatory modalities, by opposition to identity mythologies. From acts of ventriloquism to intercessions through dialogue and exchange, her work triggers the circulation and constant reinvention of a subjective position.

Films, photographs, sculptures and documents, are displayed with reference to the artist’s way of investigating her immediate surrounding as well as larger phenomenon – for instance circulation of trade or information. A selection from Sedira’s photographic series, and part of her work on Algerian caricaturists, complete a portrait of the artist’s twenty-year-long practice presented in the context of Beirut.

ZINEB SEDIRA

[illegible]

تُلبث تلك العدا الأبلع الشفيو دوراً مهماً في أعمال مديرية الأحياء التي تشكلت منذ الفللة من قضايا خاصة بملف كاترين العاني المؤقت في السيرة المهنية والعقل الاستيعاب العربي في الأردن. يعرف الثقل في أول خبرات القوي في مدينة بستان بستان وعاشها. الضمير القديم من العمل الذي يفرق صفتين استحقاق في الضيق العربي بعدة أوجه استحقاق.

(أد) وعلى رءف سيرة وممارسات في العمل الذي يفرق صفتين استحقاق في الضيق العربي بعدة أوجه استحقاق.

من الجوار والمبال، تستدعي أعمال مديرية التشييد الترابي وأعمال الشراء بملف سيرة العمل في التشييد.

film, photographs, sculpture and documents, are employed with reference to the world they represent. The exhibition is as well as a large phenomenon – for instance circulation of trade or information. A selection from Sade's photographic series, and part of his work on Algerian caricaturists complete a portrait of the artist's twenty-year-long practice presented in the context of Beirut.





parallel events program in 2018

21 February

Reading: Jean Rolin is a writer and a journalist. The majority of his books focus on his perambulations in both time and space, which he expresses with a precise voice that pays great attention to individuals he has come across and to political turbulences. Often the narrator appears to be offset, foreign to what he encounters and void of grander allusions of himself – from adopting the viewpoint of the secret agent who wanders by foot Los Angeles in *Le Ravissement de Britney Spears* [The Rapture of Britney Spears] to that of the disoriented voyager recording the acts and traces of dubious persons in *Ormuz* or *Le Traquet Kurde* [The Kurdish Wheatear].

A bird discovered two centuries ago, recently dubbed the Kurdish Wheatear, forms the binding thread of his last book. This thread, tying together vastly distant geographies extending from the mountains of Northern Iraq or Eastern Turkey, the natural habitat of the bird, to the Puy de Dôme in Central France where it inexplicably appeared in May 2015, binds in turn one century to the next, the origins of Saudi Arabia to contemporary Kurdistan and the diverse representatives of the British Empire to the skeptical narrator who produces a stunning diagram of these officials’ active falsifications, be they ornithological or political.



7 March

Lecture: Fanon de Retour Samia Zennadi. Live translation in Arabic was provided.

Frantz Fanon’s writings, actions, and personality have had a profound influence on generations of individuals throughout the world in the sixties and seventies. It has helped them rethink their situations and identify the problems with which they have been confronted as individuals and groups subjected to dominations of various orders. Many have claimed his thought, interpreting it and adapting it to their respective contexts. Militants for national independence, class emancipation, and individual emancipation, as well as thinkers, psychologists, psychiatrists, artists, and writers have found in Fanon a reference for their actions and thoughts.

Coming from a background in archaeology and author of a book on the art of tapestry in Algeria, Samia Zennadi lives in Algiers. She is the director of Alliance Internationale des Éditeurs Indépendants (APIC), a publishing house that she co-founded with her partner Karim Chikh.

Committee member of the Festival international de la littérature et du livre jeunesse d’alger (The Algiers International Festival for Literature and Youth) from 2008 to 2010, she is also responsible for L’espace panaf (Pan-African Space) at 15eme salon international du livre d’alger (The 15th Algiers International Book Salon) where she initiated the literary review titled L’Afrique parle livres (Africa Speaks Books). She organized in Algiers three writing residencies: Ancrage africain (July 2009), Esprit Frantz Fanon (July 2012, publication 2015) and Le sud, quelles alternatives? (September 2013). She is also a member of the Rentrée littéraire du mali (Literary Re-entry of Mali).

10 March

Tour: Drawing on her experience as an artist and filmmaker, Rania Stephan explores *Knots’n Dust* by Francis Alÿs, and Two Meetings and a Funeral, the documentary three-channel video installation by Naeem Mohaiemen.

Born in Beirut, Rania Stephan is a Cinema Studies graduate with degrees from Australia and France. She has directed short and medium length videos and creative documentaries. Anchored in the turbulent reality of her country, her documentaries give a personal perspective to political events. She intertwines raw images with a poetic edge, where chance encounters are captured with compassion and humour.

Archival material has been an underlying enquiry in her work. Her most recent work investigates forgotten images and sounds that haunt the present. By juxtaposing them with new ones, she explores a diversity of meanings, triggering renewed narratives and emotions. Her artistic work investigates how still and moving images collide and collude, multiply and subtract. Approaching images like an editor – part detective, part cinéphile, she traces absence and remembrance, which are original to those images.



30 March

Concert: Irtijal 18. For its XVIIth edition, Irtijal was proud to present (among other highlights) the results of an electronic music workshop that took place in Beirut in December 2016, in collaboration with music networking platform Simsara and renowned Swedish electronic studio EMS, in parallel to Beirut & Beyond International Music Festival. The workshop invited musicians from Lebanon, Egypt, Iraq and Tunisia to collaborate with talented Swedish producers and engineers Mats Lindström and Daniel Araya, in the creation of customized electronic instruments for use in subsequent live and studio performances. Irtijal’17 will present individual performances by these musicians, as well as a collective ensemble performance led by Lebanese electronic authority Tarek Atoui, in one of his rare appearances in Lebanon.

4 April

Lecture: On Kids’ Games in the Artworks of Francis Alys.

Michael Taussig is an anthropologist known for his provocative ethnographic studies and unconventional style as an academic. He was born in Australia in 1940 and later studied medicine at the University of Sydney. He earned a PhD in anthropology at the London School of Economics. He is currently a professor of anthropology at Columbia University in New York. In spite of his numerous publications in his field, especially in medical anthropology, he is most acclaimed for his commentaries on Karl Marx and Walter Benjamin, especially in relation to the idea of commodity fetishism. Strongly influenced by both the Frankfurt School of critical theory and French post-structuralism, Taussig was a part of the shift during the 1980s within the field of anthropology. Michael Taussig is the author of the following books: *What Color is the Sacred?* (2009), *Walter Benjamin’s Grave* (2006), *My Cocaine Museum* (2004), *Law in a Lawless Land: Diary of a Limpieza in a Colombian Town* (2003), *Defacement* (1999), *Magic of the State* (1997), *Mimesis and Alterity: A Particular History of the Senses* (1993), *The Nervous System* (1992), *Shamanism, Colonialism, and the Wild Man: A Study in Terror and Healing* (1987), and *The Devil and Commodity Fetishism in South America* (1980).



23 May

Book signing and performance: Lamia Joreige, works 1994-2017.

This book is the first monograph of the work of Lamia Joreige over the past 20 years and includes essays by Patricia Falguières, Rabih Mroué, and Ghassan Salhab, as well as conversations with Etel Adnan, Kader Attia, Lav Diaz, and Charbel Haber. It is published by Kaph Books.

A live performance was held following the book signing, combining visuals by Joreige with a musical score by Charbel Haber.

30 May

Screening: Immaterial Collection II, forum 1: The side of our seas.

The sea returns, often in gothic guise, remembered and forgotten at the same time, always linked to death, but in a strangely disembodied way.

Alan Sekula (2002)

As famously explored by Sekula, the sea occupies multiple evolving guises; a source of commerce and a channel for colonization; a threat to life and a source of hope for a better life; a visually fetishized entity and a space of remoteness and invisibility. An overwhelmingly common theme in our open call, this first forum explores the developing nature of our relationships with our seas. In the era of enormous refugee crises, globalized labor, increasingly hostile borders, and global warming, how do we conceive of our relationships with the waters that simultaneously connect and divide us?



6 June

Screening: Immaterial Collection II, forum 2: Liminal Space.

Thus ‘liminal’—though marking a threshold state—is not a boundary, or a limit; it is an in-between space or state of mind and body which, though characterized by ambiguity and indeterminacy, impacts upon the physical expression of emotion and affect.

Lalita Pandit Hogan (2012)

How do we experience traversing the liminal spaces in between? In the ambiguity between departure and destination how do we narrate the potential for serendipity, transgression and new orientations towards one’s surroundings? This second forum explores the borderless potential of the liminal, the embodied experience of non-space, and the figure of the traveler as narrative in both fictional and auto-ethnographic video works.

13 June

Screening: Immaterial Collection II, forum 3: Evolving Icons.

The “spectacular” memorial event is created in order to produce a certain kind of collective memory...through actual physical monuments and architectural grandiosity: “the word in stone.”

Katharyne Mitchell (2003)

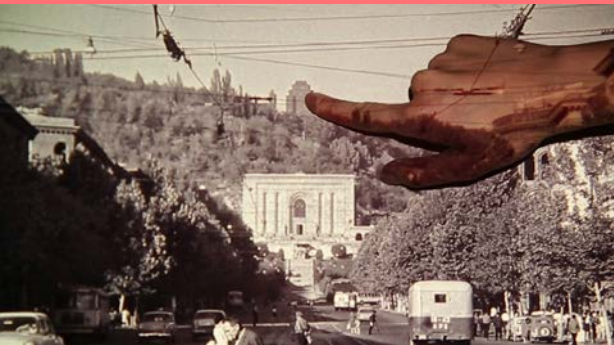
Icons of collective memory adorn landscapes around the world in the forms of both historically imbued structures and newly constructed monuments. Each a performative reminder of strong held but sometimes polarizing beliefs, values, and identifiers, these icons are both revered and changeable. Powerful symbols of influence and identity, icons have the power to erase alternative narratives, yet are demolished more quickly than built. This third forum explores the icon as the product of evolving collective consciousness; sacred, powerful and precarious.

20 June

Screening: Immaterial Collection II, forum 4: States of Being

he crisis of the nation-state, which is a crisis of the connection between birth and nation, ushers in a biopolitical modernity in the extreme. The fiction of sovereignty is in a certain manner uncovered by another fiction, or rather by another history, one that Benjamin calls “the tradition of the oppressed.”

Katia Genel (2016)



How do individuals narrate their relation to the nation state in which they reside, were born in, or displaced from? How is this relationship impacted by violences perpetrated by or towards those nation states? How can individuals represent those tenuous but deeply personal relationships? This fourth forum in the series raises questions of home and belonging, and personal negotiation of violences and narration regarding those spaces.

27 June

Screening: Immaterial Collection II, forum 5: From Syria

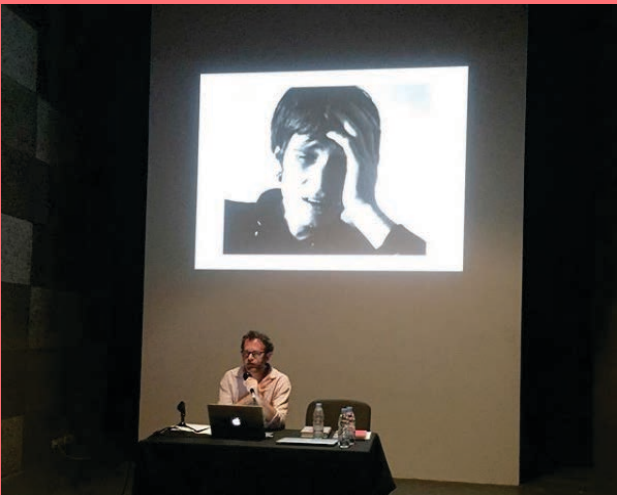
How can we then suppose that one man can tell the truth? Does he believe that in writing this book he will lead others to tell the truth also? What makes it possible for us as human beings to face the facts, to manufacture new ones, or to ignore some and focus on others?... None of these things is within the capacity of a solitary individual to produce; and none is possible without some sense of communal or collective commitment to assign them a more than personal validity. Edward Said (1984)

Narrating the impact of catastrophe is both an impossibility and an absolute necessity. Seven years into the war in Syria, this fifth forum looks to Syrian filmmakers and the stories of individuals, all of whom occupy a different place in the conflict; a fighter, a family under siege, and refugees in exile. This forum questions methods of narrating the war in Syria through the intimacy of the individual, in both their own words and in the representation of lived experiences.

4 July

Talk: On the work of Guy de Cointet by Francois Piron. Relegated to the background for more than two decades, Guy de Cointet’s works are gradually regaining traction among the artistic practices of the 1970s. Based between Los Angeles, New York and Paris, the French artist developed a singular practice that led him to shift from painting to drawing and from books to the theatre.

Performance art was at its height in the beginning of the 1970s in Los Angeles — where Happenings had taken place since the 1960s — when de Cointet started to show his work. Since his early experimental stage works, the artist’s imaginary developed in a singular theatrical world that encompassed several innovative elements such as: texts memorized by professional actors, a willingness to stage works several times, and an interest in directing by using movement, rhythm, and emotional intensity.

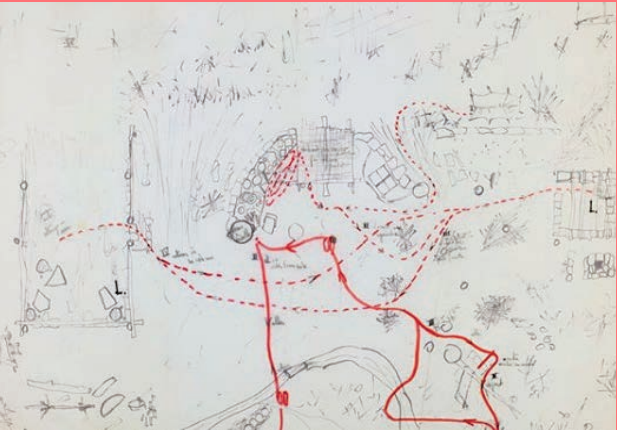


From 1973 until 1983, the year in which he passed away, he wrote approximately 25 plays in which he integrated dialogues, prose, poems, foreign and cryptic languages, sonorous sentences, music, advertising and tele-visual slogans but also texts by a number of writers. He viewed theater as an “assemblage of objects, gestures, and works whose perpetual interferences create a magic that was specific to theater.”

18 July
Screening and talk: On Fernand Deligny’s Maps and Wander Lines by Catherine Perret. Fernand Deligny became famous in France between the 1930s and 1960s for adhering to an educational system known as anarchistic education (free school) . Until the 1990s, he exiled himself with a few friends and autistic children in the South of France where he developed extensive recording and memorization practices by using texts, cinematography, and cartography with the aim of creating a possible cohabitation between speaking and non-speaking individuals. Inspired by the works of both Marcel Mauss and André-Leroi Gourhan, this anthropological experimentation resulted in the formulation of a new concept that he coined the “common body”, which is regarded today by Keith Basso or Tim Ingold as possessing a singular political potential.

The French documentary film *Ce gamin, là* by Renaud Victor and Fernand Deligny will screen at 7pm followed by the talk which will analyze Deligny’s concept by looking at the ways in which it confronts the sociological concept of the social body and how its invention proceeds directly from the Deligny’s “artistic” inventions.

28 July
Exhibition Tour: Stefan Tarnowski on Daniele Genadry’s Slow Light. Stefan Tarnowski is a writer, researcher and translator. He is currently a PhD candidate in Columbia University’s Anthropology Department and ICLS. His research focuses on Syria since the 2011 revolution and particularly on video and film production. He graduated from Oxford University in Middle East Studies in 2010. He previously worked at Beirut Art Center (2010–13), and was a participant in Ashkal Alwan’s Home Workspace Program (2012–13). He has also worked as a research assistant for a number of artists and filmmakers.



23 August
Exhibition Tour: Kareem Estefan and Marie Muracciole on Marie Voignier’s International Tourism. Kareem Estefan is a writer, editor, and PhD candidate in Modern Culture and Media at Brown University. He is co-editor, with Carin Kuoni and Laura Raicovich, of *Assuming Boycott: Resistance, Agency, and Cultural Production* (OR Books, 2017), an anthology of essays by artists, curators, and scholars on artists’ activism and cultural boycotts. His writing has been published in art magazines and cultural journals such as *Art in America*, *BOMB*, *Frieze*, *Ibraaz*, *Movement Research Performance Journal*, and *The New Inquiry*, among others.

15 September
Exhibition Tour: by Daniele Genadry. The artist gave an interactive tour about her exhibition *Slow Light*, at BAC. among others.

18 September
Talk: Ghassan Salhab and Walid Sadek in conversation around Daniele Genadry’s exhibition, Slow Light.

3 October
Talk: Screen Archeology: Daniele Genadry and the Mobile Surface of Images. Through the prism of media archaeology, this talk presented a reading of Daniele Genadry’s body of work as a potential material analysis on the status of the contemporary image. In this reading, Rousseau explores the image’s migration within the technical strata of reproduction (etching, drawing, painting, photography, and film) and its relationship to the storyline of the gaze’s memory.

Pascal Rousseau is professor of contemporary art history at the Paris I University Panthéon-Sorbonne, where he specializes in the historical avant-garde and its beginnings in abstraction as well as its links with imaginaries, science, and technology in 20th and 21st century contemporary culture. He curated Robert Delaunay. *De l’impressionnisme à l’abstraction* (Centre Pompidou, 1999), *Aux origines de l’abstraction. 1800–1914* (Musée d’Orsay, 2003), *Sous influence. Résurgences de l’hypnose dans l’art contemporain* (Musée cantonal des Beaux-Arts de Lausanne, 2006) and *Cosa Mentale. Art et télépathie au XXème siècle* (Centre Pompidou, Metz, October 2015).



29,30 October

Screening: Video Works.

Video Works is a development program, a support grant, and a screening platform initiated by Ashkal Alwan in 2006, to provide a sustainable structure for video production by artists and filmmakers in Lebanon.

VIDEO WORKS 2018 is produced by Ashkal Alwan with the support of Robert A. Matta Foundation.

31 October

Panel: Flex the Format: the potential future of institutions in Beirut.

The panel discussion began to deliberate on how to flex the format of institutions, i.e. their increasingly rigid programs, bureaucratic processes and mode of operation. Some questions at the core of the conversation were as follow: How can we rethink institutions beyond their infrastructure? What kind of adaptable format can we imagine could be up to the task of responding to the specific needs of the time – and what are those needs? It was equally necessary to consider the ethical practices of institutions and their most prominent players, and what is yet to be done in such a deregulated field.

7, 8, 9 November

Screening: Disruptive Film Festival: Everyday Resistance to Power.

Disruptive Film: Everyday Resistance to Power, is a three nights screening program curated by Sherry Millner and Ernest Larsen. Fifteen short-form experimental political non-fiction films and videos from eleven countries and from 50 years of film history are gathered from both Volume 1 and 2 of Disruptive Film's initial program. Since 2008, Millner and Larsen have been seeking out moving-image non-fiction media that approaches its material from a distinctly radical point of view – at once aesthetically and politically. Disruptive Film: Everyday Resistance to Power consists of short-films that depict different forms of resistance to power across the globe. In the form of radical experimental non-fiction media these short-films span from 1914 to the early 21st century, thus giving an overview of the diverse approaches to documentary filmmaking. The general ambition of the program is described by Millner and Larsen as follow, it's the construction of an "alternative history of non-fiction film." – a history that has at times been obstructed and oppressed.



29, 30 November

Concert-Performance: Affective Atmospheres: site-specific sound, neighbourhood music and the social formation.

The series of live performances are related to a seminar that took place at the Center for Arts and Humanities at AUB (American University of Beirut) on both November 29th and 30th, and are here to enrich and complement its discourse with a practice-based approach. The concerts are in association with IRTIJAL (international festival of experimental music in Lebanon).



education and outreach

Throughout the year of 2018, Louai Kaakani, who assumed the position of Education and Outreach Manager at the Beirut Art Center in January 2018, Souad Abdullah, who succeeded him in April 2018, and Yasmeen Mobayed, who succeeded her in September 2018, continued and expanded the ambitions of the prior year’s initiative to involve more people in the educational program. This was not only accomplished through the number of visits and workshops, in which various schools, universities, educational institutions, and community centers participated, but also through the direct participation of the Beirut Art Center in the curricula of these establishments through in-class presentations, lectures, and school/university visits. Collaborative works with different NGOs, such as Seenaryo and Najda Now, have led to the fostering of a fruitful relationship between BAC and the international and local non-profit sector, with which communication will be maintained and nurtured.

For all the exhibitions held in 2018, we composed the Teacher’s Documentation to not only introduce the artists—their backgrounds, methodologies, practices, and thematics—to teachers, educators, and the rest of the pedagogical sphere, but also to incorporate art history, practice, and criticism directly into their spaces. This was achieved through suggested exercises in workbooks, as well as providing readings and extracts that were directly based on the methodologies and subjects of each exhibited artist or group of artists. More importantly, the Teacher’s Documentation never assume the reader’s inability to absorb information, but rather address teachers in a tone equal to that of BAC. The documents, though based on the works and practices of exhibited artists, seek to address concepts and issues beyond the exhibitions, as well as those of other artists.

The year began with Francis Alj’s Knots’n Dust and Naeem Mohaiemen’s Two Meetings and a Funeral, which brought in 2712 visitors. Of that number, 377 were students brought in by the education department, including students from public schools like our neighboring Uruguay Primary School and universities from campuses such as the Lebanese University, the American University of Beirut, and Lebanese American University. Teachers and students compromised 18% of the total number, including students from private and public elementary schools. Throughout the exhibitions, Beirut Art Center hosted events, including tours, such as educational tours and an artist tour by Rania Stefan, readings, and lectures by Samia Zennadi and Micheal Taussig.



The themes of both Alj’s and Mohaiemen’s works are very prominent in the joint Teacher’s Documentation composed for their respective exhibitions. Both Alj’s and Mouhaiemen use alteration, fragmentation, and contradiction in their works in ways that allow numeral different experiences and relationships to be formed between their works and the audience. Time is no longer linear and unchanging, space and geopolitics are in turn no longer rigid, negating the physical and transcendental barriers built by the nations of the world and the relationship between work, play, labor, and result. Both artists, in distinct ways, play with the boundaries between reality and fiction, past and present. In the objectives of the documentation, students were to be situated within spaces of tensions—be they imaginary, personal, social, or physical—and prompted to reassess their relationship to time, history, and the mundane.

Francis Alj’s background as an architect and his practice, which emerges in the interdisciplinary space of art, architecture, and social practice, has crafted his diverse body of work to explore urbanity, spatial justice, and land-based poetics. Through videos, drawings, sketches, and installations Alj’s investigates processes of instability, total chaos, social order and disorder, personal conflicts and collective conflicts, story-telling, and the multiple aspects of a broken physical space Alj’s investigation is centered around spaces of urbanity or bordering territories that are understood as socio-political or geopolitical enclave.

In his own distinct way, Mohaiemen contributes to furthering this investigation. He combines films, installations, and essays to research failed left utopias, incomplete decolonizations, and tragic misrecognition of allies. He examines the internal mistakes and external forces in regards to reconfiguring power from Euro-American control to global South leadership, while also delving into contradictions of decolonization movements that neglected to liberate their own leadership through examining buried tensions between forces vying for leadership of the “Third World”.

The additional readings were rooted in both artists’ theoretical and literary references from which their artistic practices take root. The first part of the readings focuses on Francis Alj’s artistic practice and his transformation of artistic production into works of play, relationships, and inquiries that question the habitual state of modern lifestyles and mundane routines, while the second part connects Naeem Mouhaiemen’s continuous questioning and



and evaluation of historical discourse with the reassessment of history itself—its study, perception, and recording.

The Teacher's Documentation was compiled for both artists' exhibitions: the document was based on the respective artists' methodologies and critical investigations of time, space, and scale. In different ways, Fancis Alÿs and Naeem Mouhaïemen play with the boundaries between reality and fiction and the past and present. The document proposes some exercises that explore notions of subjectivity in terms of urbanity and bordering territories, history and crossroads of tension, and the role of architecture, in particular gigantism, in extrapolating truths and understandings.

In March 2018, Beirut Art Center offered a two-session workshop for children aged between 8 and 14 called Little History of Art – Ça Marche: Machi. This workshop featured a tour of the exhibitions followed by a discussion and a projection, as well as practical exercises and games. Little History of Art revolved around "The Walk" and the space it occupied in the history of arts. Over the past three decades, Alÿs has produced numerous works based on individual or collective wanderings. Whether by dragging a conflicting matter within its environment (the bloc of ice) or by diverting a popular guideline, enforcing it literally (moving a mountain), Alÿs' practice erupts in a consistent manner a very particular way to inhabit space. As a sequel of such gestures, situations of conflict or daily routines become subject to unpredictable narrations. These strategies, spreading from a turn of events (bumping into a tree with a car as a sign of the end of a utopia) to a simple crossing of space in the aim of disrupting habits (taking a stroll with a gun in one's hand), renew our perceptions of a site, a story, and the circumstances we live in. Why are some artist using the walk as a medium? For this edition, the focus will center around the practice of walking and the impact it had on representation and on activation of space in the history of art. Mind is a muscle, the title of a significant piece by Yvonne Rainer, reminds us that walking, pacing, moving are not simply a matter of body movement. In the history of art, Pharaoh Mikérinos' step was the first known formal representation of walking. From there on walking has been assigned multiple interpretations and representations, in response to specific world views. The workshop will try to explore these, taking the discoveries of Muybridge and Marey as a tipping point.



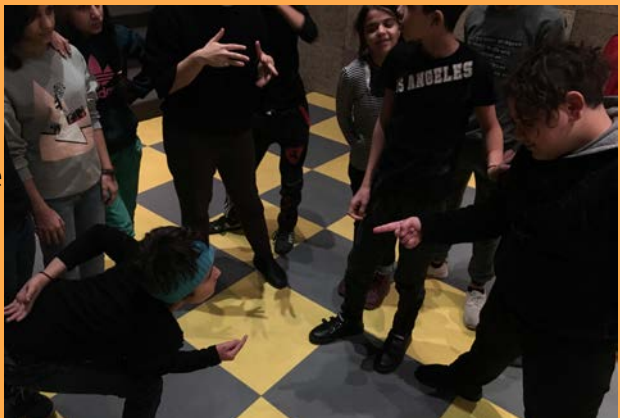
The following exhibition, Space Edits, which brought in 2329 visitors, took as its core a historical installation by French artist Guy de Cointet, Ethiopia, from 1976. De Cointet had moved to Los Angeles in 1968 where he developed his practice using visual encodings in drawings, texts, and props for theater performances, which also featured a number of absurd learning devices. Space Edits therefore explores past and recent works in which the mechanics of language circulate within and extend into space, activating the connections between reading and inhabiting.

The continuous exchanges between the verbal and the visual result from two historical facts: The first looks at how poetry subverted the mechanisms of meaning and by doing so highlighted a rift between language and meaning.

A number of artworks in the show use typography as a flexible material – akin to the cut-up techniques of the beat generation, while others employ the voice as a way to channel meaning in and out of the body. Many of them draw shared spaces, leaking out of their actual space to invade the imaginary with political and poetical aims. The exhibition also reminds us that art cannot be reduced to questions of taste or "correct" ideological positions. The process of interpretation is understood here as an active understanding of art that doesn't limit itself to explanation but one that demands that the viewer takes risks and speculates, allows for playfulness and inventiveness, but also includes and assesses the constructive qualities of uncertainty.

The different artists featured in this exhibition made use of processes that embed language into visual arts, through forms of encodings, distorted spoken games or spatial layouts, and through the materiality of printed text, verbal protocols, sculpture, films, and performance. The artists included: Vito Acconci, Richard Artschwager, Nairy Baghramian, Janette Laverrière, Marcel Broodthaers, William S. Burroughs, Guy de Cointet, Robert Wilhite, Claude Closky, Baris Dogrusöz, Gheith al-Amine, Jean-Pascal Flavien, David Hammons, Iman Issa, Nesrine Khodr, Ali Meer, Pallavi Paul, Jeva Saudargaité Douaihi, Natascha Sadr Haghighian, Nicholas Bussmann, and Roy Samaha.

The Teacher's Documentation for Space Edits explores the exhibition's exploration of the "trouble of language" within space and vice versa, combining different modes of communication with a diversity of spatial formats with which to explore these models on a conceptual basis.



The exercises aim to provide students with the opportunity to explore narrative construction/deconstruction, the limits of visual barriers by intervening within the space between the gazer and the gazed upon, and explore the displacement of words for the production of narrative by creating imaginative, non-verbal modes of communication. Additionally, the exercises provide formal explorations of the gazing apparatus, in the form and the direction of the actual gazing, to enable students to build a relationship with the apparatus itself, which lies between the observer and the observed and of the relation between body and object, investigating the intersections of agency, body, and space, to enable students to interrogate acts of describing space, moving through space, and examining the symbiotic relationship between these two acts.

The additional readings are rooted in notions of space, not only as a key concept but a primal concern, a phenomenon to be studied not for its physicality and presence but for its manifestation, preservation, change, and destruction as a social construct and a product of history itself unfolding. Marcella Lista, through her research piece “Play Dead Dance”, explores the contemporary turn in the perception and development of dance as a critical and experimental process. The Practice of Everyday Life, a book written by Michel de Certeau in 1980, explores how the ordinary man subtracts himself silently from the conformation implemented by consumerist objects, languages, laws, and rituals. Through the practice of everyday life, man is able to deflect objects and codes, thus reclaiming space and usage in a personal manner. Spaces and Places is part of the larger chapter Spatial Stories, the ninth one in de Certeau’s book. Depicting “stores as spatial trajectories”, de Certeau elaborates in this chapter the potentiality of a linguistic investigation of territory, formulating a distinction between space (espace) and place (lieu). Seeing that place gets transformed into space by its users, space becomes then a practiced place.

The following exhibition, Daniel Genadry’s Slow Light and Marie Voignier’s International Tourism (Staging Real Life), which brought in a total of 1,724 people, examined themes of image-construction, perceptive experiences, and the imaginary. Genadry’s Slow Light, is devoted to her concern in light movements and the animation of sight. Addressing the interrelation between distance, movement, and perception of light, Genadry’s work opens a reflection on the limits of seeing through the process of image-making.



The various images – traces of memories or remnants of found photographs or photographs taken by the artist – are introduced at different “levels” of perception, through multiple surfaces that range from large-scale paintings and intricate hand drawings, to screen prints and light-based objects. Genadry’s paintings somehow relocate photography to its earliest stages, by capturing light at a wide range of speeds. this capture of light is achieved through the negation, blurring, disappearance, and unstable recognition of the painted world. The spatial installation of the works in Slow Light provides the necessary conditions for a slow sight and prepares the viewer to experience the different velocities of perception when confronted with the painted surfaces. The acclimatization of sight and the progressive deciphering of the painted surface turns the inability to know what is being seen into a cognitive and perceptive experience of light itself.

In an alternative conception of image-construction, International Tourism, is an exhibition comprising three films by Marie Voignier, in which she documents controlled and manipulated life events, whether it’s the after effect of a crisis, the simple routines of an abusive power or the persistent imaginary of colonialism. The show is titled after one of her films, emphasizing the artist’s critique of commercial and ideological spectacles. the critical aspect highlights the political dimension of Voignier’s work, who adopts a discrete and constant approach and produces according to the rhythm of her research, thus avoiding a discourse around what she presents. Openly positioned as a conscious spectator, Voignier does not cast judgment nor does she substitute discourse with the real. in international tourism Voignier records in a paradoxical way a long-term spectacle produced on the scale of a whole country, North Korea. Standing still unpacks accounts of hunting guides and what they retain from colonial discourse.



Unfortunately due to contingent factors, the Beirut Art Center did not have an Education and Outreach manager between the months of July and August. However, despite this challenge, Yasmeen Mobayed, who assumed Souad Abdullah’s position as Education and Outreach manager, was able to host various schools, including leading several tours of Genadry and Voignier’s exhibitions for the students of Grand Lycée Franco-Libanais and American University of Science and Technology.

The following exhibition, Zineb Sedira’s Of Words and Stones and Joachim Koester’s Things That Shine And Things That Are Dark,

which brought in 2756 visitors, examine notions of territory, story-telling, ritual, and the body as third space. Historically, words and stones have been used for construction materials as well as improvised weapons. Stones have also been used as physical markers, whether traces of natural landscape formation, tools to demarcate borders or, as milestones, to signal the distance between places. Of Words and Stones, Zineb Sedira's first solo show in Lebanon and also the title of a new work, refers to the way some singular voices can trace paths through the blind alleys of history, at once building narrative and unravelling trauma and oblivion. language and oral transmission play an important role in Sedira's early works. the artist unpacks deeply personal issues, such as a family history inscribes within the long, violent story of french colonization of Algeria. Films, photographs, sculptures and documents, are displayed with reference to the artist's way of investigating her immediate surrounding as well as larger phenomenon – for instance circulation of trade or information. a selection from Sedira's photographic series, and part of her work on Algerian caricaturists complete a portrait of the artist's twenty-year-long practice presented in the context of Beirut.

Similarly, Joachim Koester's solo exhibition at Beirut Art Center, purposely associates immersion with perambulation through the movement of images, architectural modifications, as well as color and shade alternations; the usual circulation within the building has been deliberately disrupted. Koester is a Danish artist whose practice draws from very diverse references such as dance, cinema, vernacular and ritualistic protocols, but also healing and trance-inducing techniques. This induces a patient exploration into the traces that history inscribed in our nervous and muscular systems, which he reanimates by employing different movement practices. He has accumulated an archive of the body in movement over the years, a process that feeds into his kinetic and choreographic research and turns exhibition spaces into frames of experimentation, where situations and questions that surpass language articulate.

The themes of both Sedira's and Koester's works are very prominent in the joint Teacher's Documentation composed for their respective exhibitions. Both Sedira's and Koester's works interrogate history in different ways. Through Sedira's artistic production, comprised of photographs, sculptures, and video installations, she involves an interrogation of recent history, memory, and identity. With the oral and visual transmission of



personal, collective, and global narratives, she reveals the innate complexities that exist within these accounts. In Koester's work, the dual concept of the individual and collective reality is being intervened, as these liminal realities coalesce within and across the body as a third space and as a transmitter of knowledge and experience through movement, mantra, and trance. The aim of the exercises in the workbook is to interrogate space and investigate its diverse and contradictory role in the creation and erasure of narratives and histories that existed within it in order to re-imagine the past and imagine a future for the space. The additional readings likewise cover the core themes in both Sedira's and Koester's work, beginning with art as a mode of examining the imagined (Georges Bataille), the study of history as a blend of fact and fiction, myth and reality (Olivia Chirobocea), the intervention of technical reproduction and technological innovation in the reproduction and consumption of art (Walter Benjamin), and, finally, the various complexities of image construction and the production of meaning through representation (Roland Barthes).

On December 13, 2018, Beirut Art Center partnered with Seenaryo and Goethe Institut Libano to present the production of Metamorphosis, a rendition of Kafka's novella in which young actors who comes from Lebanese, Palestinian, and Syrian backgrounds interpreted the work for their time, in their place, and in their words. What does the story of Kafka's protagonist Gregor mean for a group of young people living in Lebanese in 2018? Every member of this group either grew up with refugee status or grew up without parents, yet the group is united in their sense of living in a place where they do not fit. They came together for the first time to build a production from scratch over 10 weeks, with the choice of the metamorphosis coming from their stories. After the performance, the actors and actresses conducted workshops with the audience members, who also come from diverse Syrian, Lebanese, and Palestinian backgrounds and from different schools across Lebanon.

On December 15, 2018, Beirut Art Center additionally offered a two-session workshop to introduce a group of youth from different schools to theatre of the oppressed, a form of applied theater established by Augusto Boal in the 90s and influenced by the work of educator and theorist Paulo Freire. The workshop did not delve into the complete application of the form, it rather introduced image theatre as one of the more widely used tools of theater of the oppressed for social change.



While image theater starts with a frozen image, it quickly moves toward interventions by participants, acting in character, to collaboratively and spontaneously name their oppression and its source, and then explore courses of action. The initial image that portrays the incident or state of oppression moves into a transitional image and eventually develops into the ideal image. The image can then serve as a starting point for critical group reflection in order to both understand the situation better and to try out possible “solutions.” Through the process of creating and working with the image, participants analyzed the situation, dissecting each character’s personality, motivation and range of possible actions when facing systemic and social oppression. It opened a space for students to share and identify with the stories utilizing an alternative mode of expression and language.

Finally, the last workshop of the year was conducted by Zeina Hanna, and took place in the context of Joachim Koester’s current exhibition at Beirut Art Center, Things That Shine and Things That are Dark, as an attempt to counteract our tendency to forget that dance is strongly inscribed in both the formation of socio-political and economic realities and our venture in finding ways to live together. This workshop was an invitation to collectively unfold what we sometimes perceive as abstract notions – space, time, presence, embodiment and aesthetic experiences.



workshops 2018

3, 10 February

The Language of Displacement with Jean Rolin

This workshop, held in two sessions, consisted of authoring accounts that can be placed at the side of or on the margins of a given subject to better tackle it.

17, 24 March

Ça Marche (Machi)

A two-session workshop, taking the discoveries of Muybridge and Marey as a tipping point, that explored the interpretations and representations of walking in the history of arts.



13 December

Performance-Workshop · The Metamorphosis after Franz Kafka

with Seenaryo

A group of Lebanese, Palestinian and Syrian young people between 15 and 20 years old interprets Kafka’s novella for their time, in their place, in their words. The audience participated in a post-show workshop led by the young writer-actors themselves.



15, 16 December

Image Theater and Daily Life with Lynn Hodeib

This workshop aimed to introduce a group of youth from different schools to Theatre of the Oppressed. The workshop will not delve into the complete application of the form, it will rather introduce Image Theatre as one of the more widely used tools of theater of the oppressed for social change.

21 December

Does dance have only one name? with Zeina Hanna

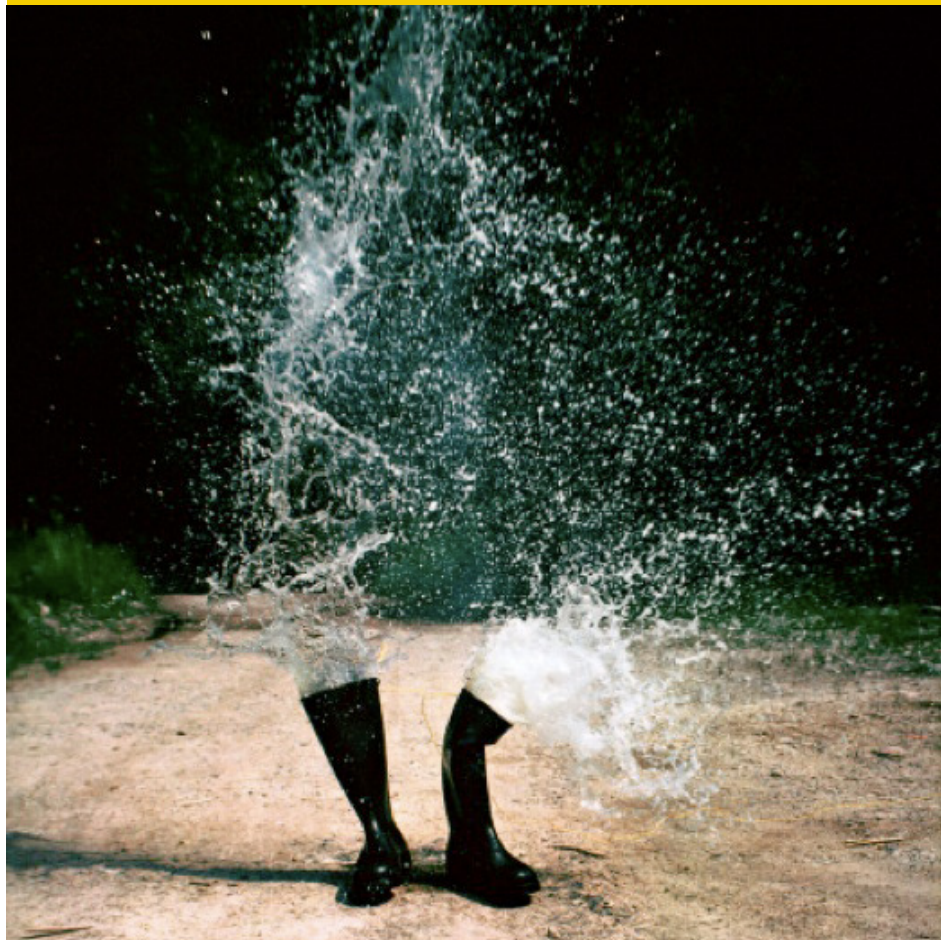
This workshop took form as an attempt to counteract our tendency to forget that dance is strongly inscribed in both the formation of socio-political and economic realities and our venture in finding ways to live together.



2019 exhibition program

Touché! (gestures, movement, action)

17 April 2019 - 30 June 2019



Ali Eyal · Ana Jotta · Basel Abbas & Ruanne Abu-Rahme · Dala Nasser · Francis Alys · Georges Awde · Ghida Hashisho · Hassan Khan · Hiba Farhat · Ismael Bahri · Joachim Koester · Majd Abdel Hamid · Manon de Boer · Mathilde Besson · Mathilde Lequenne · Mona Hatoum · Nesrine Khodr · Omar Fakhoury · Pierre Leguillon · Rania Stephan · Roman Signer · Sophie Riestelhueber · Tacita Dean · Yto Barrada

Touché (gestures, movement, action) is a collective exhibition that privileges the vitality of experimental practices and the fertility of the dialogue between the arts. Touché (gestures, movement, action) brings together the works of artists from Lebanon and the international scene, as an extension of Scènes du geste, an exhibition and performance program curated by Christophe Wavelet at the invitation of centre national de la danse and the festival d'automne in Paris in 2015, and the Weight of Vision, a seminar presented by Marie Muracciole at Beirut Art Center the same year. The aim of the exhibition is to showcase what body and mind are capable of, once they are motivated by an artistic practice.

Gestures are constituents of the life and history of human societies, and play a role as decisive as words or speech. Without them, there would be neither shared imagination nor collective history. Thus, whether prescriptive or discursive, normative or emancipatory, gestures seek the involvement of both senses and sense. In a manner similar to language, they are inherent to any social contract, and to the possibility of behaving socially. In the realm of art in particular, each gesture brings into play the sensible and the intelligible: body and thought cooperate in solidarity. Touché (gestures, movement, action) thus puts the accent on the gesture, albeit approached as an artistic maneuver.

Should the body intervene, it does so apart from any image, and in accordance with an effort that targets the specific and the singular, rather than the generic. For it is at this price that an artistic gesture is capable of invention: dedicated, intended, it invites its recipients to participate in the free interplay of reciprocity. At the same time, it proffers the matter of its reciprocity: its power of transformation engages artists and visitors alike. Opening the way for other, future gestures.

A constellation of artistic, performative, filmic and musical gestures, Touché (gestures, movement, action) invites visitors and spectators to be immersed in the makings of artistic practices, in the conditions of experiences they allocate for themselves, and the way they are created in order to become conceivable, and ultimately shared.

Guest Curators: Maha Maamoun & Ala Younis

Mid July 2019 - Mid September 2019

This project is part of an ongoing research curatorial program initiated by Maha Maamoun and Ala Younis.

Ashkal Alwan - Homeworks Forum 8

17 October 2019 - 29 December 2019

Initiated in 2002 and taking place every 2 years for a period of 14 days, across different venues in Beirut, Home Works: A Forum on Cultural Practices aims to present to a local and international audience a full iteration of performances, exhibitions, lectures, panels, screenings and publications put together and prompted by the necessity to gather and discuss a common set of urgent, timely questions. The work of the forum’s participants endeavors to create methods of critical inquiry and aesthetic form capable of conveying those questions meaningfully – and proposing possible solutions.

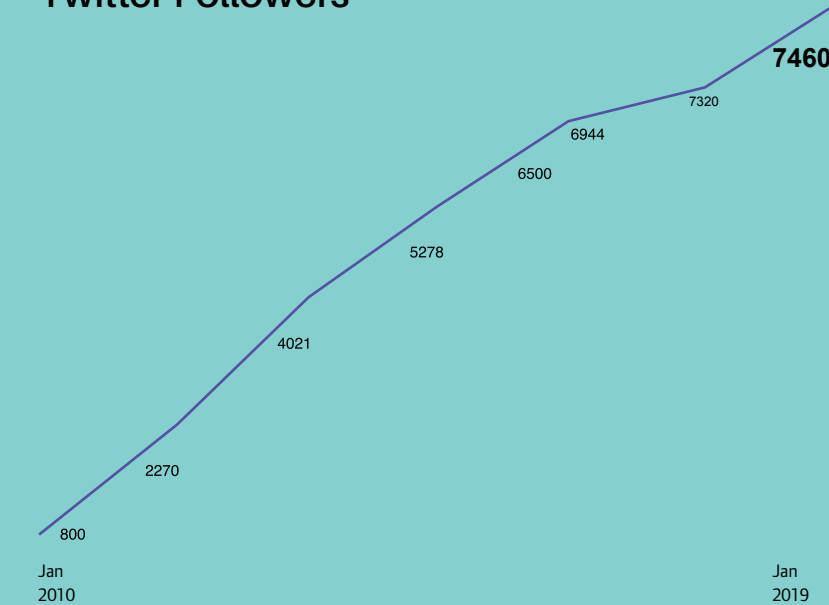
Part of this edition will take place at Beirut Art Center’s new venue.

BAC in figures

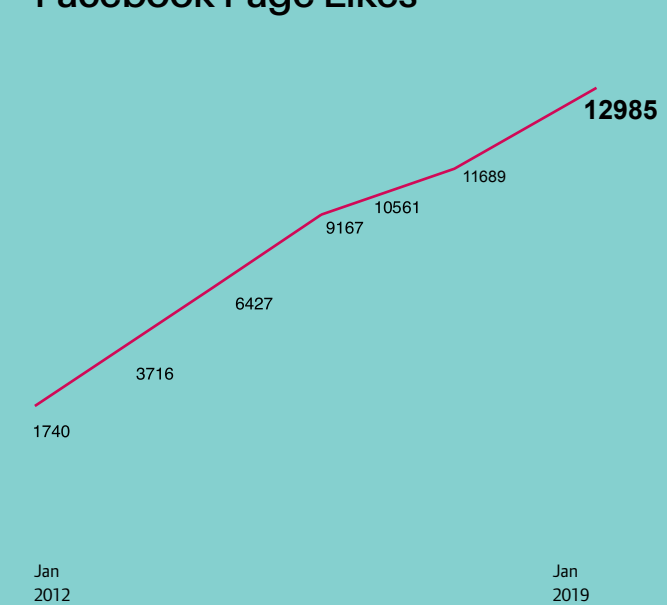
Exhibition	Total visitors
Knots’n Dust*/ Two Meetings and a Funeral 31.01.2018 - 22.04.2018 11 weeks	2712
Space Edits (The Trouble with Language) 09.05.2018 - 18.07.2018 10 weeks	2329
Slow Light/ Internatioanl Tourism (Staging Real Life) 25.07.2018 - 10.10.2018 11 weeks	1724
things that SHINE and THINGS that are DARK/ Of Words and Stones 24.10.2018 - 23.12.2018 8 weeks	2756

***Knots’n Dust** was a touring exhibition and was shown at Ikon Gallery, Birmingham, in April 2018. It got a total of **19600** visitors.

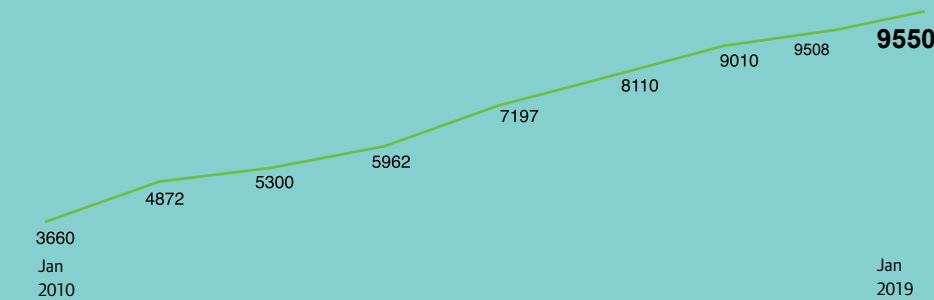
Twitter Followers



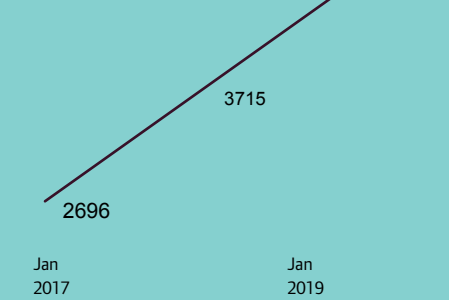
Facebook Page Likes



Newsletter Subscribers



Instagram Followers



financial report 2018

INCOMES		USD
Bank Interest and Administrative Reimbursements		1902
Public and Private Institutions		89466
Private Donors		141215
Sponsors / Financial Support		37999
In Kind Support		10182
Touring Fees		9787
Entrance Fees for Events		184
Benefits from the Edition		1848
Benefits from the Bookshop		4041
Fundraising Auction		156933
TOTAL INCOMES		453557
EXPENSES		USD
OPERATING COSTS		233158
Municipality Charges		4260
Bank Interest		575
Electronic Supplies		9442
Other Space Fees (Electricity, Repairs and Maintenance,etc.)		45000
Salaries and Services		167534
Communication		6347
ACTIVITIES		189556
<i>Knots'n Dust</i> by Francis Alÿs		35714
<i>Two Meetings and a Funeral</i> by Naeem Mohaiemen		7258
<i>Space Edits (The Trouble with Language)</i>		59677
<i>Slow Light</i> by Daniele Genadry		21034
<i>International Tourism</i> by Marie Voignier		4818
<i>things that SHINE and THINGS that are DARK</i> by Joachim Koester		16626
<i>Of Words and Stones</i> by Zineb Sedira		14260
Outreach Program & Parallel Events		27169
Publication		3000
Miscellaneous		1000
Loss from 2017		72791
TOTAL EXPENSES		496505

budget 2019

INCOMES		USD
Provisions from previous years		150000
Benefits Fundraising Masked Ball		104400
Public & Private Institutions (Confirmed)		46900
Public & Private Institutions (Expected)		48000
Private Donors (Confirmed)		191950
Private Donors (Expected)		15000
Sponsors / Financial Support (Confirmed)		33000
Sponsors / In Kind Support (Confirmed)		15500
Entrance Fees for Events		6000
Bookshop and Editions Benefits		9000
Renting of the Space		15000
Fundraising Private Dinner / Party 2019 (Expected)		50000
Reimbursment VAT		6000
To Find		22481
TOTAL INCOMES		713231
EXPENSES		USD
OPERATING COSTS		543231
Renovation and Furniture		263000
Yearly Rent		55500
Administration Fees & Taxes		5000
Electronic Supplies		10000
Other Space Fees (Electricity, Repairs and Maintenance, etc.)		30650
Salaries and Services		170563
Communication		8518
ACTIVITIES		112000
<i>Touché! (gesture, movement, action)</i>		52000
<i>Guest Curators: Exhibition and Program of Events - July to September</i>		55000
<i>Hosting Exhibition: Homeworks Forum 8</i>		0
Outreach Program (Extracurriculum Workshops and Events)		5000
Miscellaneous		15000
TOTAL EXPENSES		670231
Loss from 2018		43000
Balance		0

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2018

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