

b. BEIRUT ART CENTER
مركز بيروت للفن

Annual Report

2023

2023

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About BAC

Beirut Art Center (BAC)

Beirut Art Center is a space dedicated to contemporary art in Beirut open to all. We aim to bring people together to experience art, learn, debate, and experiment. We are a platform for emerging and established artists, local and international.

Since opening in 2009, BAC has facilitated the creation and realization of projects as well as interactions between local and international cultural initiatives in a space that is open and active all year long. Over the past years Beirut Art Center has been working diligently during a period of increasing political, financial, economic, social, and environmental emergency and compounding crisis to bridge socio-political life, artistic practices and art institutions. Building on this momentum and important work, the current program further grounds BAC's mission in creating spaces for dis/engagements and collective learning, knowledge sharing, and considered questioning.

In the midst of these straining conditions, BAC continues to conceive its programs around social, structural and material conditions and despite them. Through consistent and sustained initiatives and programming, BAC insists on maintaining and building a new lifelines of exchange, dialogues and solidarity, locally, regionally and internationally by bringing people together to expand our capacity to think and create in our active efforts to disengage from and with the spectacle of the everyday. Further, the program attempts to turn limitations into generative prompts that constantly revisit what art is, who it speaks to and what it can be or allow us to do, sense and imagine.

The center's evolving program is guided by our senses, by language or rather its inadequacy; and by the relationship to our environment, each other and our possible futures. It consists of exhibitions; learning initiatives conceived for various ages and abilities; cinema, and music, and involve different communities.



Exhibition Program

Devastation on Your Beautiful Eye

Rheim AlKadhi

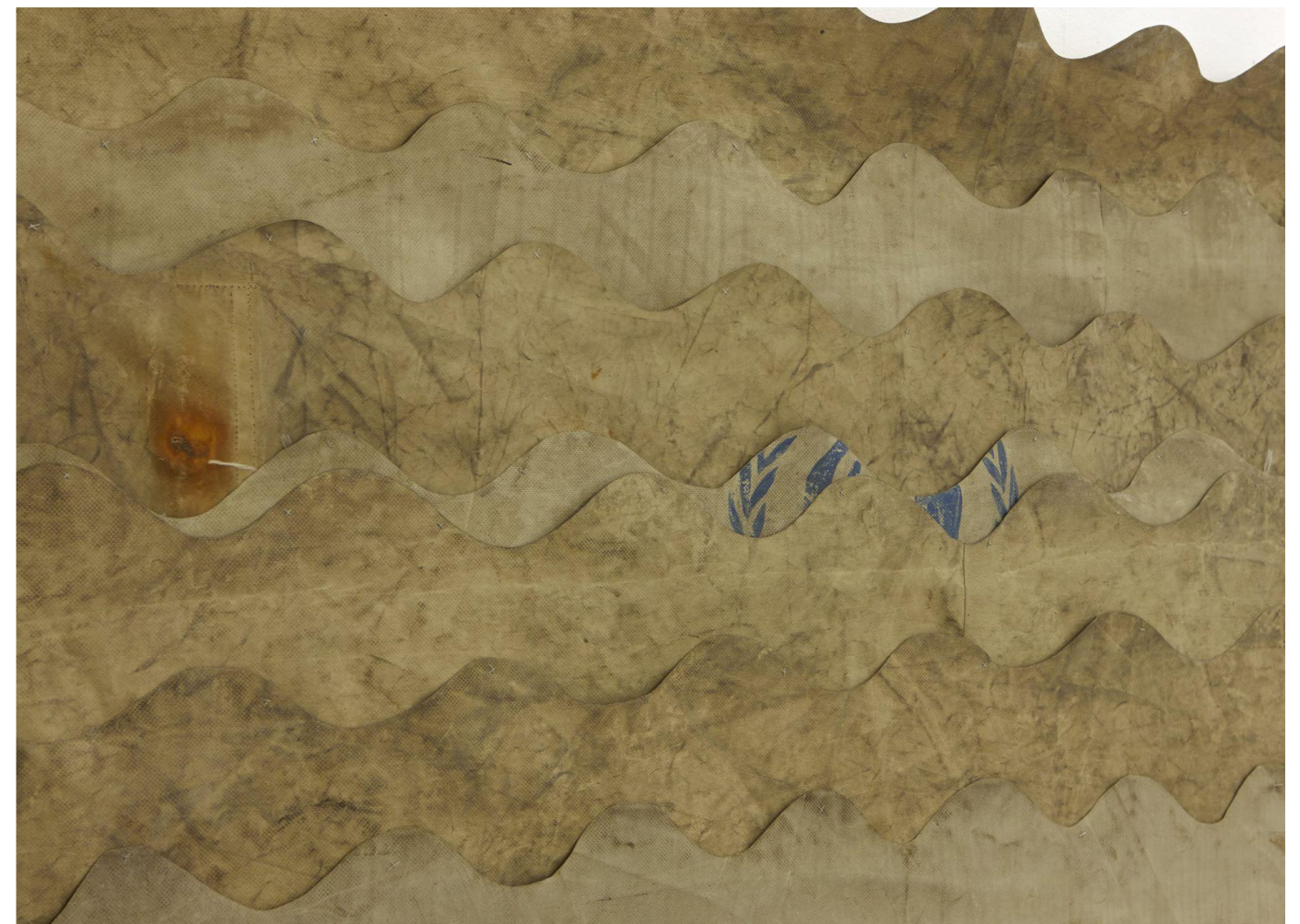
November 10, 2022 - March 25, 2023

Rheim AlKadhi spent 2 months in residence in Beirut, a city she was already familiar with from time spent years ago, but a city that is no longer the same. Alkadhi moved through neighborhoods and out, to peripheries and margins, temporary abodes and shelters, places of waiting and departure. She shifted scales, from geopolitical – as she travels along borders of global migration and trafficking – to much smaller, inside homes, work and market places engaging people in intimate conversation and exchange. She a-mended and enabled degraded objects, folding and unfolding them, holding and suspending their meanings, if indeed meaning can be made of this world.

For *Devastation on Your Beautiful Eyes*, Rheim Alkadhi's solo-exhibition at Beirut Art Center – her first in Lebanon, the artist recounts her observations through meticulous arrangements and framings of detritus scavenged along her path. During a visit to the scrap yard in Sabra, she came across a discarded print containing 4 pages of densely overlaid Arabic type. Barely legible,

she deciphered them to be printing proofs of Karl Marx's Kapital. Each misaligned page was made to anchor a quadrant in the exhibition space. On the floor and walls, tarps, like those hung from balconies to protect from dust and elements, become not sails, but the fugitive sea or open field. In an enigmatic photograph found among the wares of our Sunday market neighbors, a woman – a lover? a domestic worker? – lays on a rug with contemplating eyes. Elevated tension cables traversed the space, with warped multicolored metal scraps dangling like laundry in the wind. Also overhead, a blackened oversized filament rotated like a ceiling fan fomenting uprising winds.

RHEIM ALKADHI is a visual artist based in Berlin who works internationally. Alkadhi operates under contemporary conditions in alternating geographical contexts, circumscribed by objects, images, and texts, via digital media, interactions in public space, and intimate person-to-person contact.



Maintain

Collective Exhibition

November 10, 2022 - March 25, 2023

Participating collectives: Haven for Artists, Heya Collective, Qorras, Yalla BalaManyake.

The curator is usually seen as a solitary figure that yields substantial power in the art world. But far from the associations the term might conjure in the context of contemporary art today, the curator was originally a custodian, who cared for a collection, cured and preserved its narratives, and restored the voices within it back to health. With this in mind, we wonder if one could curate (in) Beirut, and whether the act of curating might still hold within it the infinitesimal ability to heal.



We know that there can be no healing alone, that it can only be achieved collectively, like justice, like freedom. Yet, the need to survive doesn't always bring out the most noble version of ourselves, and we are not always ready to come together at the times when doing so is most urgently needed.

In 2022 BAC invited 4 collectives to reflect on their experiences and practices, their legacies and histories. The participating collectives are Haven for Artists, Heya, Qorras and Yalla Bala Manyake. We thought of the resulting exhibition as a reflection on the challenges of collectivity, as well as the terms and conditions along which collectivities might be formed.



Haven for Artists is a cultural feminist organization based in Beirut, Lebanon, working at the intersection of art and activism.

Heya Collective is a practice based research project from and about women in the Middle East who make experimental sound and music.

Qorras is a group working on collecting, producing and disseminating queer and trans feminist knowledge on issues of gender and sexuality.

Yalla Bala Manyake is a collective of 4 women whose practice consists in putting together independent exhibitions in abandoned locations in Beirut.

A Return of the Sun

May 18, 2023 - September 16, 2023

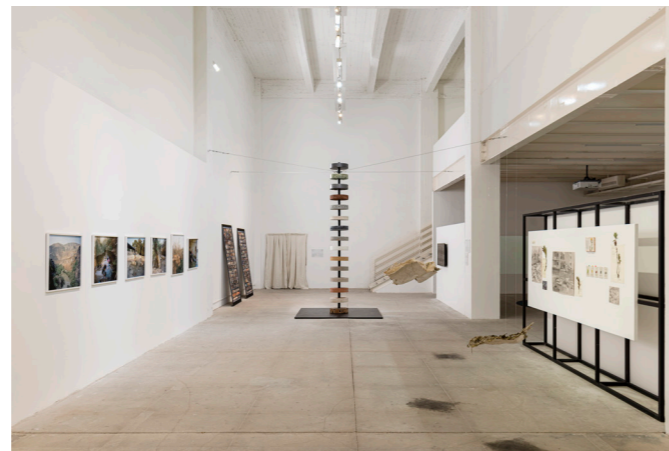
Artists:

Alia Farid, Aziz Hazara, Carolina Caycedo and David de Rozas, Christian Sleiman, Haig Aivazian, Inas Halabi, Joana Hadjithomas & Khalil Joreige, Jumana Manna, Kiyomet Dastan, Lamia Abukhadra, Nadia Bseiso, Omnia Sabry, Rania Stephan, Saba Innab.

Curated by Reem Shadid

A Return of the Sun featured works by fourteen artists and artist groups who challenge the relationship between violence and its representations, to reveal the various latent and out of sight violences in our environments, how to recognise, see and sense them. The exhibition directly addresses what no longer can remain out of sight, what has come to the fore, deeply harming communities for generations past and yet to come. At the same time, it grapples with the question of how to recognise that which lurks in the shadows of time and out of the frame, especially during an unprecedented time of incessant flooding of audiovisual media and information overload.





In its most recognised image, violence is often associated with an event. However, other forms of violence that move at a pace too slow to trace, continue to surface – at a seemingly accelerated pace. They appear as waste dumps, toxic landfills, degradation of natural resources, and the wide and farhuman mark within our environments. Through sculpture, drawing, sound and moving image, the exhibition proposes more complex questions on those decades-long manifestations of systems of dominance, extraction and capital. The works claw at how we can intervene representationally (or otherwise), so that attempts to lay bare the structures of violences do not simply render them as the ‘standard’ again. Furthermore, they gesture at a necessity to better understand the intricately networked

web between the different types of violences we experience in our environments and over time; both invisible or latent and the more obvious forms of power structures and relations.

A Return of the Sun takes its title from Samih Al-Qasim’s poem *Enemy of the Sun*; a timeless incantation to not compromise to time, but to also trust it. The limitations of visualizing temporal changes in our environments have a deep role in this unfolding slow violence. Through new and varied conversations between the artworks, the exhibition hopes to open up to other possible realities.

Or, When I Slept for Eighteen Days and Nights

Petra Serhal

October 5 - 21, 2023

“Or, when I slept for eighteen days and nights” was an olfactory installation performance by Petra Serhal that revolves around the impact of the political and economic collapse in Lebanon that coincided with the pandemic on the functions of the body. The artist took the audience on a sensorial journey where the sense of smell is the basis for discovering places, situations, feelings and memories, and where her body is in continuous transformation.

The collapse in Lebanon, went into a free fall in 2020—an endless descent where my body seemed to be in a perpetual fall, unsure of when or where it would finally crash. Amid this descent into the abyss, my body entered a state of free improvisation, an uncontrollable movement of its parts, each with its own quality to its own rhythm. My breathing was choreographed by those in power, orchestrated by a series of dreadful events. I found myself holding my breath once more, again, and again. Swallowing

these withheld breaths until my body could no longer archive.

In this performance, my bodies will fall into a hole, descend into a wonderland and attempt to navigate a maze, where scent becomes a tangible place and breath a measure of time.

Breathe in...

Our noses play a very important role in how we perceive and experience the world around us. The information that the olfactory bulb receives is directly transmitted to different parts of the brain, including the regions related to memory and emotions, unlike the trajectories of sight and sound, which are first processed in a central cerebral point before being transmitted to other regions.

We take around 22,000 breaths a day. With every breath, molecules are transmitted and studied by our noses, which are able to capture around 10,000 smells. Our nasal sensors recognise a lot of information about the people we meet and the places we inhabit, transmitting codes to our brain as emotions, memory triggers, or even fight-or-flight responses. These codes are transmitted through



every breath we take, hold or stop, continuously affecting our bodies. Very little information is translated into language.

Petra Serhal is a multidisciplinary artist working in live-art and choreography. Her work draws from her ongoing research on the experiential aspect of performance and on the role of the audience in the performative and choreographed experience. Her work often deals with language and sound in relation to movement and space while seeing the body as an archive, and addressing notions of fragmentation, absence, and embodiment.



Five Hitchcock Films as You've Never Seen Them Before

Jalal Toufic

November 8, 2023 - March 23, 2024

Godard opines in his *Histoire(s) du cinéma* that “Alfred Hitchcock has been the only *poète maudit* to achieve success.” Notwithstanding Godard, Hitchcock was not a *poète maudit*; the author of *Blood of Mugwump* (1996), Doug Rice, is an example of the usual *poète maudit*, the one who does not meet with success, and David Lynch, the filmmaker of, among others, episode 8 of the third season of *Twin Peaks* (2017), *Inland Empire* (2006), *Rabbits* (2002), *Mulholland Drive* (2001) and *Lost Highway* (1997), is an example of a *poète maudit* who exceptionally met with critical, academic, and popular success (something to be valued only when it happens during revolutionary times), if not the only *poète maudit* to do so, while the Sufi al-Ḥallāj of the *shaḥ* (“theopathic” utterance) *anā al-ḥaqq* (I am the Truth/Real, i.e., God) fame, a keen defender of the paradigmatic damned in Islam, *Iblīs*, is an example of a *poète maudit* who met with a success esoterically be fitting this kind of poet, for instance, having implored God in the presence of people gathered at the Manṣūr Mosque in Baghdad, “Between me and You there’s an ‘I am’ that’s crowding me. Ah! Remove with Your ‘I am’ my ‘I am’ from between us,” and then reportedly entreated people, “God has made (the spilling of) my blood lawful for

you, therefore, kill me!” and predicted, “My death will be in accordance with the religion of the cross,” he ended up being condemned to be crucified and appears to have died on the cross. If Hitchcock met with success, not only popular but also critical and academic, it was not, notwithstanding Godard (“if Alfred Hitchcock has been the only *poète maudit* to achieve success, it is because he was the greatest creator of forms of the twentieth century”), because he was the greatest creator of forms of the twentieth century—there have been many greater creators of forms among twentieth century painters (Francis Bacon, etc.), filmmakers (Tarkovsky, Parajanov, Sokurov, Bokanowski, Brothers Quay, etc.), etc.—but rather because he compromised, was not radical enough, thus made films that are partial artistic failures, as implied by the many remakes and other reworkings of his films by other filmmakers and artists, including me (*Vertiginous Variations on Vertigo* [2016]), and by the remake he did of one of his films, *The Man Who Knew Too Much* (1934 and 1956)—one could view Gus van Sant’s *Psycho* (1998), largely a “shot-for-shot remake,” as unconsciously implying that Hitchcock’s *Psycho* is, exceptionally among his films, not a partial artistic failure since it did not require a revision in the form of a (significantly) variant remake. Through explicit and implicit variations on them, as well as by other manners, this exhibition presents five Hitchcock films as you’ve never seen them before.

Jalal Toufic



The exhibition is accompanied by a publication, [Explicit and Implicit Variations on Hitchcock](#), that collects Jalal Toufic’s writings regarding Hitchcock.

BAC DESIGN 2024

December 12, 2023-January 27, 2024

From 2010 until 2014, Beirut Art Center organized 22 exhibitions of Lebanese designers under the banner of BAC Design. These exhibitions held great significance for numerous designers, who were able to present solo exhibitions for the first time.

For 2023 we presented a collective exhibition featuring 34 designers. Many of them have been part of our previous shows, and we extend a warm welcome to new designers.

The exhibition showcased a diverse array of objects, including collectible furniture design, ceramics, jewelry, and accessories.

BAC design is an exhibition in support of Beirut Art Center, the profits of the sales will be dedicated to BAC future programs.

Commissions

Municipalities

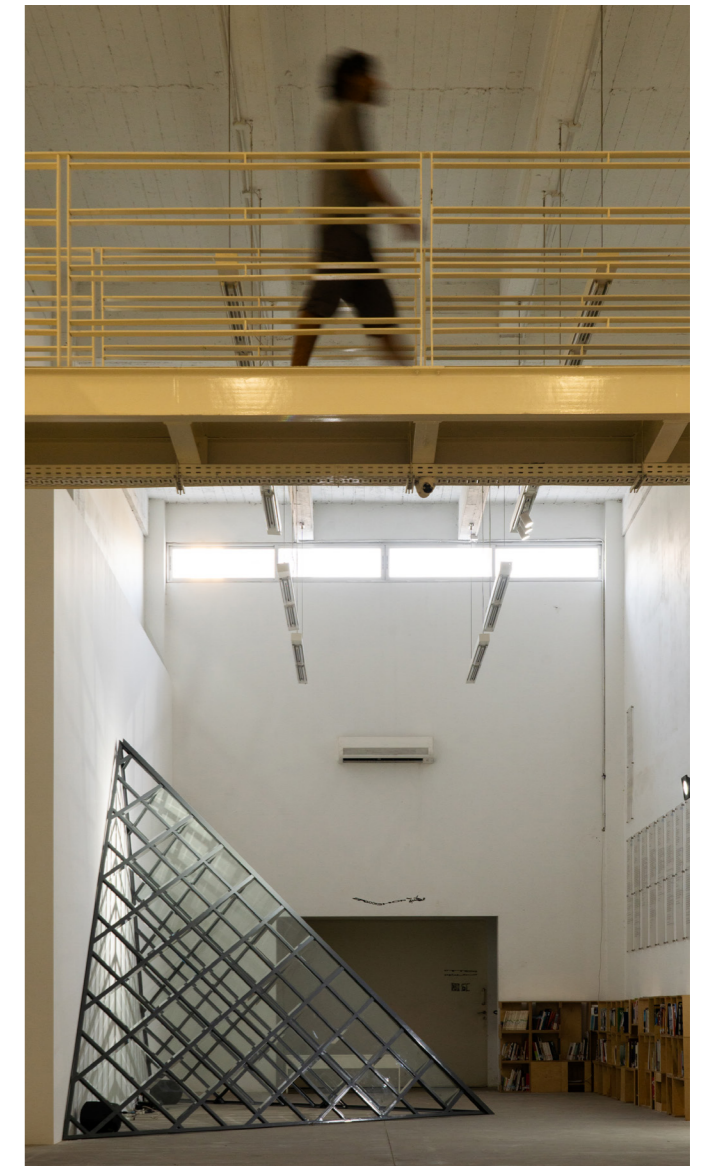
Marwan Rechmaoui

October 19, 2023 - April 20, 2024

Launched in 2023, BAC Central Hall Commission is an annual spatial intervention in Beirut Art Center's central hall.

At a time where our worlds continue to shrink and where public and personal spaces are increasingly contested in our daily life, the BAC Central Hall Commission is a proposal to experiment with the types of worlds and territories that we may be able to create for ourselves and for each other within our existing realities. The commission employs Beirut Art Center's entry hall as its testing ground, offering an annual invitation for an artist/architect/designer to transform it into a place of convergence and action, but also one of rest and contemplation. It's an attempt to rethink the ways we inhabit a place and what a different configuration of elements might allow us to do within these rigid, and functionally pre-determined destinations.

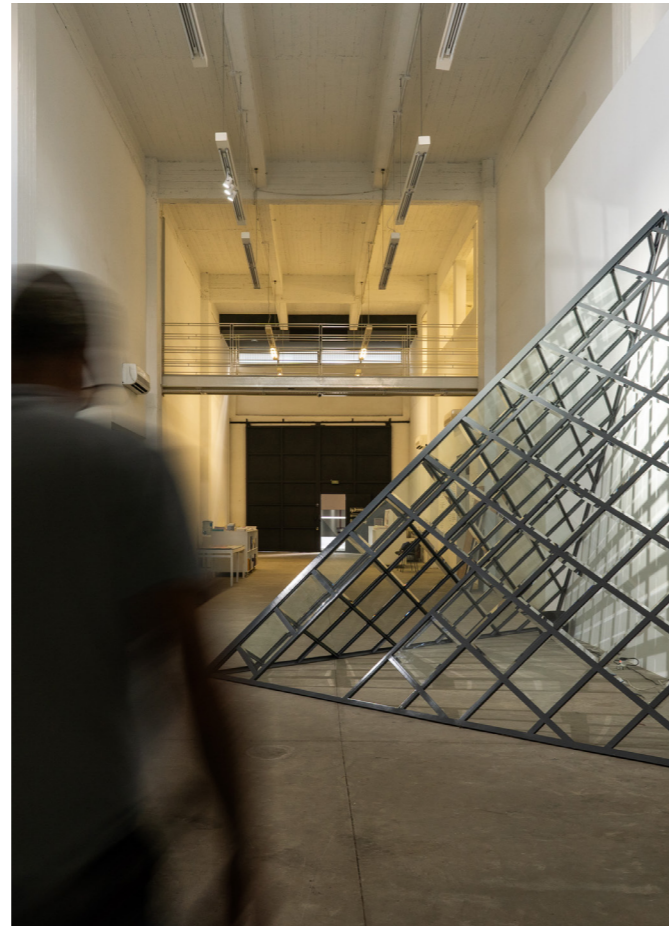
For the first iteration, artist Marwan Rechmaoui will create *Municipalities*, a proposal for a space within a space. An inhabited sculpture that mimics and behaves erratically and formally all at once. A self-declared autonomous structure within an existing reality, *Municipalities* contemplates processes of lived reality and the loss of sense of time, or frozen time, that we experience when we attempt to withdraw and build worlds that offer other insights and realizations.



The spatial intervention in BAC's central hall, is accompanied by a series of four commissioned music compositions that will be performed live and then installed consecutively within the structure for a period of time each. The live performances were curated by Charbel Haber and included a commission by himself, Fady Tabbal, Yara Asmar and the closing with Junior Sfeir.

Open for interpretation of use, Municipalities will host different types of activities throughout its 6 months installation period including moments of reflection and much needed respite.

This commission has been made possible with the support of Rafi Manoukian.



Exhibition's Public Program

A Return of the Sun

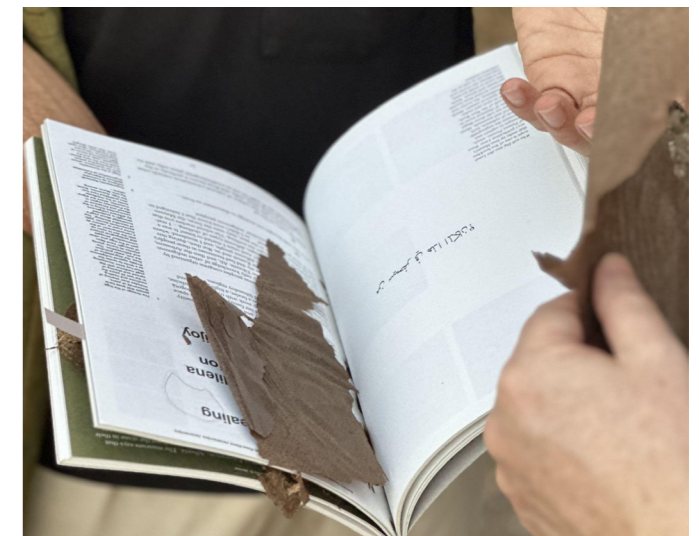
Foraging Walk Presentation on different forms of Pharmakon

Thursday 7 September, 2023

A conversation around the work; *A Stretch of Land* by Christian Sleiman that is part of *A Return of the Sun* exhibition.

The conversation was followed by a foraging walk around the center and a presentation on the different forms of Pharmakon, both conducted by the artist.

A Stretch of Land is a visual investigation of the different forms of pharmakon present in Sleiman's daily surroundings. It traces the materiality of the conditions provided for things to grow, particularly ones which offer us nourishment in return.



Beirut Premiere of Jumana Manna's film Foragers (2022)

Followed by a discussion between the artist and Lama El Khatib.

Foragers depicts the dramas around the practice of foraging for wild edible plants in Occupied Palestine with wry humor and a meditative pace. Shot in the Golan Heights, the Galilee and Jerusalem, it employs fiction, documentary and archival footage to portray the impact of Israeli occupation government's nature protection laws on these customs. The restrictions prohibit the collection of the artichoke-like 'akkoub and za'atar (thyme), and have resulted in fines and trials for hundreds caught collecting these native plants. For Palestinians, these laws constitute an ecological veil for legislation that further alienates them from their land while Israeli representatives insist on their scientific expertise and duty to protect. Following the plants from the wild to the kitchen, from the chases between the foragers and the nature patrol, to courtroom defenses, Foragers captures the joy and knowledge embodied in these traditions alongside their resilience to the prohibitive law. By reframing the terms and constraints of preservation, the film raises questions around the politics of extinction, namely who determines what is made extinct and what gets to live on.

Jumana Manna is a visual artist and filmmaker. Her work explores how power is articulated, focusing on the body, land and materiality in relation to colonial inheritances and histories of place. Jumana was raised in Jerusalem and lives in Berlin.

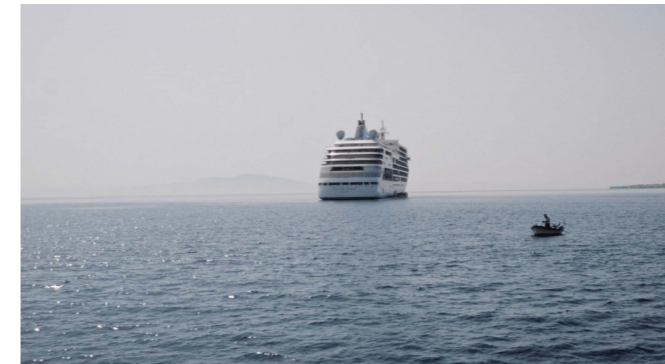
Lama El Khatib is a writer and cultural worker. Since 2018 she has worked at Haus der Kulturen der Welt in Berlin as a curatorial coordinator, researcher, and producer. Her work draws on abolitionist traditions and is invested in a poetics of 'the labor of the dead'.

Five Hitchcock films as you've never seen them before ***by Jalal Toufic***

Series of film screenings

Landscape at Noon

Roy Samaha
2014-2016



The archiving of the past in images is symptomatic of a society that caters to a culture of forgetfulness and amnesia.

A Perfect Day

Joana Hadjithomas and Khalil Joreige
2005

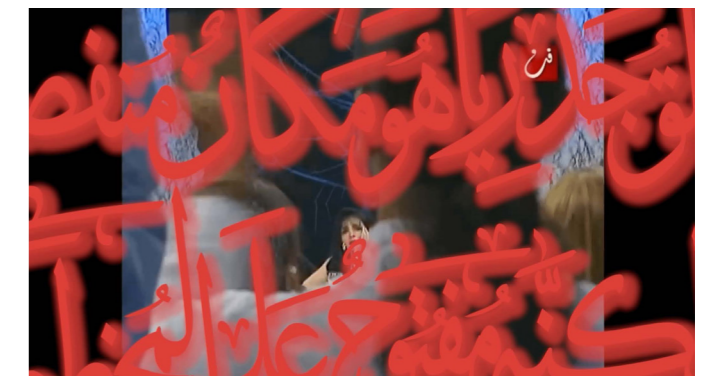


A Perfect Day is based on a personal story. Khalil's uncle was among the 17,000 people who disappeared during the war in Beirut and are still missing today. In the film, Malek

belongs to a generation trapped between the weight of the past and the anguish of an uncertain future. How to live in the present, love, and find a place in such instabilities? "A Perfect Day" is a film about sensations, atmosphere, false leads, and constant dilemmas in the paradoxical town that is Beirut. Part of the film is based on some writings of Jalal Toufic and inspired by many of our conversations and shared moments, readings, films... An ongoing friendship and collaboration.

You, Only, Inhabit My Years

Hussein Nassereddine
2024



When the singer's time becomes one with his voice, the only way for them to escape becomes to repeat their song, forever. "How do you get away from me, when you still inhabit my years?" in this case, is not a metaphor.

Sleep

Lamia Joreige

2004



The film 'Sleep', which is part of 'Time and the Other' (exhibition and book), is a succession of photograms (taken with the help of a camera with a programmed intervalometer), each of them a fragment of actual sleeping time. This sequence repeats itself expanding at each replay and transforming its content as well as the rhythm of its images every time. The bodies in motion of the couple become abstract, blurring the border with reality. 'Sleep' is the place of total separation, a unique moment of solitude to which the other has no access. In this video, sounds and images are worked to create a kind of lyricism haunted by anxiety and to express the swing between discord and harmony that lies in the relationship with the loved one. 'Time and the Other' is the story of the love and separation of a couple, viewed from the subjective angle of one of the lovers. That experience is expressed in the absence of the other. It includes 3 chapters: Embrace, Sleep & Lost Chords.

Temps Mort

Maissa Maatouk

2023



Last spring, I came across a group of delivery drivers sitting in a street surrounded by yellow flowers near the Manara neighborhood in Beirut. Waiting for order notifications on the delivery application in this meadow, a space likely to be developed into buildings, these men are mostly unregistered workers living under the constant threat of police raids. While the drivers exist in a state of imminence set between delivery orders or a raid, I attempted to capture their gestures as they waited; oscillating between agitation and stillness against the impervious backdrop of yellow flowers. This film edits these gestures and utterances together in an attempt to liberate them from the actual state of imminence and make them instead appear strictly as gestures.

Immobility in the dance and the undeath realms

Alia Hamdan

March 22, 2024

I am interested in Toufic's conception of immobility – immobilization as a fundamental experience for both the dancer and the thinker, as a necessary condition for a dancer to reach the genetic element of motion and as a necessary condition for the thinker to realize that he or she is a "mortal" (someone who "died before dying"). Building on selected concepts from the "Variations on Hitchcock" and on "The Dancers Two Bodies", I explore the affinities between the dance realm and the undeath realm, and try to underline the esthetics of altered stillness and movement at play in both – anesthetics of "dead stops", where what is fix and what is mobile no longer abide by the laws of the natural world.

Alia Hamdan is a researcher in esthetic politics and a performance practitioner. Her research interests gravitate around the fields of dance and performance, the Deleuzian theory of cinema and Lebanese esthetics. Since 2013, she has taught courses in performance and dance theory, visual arts and cinema at ALBA (Académie Libanaise des Beaux-Arts), LAU (Lebanese American University) and USJ (Université Saint-Joseph). In 2023, she was in residency at the Akademie Schloss Solitude in Stuttgart, Germany.

Rear Window Palestine

Lamia Abukhadra

March 15, 2024

In her text *Rear Window Palestine*, Lamia Abukhadra writes on the relation between gaze and crime in Alfred Hitchcock's film *Rear Window*; what happens when gaze is removed in one of Jalal Toufic's variants of Hitchcock's film, entitled *What Did One of the Neighbors Miss During His Photographic Assignment Abroad?*; and what do we, the gazers, do in today's context as the crime of genocide is committed in Gaza in full view of the world and with total impunity.

Lamia Abukhadra's practice studies how disasters can generate new forms of perception, collectivity, and resistance, using the Palestinian and Lebanese contexts as microcosms of urgency. Within her drawings, prints, sculptures, texts, and installations, she embeds speculative frame works which bring to light intimate and historical connections, poetic occurrences, and generative possibilities of survival, mutation, and self-determination. She is currently based in Beirut.

How To Make Stones Weep : a ? reading of Jalal Toufic

Gabriella Choueifaty

March 15, 2024

“A composite text I did not write, comprising 43 quotations from Jalal Toufic, en un certain ordre assemblés.”

Gabriella Choueifaty (b.1993) is an artist working in Beirut. Her practice studies the mechanisms of perception that are endemic to Lebanon. Through text, film and photography, she observes the aesthetic and political dynamics present in the Lebanese space, mostly focusing on notions of light and movement.

Choueifaty holds a BA in Literature from the Sorbonne University – Paris IV and a masters in Film Studies from the Sorbonne Nouvelle University – Paris III. She is currently in post-production of her first film “2006,” produced by Films de Force Majeure. Choueifaty also works as a camera technician on film sets.

Notes on The World of Jalal Toufic

Fares Chalabi

February 12, 2024

Taking the form of a written piece and five audio recordings presented in this playlist, this contribution is based on the notes of a course Chalabi gave in AUB in the spring semester of 2020-2021. The semester was interrupted by Covid19 pandemic and hence the audio recordings. Chalabi’s notes for this exhibition consist mainly of insights into Toufic on a number of concepts, themes, etc. For Chalabi these notes are not a finished reconstruction of the Toufican thought system but a prelude to such a construction.

Chalabi was born in Beirut in 1977. He obtained his BA in philosophy in 2002 from the Lebanese University (UL), and a diploma in architecture from the Lebanese Academy of Fine Arts (ALBA) in 2004. He continued his studies in philosophy at Paris 8 where he obtained a Master 2 in 2008, and his PhD in 2017. Chalabi taught philosophy and art theory at the American University of Beirut (AUB), Saint Joseph University (USJ), and the Lebanese Academy of Fine Arts (ALBA) between 2012-2021. Today he lives and teaches in Paris. His main fields of interest are: the study of ontological argumentation, ethics and aesthetics – in line with the Deleuzian approach.

A Lecture with Respect to Thought-Provoking Images and Sounds Dedicated to Aaron Bushnell

Jalal Toufic

March 1, 2024

In Parallel to Jalal Toufic’s exhibition Five Hitchcock Films as You’ve Never Seen Them Before, we are happy to announce a lecture by the artist.

Jalal Toufic: “If Hitchcock met with success, not only popular but also critical and academic, it was not, notwithstanding Godard (“if Alfred Hitchcock has been the only poète maudit to achieve success, it is because he was the greatest creator of forms of the twentieth century”), because he was the greatest creator of forms of the twentieth century—there have been many greater creators of forms among twentieth century painters (Francis Bacon, etc.), filmmakers (Tarkovsky, Parajanov, Sokurov, Boleynski, Brothers Quay, etc.), etc.—but rather because he compromised, was not radical enough, thus made films that are partial artistic failures, as implied by the many remakes and other reworkings of his films by other filmmakers and artists, including me (Vertiginous Variations On Vertigo [2016]), and by the remake he did of one of his films, The Man Who Knew Too Much (1934 and 1956)—one could view Gus van Sant’s Psy-

cho (1998), largely a “shot-for-shot remake,” as unconsciously implying that Hitchcock’s Psycho is, exceptionally among his films, not a partial artistic failure since it did not require a revision in the form of a (significantly) variant remake.”

In his lecture, Toufic will elaborate on his explicit and implicit variations on some of Hitchcock’s films.

Performance, Music, and Film Program

The Performance, music, and film program offers a diverse range of experiences that unfold across various spaces, including the center's auditorium and rooftop garden. Against this backdrop, the programs delve into multidisciplinary artistic practices and seek to offer visitors new vantage points to examine the status quo and explore fresh perspectives. The program features curated film programs that respond to a line of questioning and exploration, sound performances, DJ sets, and live drawing concerts among other forms. The various programs are opportunities for experimentation but also to open up discussions for a deeper engagement with artistic practices and the works presented.

Films

March 29, 2023 - July 26, 2023

What form do I take to be able to speak?



When animals can speak, when lovers are reincarnated into beasts, or when ghosts are narrating historical events; they embody hybrid beings blurring the physical and social boundaries of who gets to tell their tale, who can act out their desires and in whose shad-

ows are they considered othered. Hybridity is socially constructed against the accepted norm and each hybrid being, including hybrid films, is shaped by their place and time. This programme looks at both films and beings in films that break multiple forms of categorization from film genres to social identities, in order to find new vantage points of examining the status quo. The films not only present hybrid forms but examine the conditions that produce them, they ask the question how do you look and represent monsters when you can easily be considered one? By exploring ecological and environmental degradation as well as social and political oppression, the works question what renders our teeth as fangs in broad daylight.

Curated by Nadim Choufi

March 29, 2023

Dear Animal

Maha Maamoun

Shot between Cairo and different locations in India, *Dear Animal* creates a weave between Haytham El-Wardany's short story "Lord of the Order of Existence" that depicts a drug dealer who turns into a strange animal, and a selection of notes written by Azza Shaaban: a director-producer who left Egypt in 2013 to reside in India. Her letters talk about her travels and the long healing process after the Egyptian revolution. Simultaneously occupying disparate levels of time and space, *Dear Animal* is a meditation on our relationship to power, violence, and the unfamiliar.

Good Manners

Juliana Rojas and Marco Dutra

In *Good Manners*, a mysterious and wealthy woman hires a lonely nurse named Clara to be the nanny of her soon-to-be born child. When a full moon brings about the birth of a were wolf, Clara makes it her mission to care for the monstrosity and protect it from others. In this pairing, hybridity and animals in the selected films are not limited to representations of moral allegories; instead they are protagonists that defy forms and illuminate political structures and social constructs being explored by the directors.

April 26, 2023

The Bite

Pedro Neves Marques

Between a house in the Atlantic forest and a genetically-modified mosquito factory near São Paulo, a polyamorous, non-binary relationship struggles to survive an epidemic spreading across Brazil. While in the factory millions of mosquitos are born daily inside test tubes, the power dynamics between Helmut, Calixto, and Tao only intensifies.

The Untranslatable Words of Love

Alaa Abu Asad

The work stems from an experimental place: both visual and verbal languages are inconsistently 'at stake'. Influenced by Franz Kafka's novella *Metamorphosis* (1915), this work doesn't consider metamorphosis as a state of physical transformation only, but rather a means of physical movement between spaces and times. The work hankers to deliver a visual experience where the personal/private and the political/collective are firmly intertwined, and finally, to challenge both the use and viewing of (still and moving) images and their (semantic) translations at once.

In this pairing, hybridity is used by the artists in multiple scales. By forming hybrid films featuring genetically modified mosquitoes in order to negotiate categories and structures of gender, love, and relationships in both films.

May 31, 2023

The three short films interrogate memories and lost worlds through hybrid characters existing between the living and the dead, between the forgotten and the disappearing.

Before I Forget

Mariam Mekiwi

A science-fiction story set in an indistinct coastal region, between land and sea, above and below water. El Captain disappears, one of his disciples takes a journey in the ocean to cut off the internet cable, the water level is rising, an amphibian woman appears at the shore looking for her mother, and the memories of two women in a ward intertwine. Scientist Dr. Sharaf is trying to congregate all of them – the members of the secret society of amphibians – in an attempt to save the world.

The Slapper and the Cap of Invisibility

Hassan Khan

Ismail Yassin and Tawfiq Al-Deqn, two long dead iconic Egyptian film comedians are channeled by two contemporary look-alike actors. A miniature farce unfolds where they compete with each other using grotesque exaggerated gestures. Two magical objects are bitterly disputed until the characters come to an agreement in an invented language.

Garden Conversation

Bouchra Khalili

55 years after Guevara and Khattabi's meeting, and nearly 3 years after the beginning of the Arab Spring, Khalili examines a hypothesis in the form of apoeitic meditation: what would the ghosts of Guevara and Khattabi say to each other if they were to meet today?

June 21, 2023

Paired screening of two short films by Lawrence Lek and Assem Hendawi. In this pairing, both artists lend AI systems a voice. By conceptualizing a poetics of creating with and through AI, the films probe the nature of agency and governance when abstracted thinking and planning is increasingly given over to networked machines.

Black Cloud

Lawrence Lek

Black Cloud continues Lawrence Lek's ongoing Sinofuturist universe, in which he explores the psychological impact of technology on emerging forms of nonhuman life. Set within the fictional smart city of SimBeijing, the CGI animation follows a city surveillance AI as they discuss their troubles with their built-in therapy program called Guanyin. The video is made within the custom-made virtual world of SimBeijing: an intelligent replica of the Chinese capital built to test self-driving cars. In this scenario, the smart city has turned into a ghost town. Accompanied by CGI drive-

through renders of SimBeijing, the narrator of this video is the eponymous 'Black Cloud', an urban management AI who governs the systems of an uninhabited cityscape. Over the course of the video, the viewer becomes aware of the reasons behind why the city has been abandoned.

Simia: Stratagem For Undestining

Assem Hendawi

Speculation as a method for worldmaking: Simia was created in conversation with the fictitious artificial intelligence program Project Simiyaa, which aims to create a planned economy and manage infrastructural commons across Africa and the Middle East.

July 26, 2023

A Field Guide to the Ferns

Basma al-Sharif

A Field Guide to the Ferns is the result of a residency at the MacDowell Colony in the summer of 2014. The same year that the worst of Israel's three major attacks on Gaza took place. Living in the middle of the woods, with only images to connect me to the horrors that were taking place in Gaza, I started contemplating the effect of the mediated image of war. What is the difference between the war image we see on our screens versus the crude violence of a horror film. And what is the real value of watching either. These are questions posed

in Ruggero Deodato's Cannibal Holocaust and they continue to persist in our ever more globalized and virtually connected world.

The Haunting Memory That Is Not My Own

Panos Aprahamian

Through semi-fictional storytelling, *This Haunting Memory That Is Not My Own* shines a light on how economic growth and environmental decay are interlinked and entrenched in social and ecological injustice. The film addresses forms of extraction and violence inflicted on human and nonhuman bodies and the ecosystem along the shorelines of Beirut, the city's port, and around the Karantina district, a dumping ground for the unwanted - things and bodies alike.

Both films embody hybrid beings and hybridity as a format to blur the physical and social boundaries of who gets to tell their tale, and in whose shadows are they considered othered. Narrating ecological, structural, and historical violence, the films use hybrid genres of documentary-horror to de-normalize the contexts within which the films are situated and in turn allow the viewer to question the production of the status quo.

OFF THE WALL encounters

November 2023 - May 2024

For this Fall/Winter 2023/ 2024, Salim Mrad and Irene Bartolomé will be presenting a public program that comprises a group of feature films made in the last ten years and never shown in this part of the world that experiment with the cinematographic form to contest dominant powers in a subtle, intimate and creative way. With Tatiana's questioning patriarchal rules in a coal town of Patagonia, Khalil brother's on Native American traumatic circularity of history, Boand Pan look on Hong Kong and the function of cities in the development of the capitalist system, Sabine's re-orchestration of archival sources to interrogate Dutch colonial logic, and Payal's letter on love and revolt under the nationalist rule of India's prime minister, these films not only propose ways of reconsidering our present, but explore the cinematic potential with radical and original dispositifs.

Salim Mrad was born in Beirut in 1987. His filmography includes short documentaries, medium-length fictions, a feature documentary and a film trilogy around the nude body. After teaching cinema for ten years in Beirut, he is now fully committed to his film and literature projects.

Irene Bartolomé is a filmmaker born in Barcelona, and living in Beirut. For the past ten years, she works professionally as a video editor. She was a part of the feature film *Demonstration* (2013) a collective

project directed by Victor Kossakovsky. She directed the short *Lunch time* (2017) and co-directed with visualartist Tessa Rex the short *The Williamsburg houses* (2016). Currently, she is in post-production of her first feature film. *A night of knowing nothing* by Payal Kapadia (India)

Thursday 16 November, 2023

L, a university student in India, writes letters to her estranged lover, while he is away. Through these letters, we get a glimpse into the drastic changes taking place around her. Merging reality with fiction, dreams, memories, fantasies and anxieties, an amorphous narrative unfolds.

For this season, Salim Mrad and Irene Bartolomé will be presenting a public program that comprises a group of feature films made in the last ten years and never shown in this part of the world that experiment with the cinematographic form to contest dominant powers in a subtle, intimate and creative way.

Río Turbio (Shady River) by Tatiana Mazú González



Thursday 14 December, 2023

According to the myth still in place in the coal towns of Patagonia, if a woman enters a mine, the earth becomes jealous. Then, there's collapse and death. *Shady River* starts from a dark personal experience of transformation in a film about the silence of women who live in men's villages. The film evokes questions around how to film where our presence is prohibited? How to record the resonances of what doesn't sound?

As the fog and smoke from the power plant cover the town, the voices of the women of *Shady River* force their way between the white of the ice and the hum of the drilling machines, blowing up the structure of silence.

Tatiana Mazú González was born in 1989 in Buenos Aires and lives on the outskirts of the city between cats and plants in what used to be her grandmother's house. She's a documentary, experimental and visual artist and a left-wing feminist activist who once hoped to be a biologist or geographer: today, González's imaginary explores the links between people and spaces, the microscopic and the immense, the personal and the political, the childish and the dark in different mediums such as Films, photographs, draws, designs and sews. Together with Joaquín Maito, she co-directed "The State of Things" (2012).

Friday 2 February, 2024

Many Undulating Things

Bo Wang & Pan Lu

Friday 23 February, 2024

INAATE/SE/

Adam Khalil and Zack Khalil

Wednesday 20 March, 2024

Odyssey (2018)

Sabine Groenewegen



Thursday 9 May, 2024

Shall I Compare you to a Summer's day

Mohammed Shawky Hassan

Other Screenings

Friday 23 June, 2023

Teslaim: Economics After the End of the End of the Future

Free To Choose

A screening of Bahar Noorizadeh's most recent films; *Teslaim: Economics After the End of the End of the Future* and *Free To Choose* followed by a discussion between the artist and Bassem Saad.

Teslaim: Economics After the End of the End of the Future (2023) is a third-person racing musicalgame featuring Elon Musk and his self-driving car/lover and life coach in a post-gamified Berlin landscape.

Free To Choose (2023) by Bahar Noorizadeh, Rudá Babau and Waste Paper Opera is a financial sci-fi film narrated by Milton Friedman, where the credit banking system is portrayed as a time-traveling machine.

This event is co-organized with the Beirut Institute for Critical Analysis and Research (BICAR) as part of the 2023 Summer School, "Is there a Revolutionary Subject?".

Monday 3 July, 2023

The Soil of the Sea

A screening of *The Soil of the Sea* by Daniele Rugo followed by a discussion between the writer Elias Khoury, the film's director Daniele Rugo, the producer Carmen Abou Jaoudé and the audience.

In Lebanon there are more than 100 untouched mass graves dating back from the Civil War, and thousands of families awaiting a missing relative or at least a bone to bury.

The Soil and the Sea unveils the violence lying beneath a garden, a school, a cafe, a hotel, and other unremarkable landscapes. As the camera interrogates these everyday spaces, voices fill them with erased stories.

Music

The Old Guard: 3 Solos for a New Year

Friday 6 January, 2023

With Marc Codsí, Sharif Sehnaoui, Fadi Tabbal

Safala

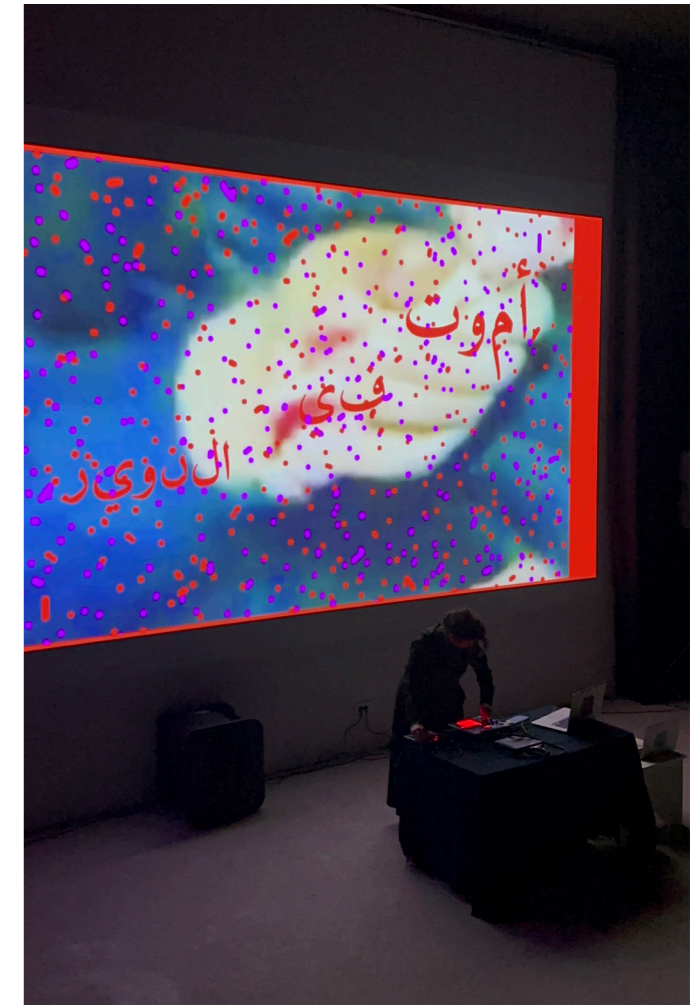
Wednesday 11 January, 2023

Liliane Chlela

Audiovisual Performance

An audiovisual performance by Liliane Chlela for the launch of her Vinyl Safala. The performance conjures incantations, field recordings and personal memories disrupted by pioneering and haunting sounds. The accompanying video art is edited and directed by Hussein Nakhal with art direction by Studio Kawakeb.

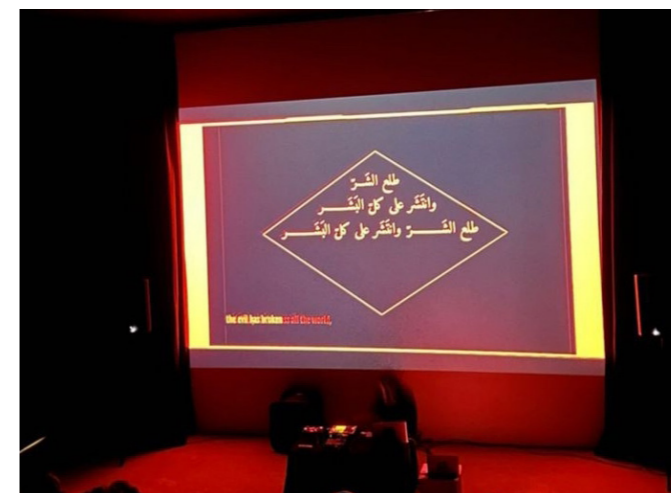
Liliane Chlela is a producer, DJ and performer who is widely known in electronic and experimental scenes for her unique and audacious approach to sound, stirring audiences into pushing the limits of their auditory experiences ever further.



Music For Corridors (And Other In-Between Places)

Thursday 16 February, 2023

Christelle Njeim (Vibraphone), Yara Asmar (Metallophone), Youmna Mroue (Cello)



IRTIJAL @ BAC

The Listening Biennial

Beirut Iteration is curated by Rayya Badran

6 July - 21 July 2023

6 July

Inaugural Listening Session

The Listening Biennial brings together a group of international participating artists working across a diversity of practices and whose works create a range of listening experiences. It draws attention to listening as a relational capacity, a philosophical and political proposition, a creative practice, and research framework. From radical empathy to weak ontology, poetic refusal to diasporic resistance, eaves dropping to intimate envelopment, listening wields a creative and critical force that may contribute to maintaining the diversity of our social adventure.

The program includes listening sessions, roundtables and discussions, broadcasts, and closing party.

Curated by Rayya Badran, Guely Morato, Luísa Santos, and Dayang Yraola.

8 July

Between Capture and Transmission:

In Conversation with Rana Eid and Fadi Tabbal

Moderated by Reem Shadid

By considering how the second edition of The Listening Biennial 2023 is conceived

as an “ecology of attention, one shaped by a critical concern for challenging existing constructs of exclusion and extraction, and that invites a shift from *paying to giving* attention”, this conversation intends to bring together practitioners to discuss their distinct approaches to sound and how they relate to the city and contexts they work in. The conversation will also pay particular attention to the convergence of sound and film and what emerges between the act of capture and mode of transmission. Conversation with artists of The Listening Biennial.

15 July

Conversation with artists of The Listening Biennial

Informal conversation between three participating artists from Lebanon: Sary Moussa, Aia Atoui and Yara Asmar, moderated by Rayya Badran that considers their respective sound pieces and the ways they speak to the multiple themes of the biennial.

21 July

Rooftop Party

Rooftop party to celebrate the closing of the second edition of The Listening Biennial. The party will start with an opening DJ set by Rayya Badran followed by Rami El Sabbagh.

Children’s Summer School Performance

Monday 24 July, 2023

The Game

A play by BAC summer school kids

The Game is a play brought to life by the talented kids of BAC Summer School program in collaboration with Seenaryo and co-directed by Nivine Kallas and Hassan Akoul.

Live Drawing Concert / We don’t have to cover up anymore

Thursday 27 July, 2023

A live drawing concert based on the publication “Cutes/ ظراف ” by Samandal comics, where a visual and auditory conversation will develop in an improvised performance.

Drawing:

Carla Aaoud, Karen Keyrouz, Nour Hifaoui, Tracy Chahwan

Music:

Elyse Tabet, Ziad Moukarzel

The title is borrowed from Barrack Rima’s comic “The Crossing” and the visual from Bär Kittelmann’s comic “shed” in *Cutes* publication.

Summer Lates

17 August, 2023

As the sun sets on a season filled with exhibitions, workshops, talks, concerts and much more, we invite you to the first of our series in celebration of the season before we begin our summer break.

The Mad Laboratory of Anti-Matter

A new duo of multi-instrumentalist Nadia Daou and Beirut-based Swiss clarinetist ***Paed Conca.***

With a mix of unconventional sounds and intense rhythms, the group creates a raw and unfiltered experience that takes the audience on a wild journey through their laboratory of anti-matter. The Mad Laboratory of Anti-Matter is a duo for crazy times and creates happy music for angry people.

A/V Night: Volume 3

Thursday 14 September, 8pm.

BAC Rooftop

After a long hiatus, Beirut Synth Center’s AV nights are back. The third edition will present a night of live audio visual performances that explore real time interactions between live sounds and moving images.

Artist’s lineup

Audio: Akram Hajj and Rhea Dally

Visual: Sndxtimg

Audio: Jad Atoui
Visual: Carla Habib

Free Entrance
Drinks will be available

Central Hall Commission

Marwan Rechmaoui: Municipalities

Music Performances

Curated by Charbel Haber



Charbel Haber

23 October, 2023

Charbel Haber is a musician, performer, visual artist, and composer from Beirut, whose work has seen him collaborate with artists from a wide range of disciplines (film, video art, visual arts, and theater), both in Lebanon and abroad.

Fadi Tabbal

28 December, 2023

Fadi Tabbal is a Lebanese musician, producer, and sound engineer whose work consists of minimalist pieces ranging from ambient and electronic to drone and contemporary classical.

Yara Asmar

20 February, 2024

Yara is a musician and video artist based in Beirut. She incorporates accordion and metallophone in her performances.

Junior Sfeir

24 April, 2024

June's musical work is done through a wide-lens approach, conducting multi-layered machine ensembles, including self-built hardware and software components. This further fed into a more expansive approach to synthesis, using embedded systems and sensory data along with algorithmic approaches to create morphing musical systems used in performances, productions and sound installations. Interest in sound techniques has also led into composing scores for film and theater.

Community and Education

Family and Children

Introduction to Theater Workshop

Seenaryo

Saturday 25 February, 2023

On February 25, 2023, we organized a children's workshop led by Seenaryo. The workshop introduced the kids to the world of theater through interactive activities in acting, world-building, and collaborative performance creation. It was a chance for them to unleash their creativity, imagination, and teamwork skills.

Storytelling Workshop

Dima Mikhayel Matta

Saturday 25 March, 2023

If you enjoy storytelling and are eager to experiment with various techniques for expressing narratives through writing, movement and voice, then this workshop is for you! Led by Dima Mikhayel Matta, this workshop offers a unique opportunity to explore and develop your skills in sharing personal stories.

For Children / Planting Summer Vegetables Workshop

Saturday 20 May, 2023

During this workshop, children will plant summer vegetable seeds in paperpots that they will take home with them. Through seed games, children will learn about different vegetables that grow in each season and will learn to identify seeds of vegetable plants and sort through their different shapes.

For Children / Puppet-making

Yara Asmar

Saturday 17 June, 2023

We hosted puppetry workshop, where Yara took the participants on a captivating journey through the history of puppetry and skillfully guided them into crafting simple hand puppets.

BAC Summer School

In 2023, BAC launched its first annual children's Summer School!

For its first edition, the program focused on movement and storytelling, offering a wide range of engaging activities for **children aged 10 to 15**. The summer school ran 3 days per week for 3 weeks – from **3rd – 19th of July 2023!**

The summer school was designed to foster imagination and provide a fun and educational experience for young participants. This year's program partners with several local artists and organizations for its workshops. These workshops aimed to encourage children to explore their creativity, make new friends, and have a memorable summer.

Theatre Workshop

led by *Seenaryo*

The theater workshop provided children with the opportunity to explore the world of theater and enhance their storytelling skills in a fun and interactive way.

Circus Workshops

led by *Cirquenciel*

This workshop invited the children to discover the world of juggling and circus arts under the guidance of the experienced instructors of Cirquenciel.

Various Creative Workshops

6 local Artists led creative workshops that employ specific artistic techniques to inspire young individuals to create their own art. The workshops included drawing, illustrations, collage, carpentry and more.

The workshops culminated in a public stage performance where families and friends are invited to watch wonderful stories come to life!



For Youth and Adults

Metal Welding Workshop

with *Taleb Al Saj*

Saturday 11 February, 2023

In this workshop conducted by Taleb Al Saj, participants learn the basics of metal welding: how to attach, clean and apply detail to metal.

Plumbing Workshop

with *Chehab Al Jassem*

Saturday 11 March, 2023

During this workshop participants learn about common plumbing tools, materials, fixtures and fittings used in practice. There will be live demonstrations by Chehab Al Jassem on the appropriate tools needed, maintenance strategies, common plumbing problems and their solutions.

Carpentry Studio at BAC's Rooftop Garden

Thursday 6 April, 2023

The founders, Faris Marashli and Rawad Kanj, have taken up residency on BAC's roof to set up a carpentry studio.

Planting Workshop

with *Nohye Al Ard*

Saturday 6 May, 2023

The workshop explains the principles and objectives of agroecology and the important role of plant nurseries in caring for crops

from seed to fruit. Together we will learn about agroecology techniques in theory as well as practically where all participants will grow different varieties of seedlings and seeds in their own planters.

The workshop was led by the team of "Mawsim"; The Plant-Nursery Cooperative, which was founded within "Nohye Al Ard" community garden in Saida.

Electricity Workshop

with *Mohammad Al Amari*

Saturday 3 June, 2023

During this workshop, participants learn about various aspects of electrical wiring, including wire sizing, wire ampacity, and how to connect wires to electric outlets, switches, and circuit breaker amperage.

Web For Graphic Designers (Long Course)

6 November - 20 December, 2023

This intensive course is intended for graphic designers who want to explore the web medium. The aim is to provide participants with a strong grasp of the concepts and the resources they need to pursue professional work in web design.

Digital Archiving and Preservation Talk

Saturday 25 November, 2023

How is a digital archive different from its physical counterpart? Or, is it? How does this duality influence our cognitive experience through different modes of preservation and access? In this talk, we invite you to reflect on digital archives at their various stages - creation, maintenance, dissemination & consumption - through a close look at contemporary archival practices with aspecific focus on digital imaging for preservation purposes. Mahmoud Merjan has been practicing archival and museum-standard image making as well as metadata creation and management since 2016 at the Arab Image Foundation before joining BeMA - The Beirut Museum of Art as Head of Archives & Digitization in May 2022. At BeMA, Mahmoud is in charge of the imaging lab where the digitization and visual examination of artworks are carried out, and is responsible for the digital archiving of BeMA's growing collection.

Rooftop Garden: Community Planters

Garden enthusiasts, plant experimenters! We are launching a shared allotted planter program in BAC's rooftop garden. For those interested in researching, planting or experimenting with certain crops, herbs, ornamentals or a variety of them.

These planters will be allocated on a rotational basis for the time period agreed on with BAC. The Community Planters program is part of an effort to collectively create a communal meeting space, and to nourish relations and networks that are rooted in a shared interest in growing and caring for the earth. The planters are free with the only requirement being a commitment to caring for and watering your crops and to actively respect and care for the space and those who use it as the community grows.



Residency

Carpentry Residency

For the whole year of 2023, Faris Marashli and Rawad Kanj took up residency on BAC's roof to set up a carpentry studio. Under their direction, the studio was used to develop personal projects and to create a space for others to consult and collaborate on projects through the framework of wood working and production.

Graphic Designers in Residency

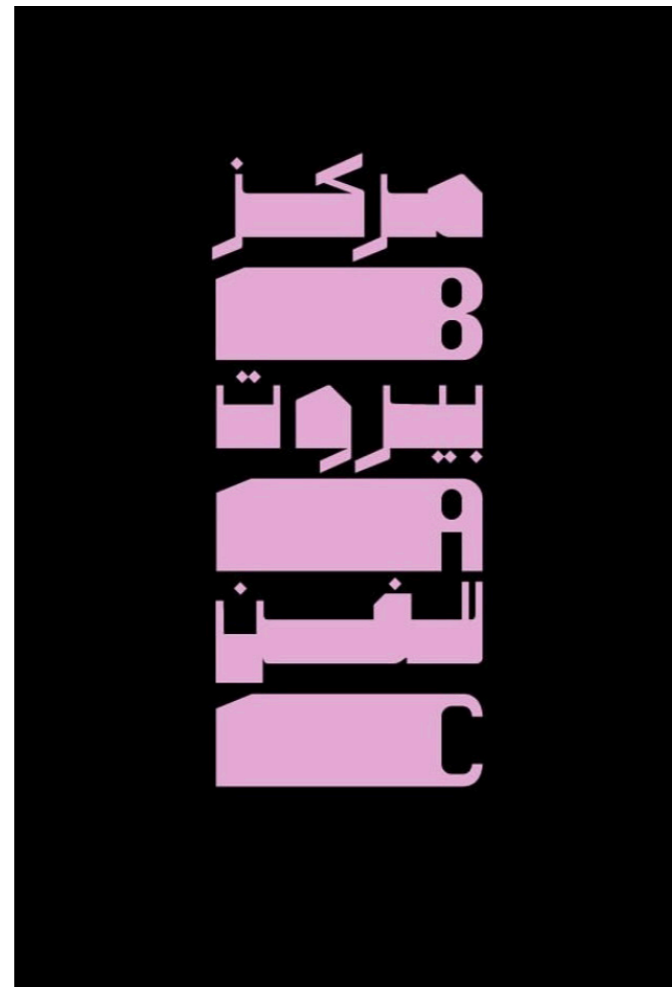
Lynne Zakhour

17 January 2023 - 4 September 2023

As a token of hospitality, we offer up the center's logo for the designer to appropriate or redesign completely. Lynne is our fourth resident following Nour El Samman, Ghiya Haidar and Karim Farah and her logo will sit alongside theirs and our original logo over our entrance. Overtime, we hope that this reptilian way will generate opportunities to play and explore new visual and graphic possibilities, as well as create new spaces for collaborations and collective thinking.

"My objective is to create a visual language that echoes the multiple dialogues initiated by the Graphic-Designer-in-Residence program. A new graphic layer is added through each designer's logic, interpretation and story. The stacking of graphics is a reflection, a trace, of every passing designer and their finger print on the institution's visual presentation. For that reason I

created a language that adapted, shifted, and accommodated what was already done and continues to be done, through a cohesive and dynamic aesthetic."



Lynne Zakhour is a Beirut based multi-lingual visual designer and illustrator. Her work lies at the intersection of brand development, cultural production, and social impact. Striving to amplify voices across different visual mediums—through multimedia campaigns, international traveling exhibitions or graphic publications—Lynne's process anchors itself in the visual materialization of research and in exploring the social, political, and cultural terrains that frame her work. Her illustration and independent commissions reflect her commitment for leveraging alternative actors in musical production and queer, non-normative discourses.

Sndxtimg

6 September 2023 - 15 April 2024

Sndxtimg is our 5th resident following Lynne Zakhour, Nour El Samman, Ghiya Haidar and Karim Farah and her logo will sit alongside theirs in addition to our original logo over our entrance.

Sndxtimg explores the incessant return to geometry and primitive shapes. Modular synthesizers and principles of connectivity in control voltage have inspired the simple visual language where shapes can vary in meaning according to how they are placed and connected with other shapes.

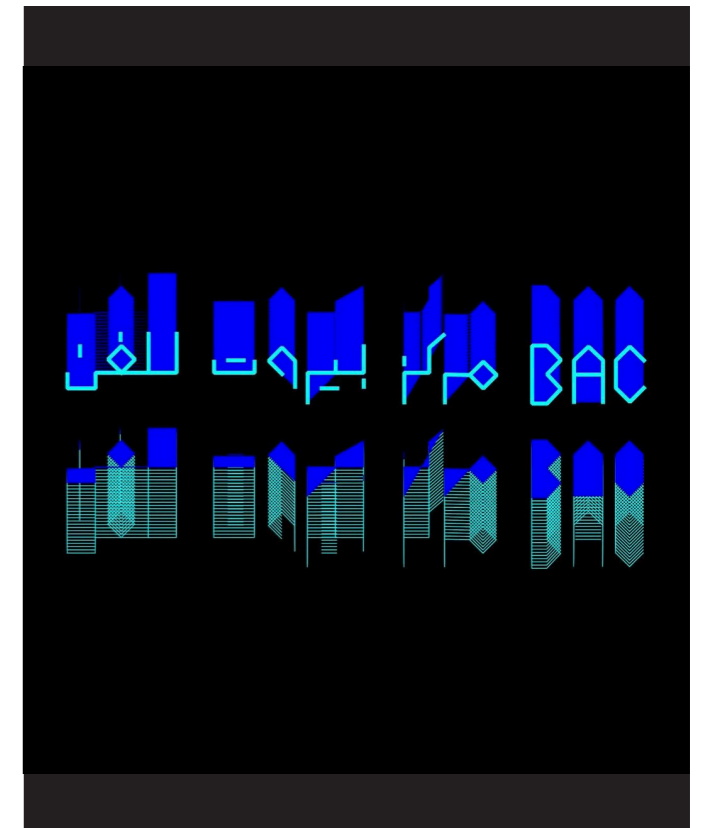
Music Residency

Sary Moussa, A Line That Separates The Earth From The Sky

15 March - 20 April, 2023

During his residency at Beirut Art Center, Moussa experimented with surfaces, mediums, transducers and speakers as he created a multichannel sonic environment that explores the relationships between individuals, systems and dreams.

Scenography by Carla Aouad.



Financial Statement 2023

EXPENSES

OPERATING COSTS	\$ 150,115.00
Rent	\$ 33,217.00
Yearly Rent	\$ 33,036.00
Administration fees & Taxes	\$ 181.00
Spaces Fees	\$ 23,083.00
Insurance	\$ 2,835.00
Electricity	\$ 12,230.00
Telephone & Internet	\$ 2,168.00
Office Supplies and Other space fees	\$ 3,204.00
Repairs and Maintenance	\$ 2,010.00
Furniture	\$ 451.00
Electronic Supplies	\$ 184.00
Salaries & Services	\$ 90,333.00
Team Salaries	\$ 75,668.00
Compensations (end of service, over time, internships)	\$ 1,895.00
Audit / accountant	\$ 4,665.00
Taxes on salary + Administrative papers + Various taxes	\$ 2,127.00
Bank fees	\$ 5,978.00
Communication	\$ 3,483.00
Promotional (Brochure, Business cards enveloppes, Administrative paper, Signage)	\$ 1,472.00
Design Services (Website)	\$ 278.00
Translation	\$ 1,399.00
Website (Domain Name and Hosting)	\$ 335.00
ACTIVITIES	\$ 81,250.00
Exhibition 1: A return of the Sun	\$ 29,125.00
Exhibition 2: Petra Serhal	\$ 2,010.00
Exhibition 3: Jalal Toufic	\$ 11,820.00
BAC Commissions (Architecture, Neon, Artist Residency, Graphic Designer Residency)	\$ 23,908.00
Events (Screenings, Concerts, Talks, Performances)	\$ 4,600.00
Workshops (Adult, Children, Rooftop Program, Food)	\$ 9,787.00

MISCELLANEOUS

	\$ 1,297.00
TOTAL OUTCOMES	\$ 232,662.00
INCOMES:	
Public & Private Institutions	\$ 18,665.00
Private Donors	\$ 94,200.00
Inkind Support	\$ 16,518.00
Revenues	\$ 7,485.00
Ticketing for events	\$ 440.00
Bookshop and Editions Benefits	\$ 3,386.00
Cafe	\$ 596.00
Renting of the space	\$ 3,064.00
Fundraising Events	\$ 79,913.00
Benefits from Fundraising Auction 2022	\$ 49,200.00
Pop Up Design Exhibition	\$ 30,713.00
TOTAL INCOMES	\$ 216,781.00
BALANCE	- \$15, 881.00

Budget 2024

EXPENSES

OPERATING COSTS	\$ 170,490.00
Rent	\$ 35,090.00
Yearly Rent	\$ 34,040.00
Administration fees & Taxes	\$ 250.00
Spaces Fees	\$ 31,000.00
Insurance	\$ 3,000.00
Electricity	\$ 16,500.00
Telephone & Internet	\$ 3,000.00
Office Supplies and Other space fees	\$ 3,500.00
Repairs and Maintenance	\$ 2,000.00
Furniture	\$ 500.00
Electronic Supplies	\$ 2,500.00
Salaries & Services	\$ 99,900.00
Team Salaries	\$ 85,400.00
Compensations (end of service, over time, internships)	\$ 4,000.00
Audit / accountant	\$ 5,500.00
Taxes on salary + Administrative papers + Various taxes	\$ 5,000.00
Communication	\$ 4,500.00
Promotional (Brochure, Business cards enveloppes, Administrative paper, Signage)	\$ 2,000.00
Design Services (Website)	\$ 800.00
Translation	\$ 1,200.00
Website (Domain Name and Hosting)	\$ 500.00
ACTIVITIES	\$ 116,000.00
Exhibition 1: Raed Yassin	\$ 20,000.00
Exhibition 2: BAC 15 Year anniversary (5 new commissions)	\$ 15,000.00
Exhibition 3: Taipei Biennial 2023 «Small World» in Beirut (October - January)	\$ 30,000.00
BAC Commissions Central Hall, Graphic Designer Residency)	\$ 30,000.00
Events (Screenings, Concerts, Talks, Performances)	\$ 7,000.00
Workshops (Adult, Children, Rooftop Program, Food)	\$ 10,000.00
Fundraising Dinner	\$ 4,000.00
MISCELLANEOUS	\$ 7,510.00
TOTAL OUTCOMES	\$ 294,000.00

INCOMES:

Public & Private Institutions	\$ 78,000.00
Private Donors (confirmed)	\$ 78,500.00
Private Donors (to find)	\$ 53,200.00
Sponsors (to find)	\$ 10,000.00
Inkind Support (confirmed)	\$ 17,500.00
Sales & Profitable Events (expected)	\$ 14,780.00
Ticketing for events	
Bookshop and Editions Benefits	
Cafe	
Renting of the space	
Fundraising Events	\$ 57,900.00
Tombola Benefits	\$ 37,900.00
Pop Up Design Exhibition	\$ 20,000.00
TOTAL INCOMES	\$ 309,880.00
BALANCE 2023	- \$15, 881.00
BALANCE	- \$0.00

BAC Donors 2023

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BERYT CCI (Funded by the World Bank,
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Raffi Manoukian

Anonymous

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b. BEIRUT ART CENTER
مركز بيروت للفن

BAC Annual Report 2023

Layout Design by Assile Chehab