

b. BEIRUT ART CENTER
مركز بيروت للفن

Annual Report

2022

2024

Table of Content

About BAC

Introduction

2024 in Numbers

Exhibition Program

Commissions

Public Programs

Performance, Music, and Film Programs

Community and Education Programs

Residencies

War Response

Financial Statements 2024

Provisional Budget 2025

List of Donors 2024

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 collective learning, knowledge sharing, and considered questioning.

Team

DIRECTOR
Ibrahim Nehme

PUBLIC PROGRAMS
Joseph Kesrouany

COMMUNICATIONS
Rita Melhem

LIBRARY AND BOOKSHOP
Myriam Khoury

OPERATIONS
Dona Raad
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Board

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Kader Attia
Sandra Dagher
Lamia Joreige
Bassam Kahwaji
Nathalie Khoury
Yola Noujaim
Maria Ousseimi
Yasmina Sabrier
Amira El Solh

Artistic Committee

Kadder Attia
Daniel Blanga-Gubbay
Lamia Joreige
Raafat Majzoub
Ibrahim Nehme



Introduction

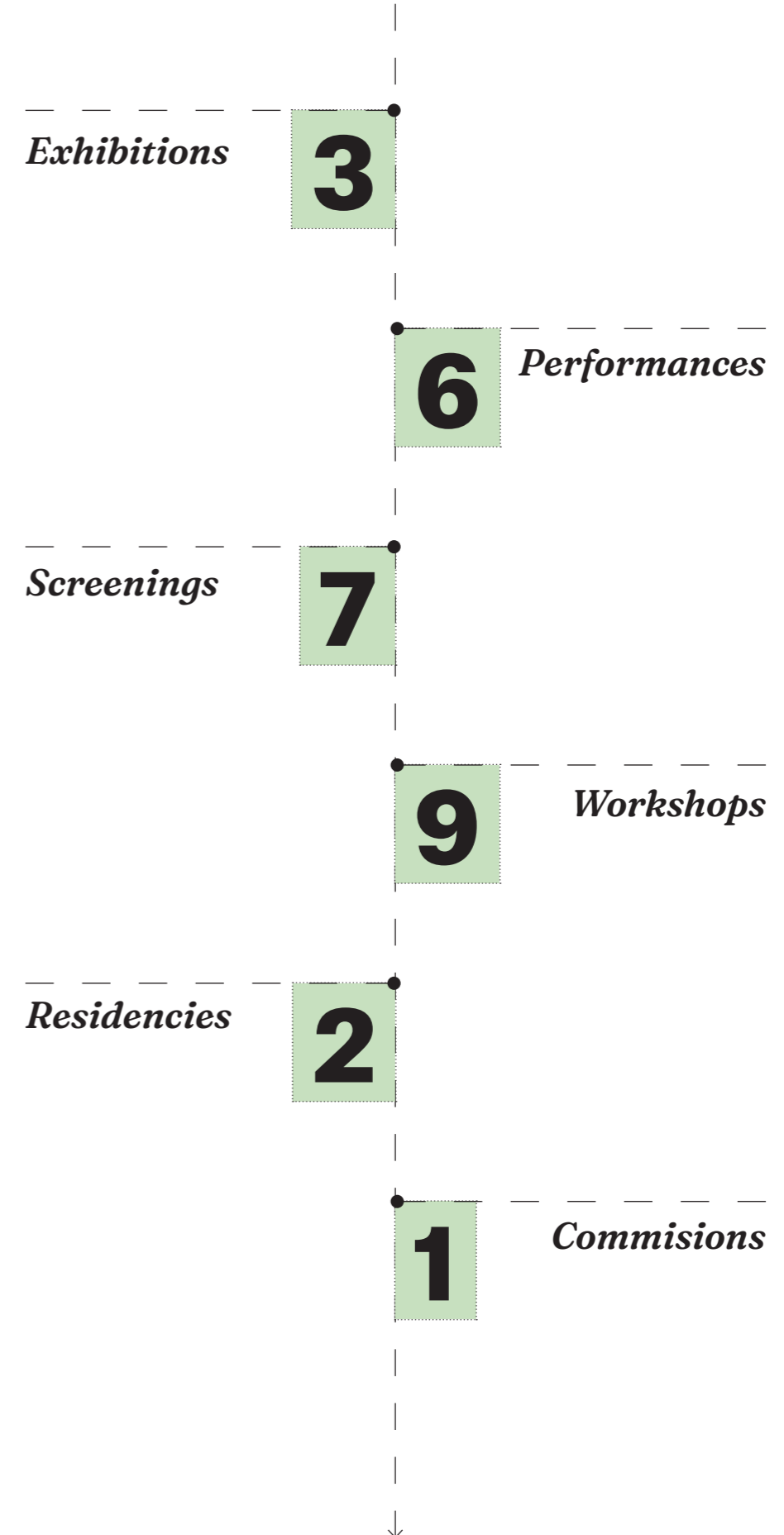
The year 2024 was marked by profound challenges and major transitions for Beirut Art Center. It began against the backdrop of the Gaza genocide and culminated in the Israeli war on Lebanon, which forced a significant reorganization of our activities and priorities.

During the first eight months of the year, the Center presented a program of exhibitions, talks, screenings, and learning initiatives developed under the leadership of Reem Shadid. In June 2024, Ibrahim Nehme was appointed as the new director, ushering in a new phase focused on strengthening governance, fundraising, and long-term institutional sustainability while maintaining the Center's commitment to artistic experimentation and public engagement.

Following the outbreak of the war in September, Beirut Art Center suspended its exhibitions and public programs and redirected its efforts toward supporting the community. The Center opened its space to artists, collectives, and civil society organizations engaged in humanitarian and essential aid work, and launched Artists in Shelters, an initiative that mobilized over seventy artists to lead art therapy workshops in schools and community centers with displaced children across Lebanon.

Despite the unprecedented challenges of this year, 2024 has reaffirmed Beirut Art Center's commitment to serving as a vital platform for artistic expression, critical dialogue, and collective care. The following pages document our activities and the many ways artists, partners, and collaborators continued to sustain the role of art, especially at a time of profound crisis.

2024 in Numbers



Exhibition Program

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 *shatḥ* (“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. It would 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 scowding 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.

Hell Between My Teeth, Phantom in My Heart, and Never-Ending Hum

Raed Yassin

April 18, 2024 - September 7, 2024

For the past 20 years Raed Yassin has built his practice on examining his personal narratives and their position within a collective history through the lens of consumer culture and mass production. ***Hell Between My Teeth, Phantom in My Heart, and Never-Ending Hum*** is the first seminal exhibition of Yassin in his home country. Featuring fourteen bodies of works created over the course of the past four years, including seven new commissions, the exhibition encompasses a diverse array of media: from film and sound to sculpture, photography and installation. Yassin delves into themes of failure, death, loss, memory, and disappearance, confronting the spectral presence that permeates both the past and the future. He evokes these existential questions through a host of familiar yet haunting figures and symbols, ranging from pop culture icons to representations of the devil, funerary-like imagery, animals, skulls, and found photographs. Among these, the presence of Beirut's cherished Shushu adds a poignant layer, inviting viewers to contemplate the fragility and complexity of corporeal existence in the face of protracted failure and loss.

The strangeness of the past four years, characterized by heightened levels of wars and violence, anxiety, fear, and instability, have compelled us to confront issues that have simmered and accumulated for decades, shaping the challenging material, emotional, and psychological conditions of our lived experiences. Through various works and interventions in the exhibition, Yassin delves into memory and the normalization of violence as fundamental elements in constructing narratives that challenge notions of beginnings and endings, guiding us to rediscover how we remember. In tandem with other works that gnaw at the recurring collapse of time and space, Yassin prompts us to acknowledge the perpetual sense of dissonance that has become all too familiar to many

With Yassin's sense of humor and a playful nod to life's absurdities; the hellhole we inhabit, ***Hell Between My Teeth, Phantom in My Heart, and Never-Ending Hum*** raises the question: How do we confront the encompassing loss and death without slowly fading away into oblivion? How can we continue to inhabit what feels like a fatally dystopian existence—not as mere spectres or ghosts who evade it—but by clinging to this recurring out of joint sense, with purpose and intentionality despite death's pervasive presence and stealth?

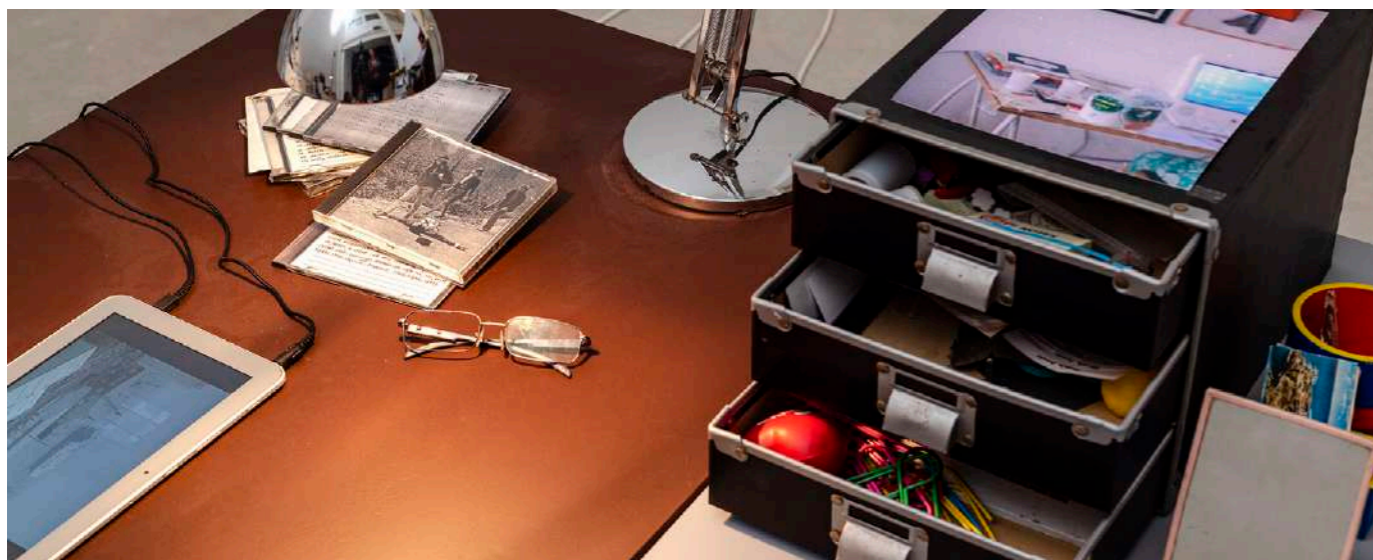
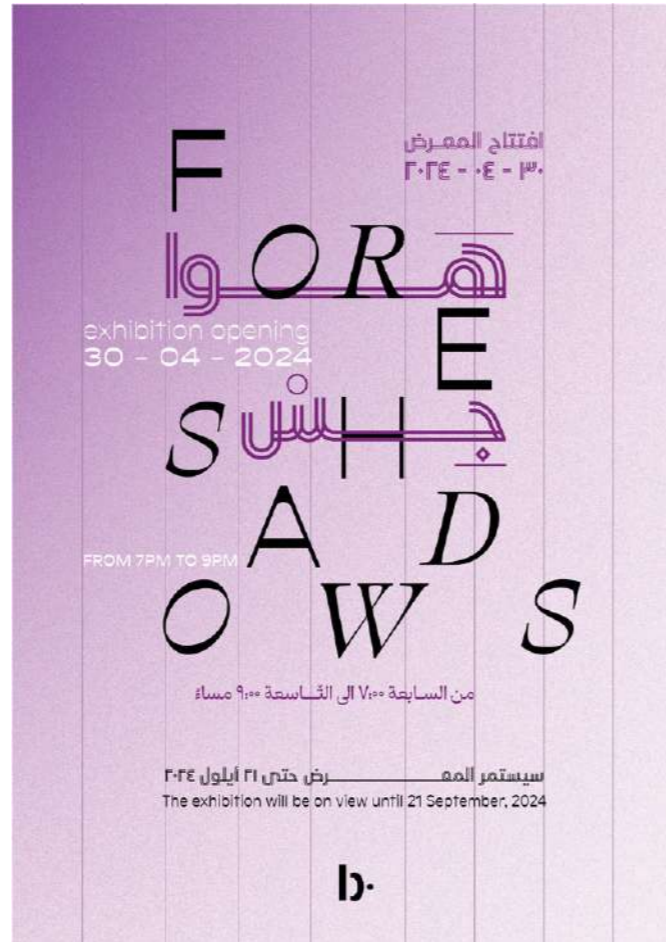


Foreshadows

April 30, 2024 - September 21, 2024

Conceived as a way to reflect on the 15 year anniversary of Beirut Art Center and what it can continue to offer, Foreshadows included five new commissions that reflect and speculate about a present and a future. The artists have been invited with the prompt to think of the past in the present, the present in/and the future. While the exhibition is not thematic, one loose common thread that has emerged between the commissions is primarily encapsulated in a concern for “Energy”. Energy as something that is constant, that is neither created nor destroyed or disappears but that constantly transforms according to surrounding forces and conditions. The works presented reflected on personal stories and experiences over time, as well as preoccupations with lived reality and a hereafter in continuous flux.

Artists: **Afram, Alaa Mansour, Karine Wehbé, Maissa Maatouk, Roy Samaha.**



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.



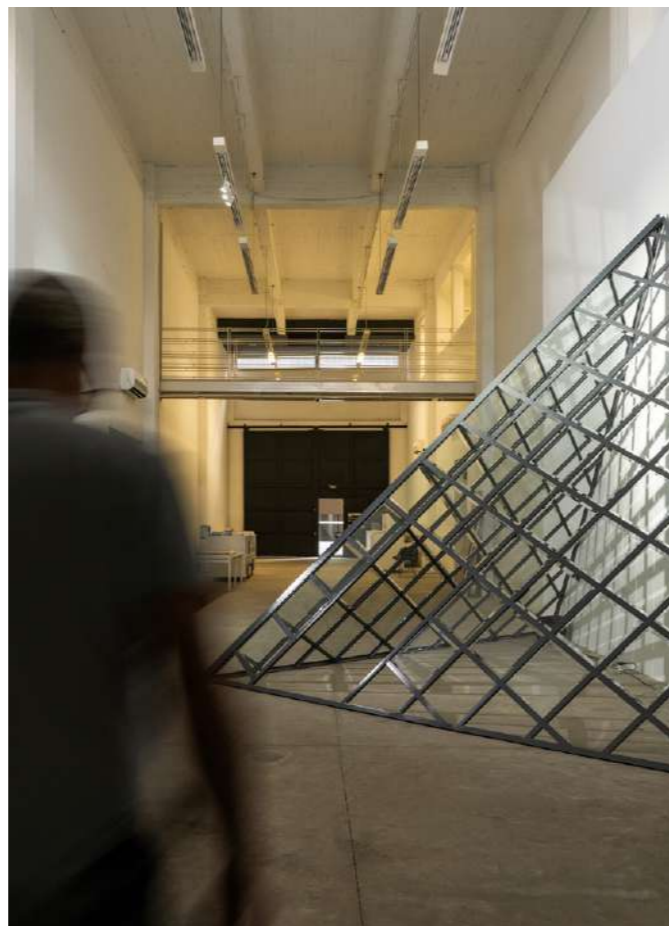
For the first iteration, artist Marwan Rechmaoui will create Municipalities, a proposal for a space within a space. An inhabited sculpture that mimics and behaves erratically and formally all at once. A self declared autonomous structure within an existing reality, Municipalities contemplates processes 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.



Public Program

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

Series of film screenings

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, Borkanowski, 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.

Foreshadows: Small Talks Around The Tables

Karine Wehbé
June 2024

“Small Talks Around the Tables were a series of conversations that Karine Wehbé has organised around her work Phase I: We, humans are species very finely attuned to our physical environment which was commissioned by Beirut Art Center for the exhibition Foreshadows. The monthly conversations took place in the exhibition space in connection to a desk within the installation, which reflects a specific time period in Beirut where she shared different projects and works with the invited guests.



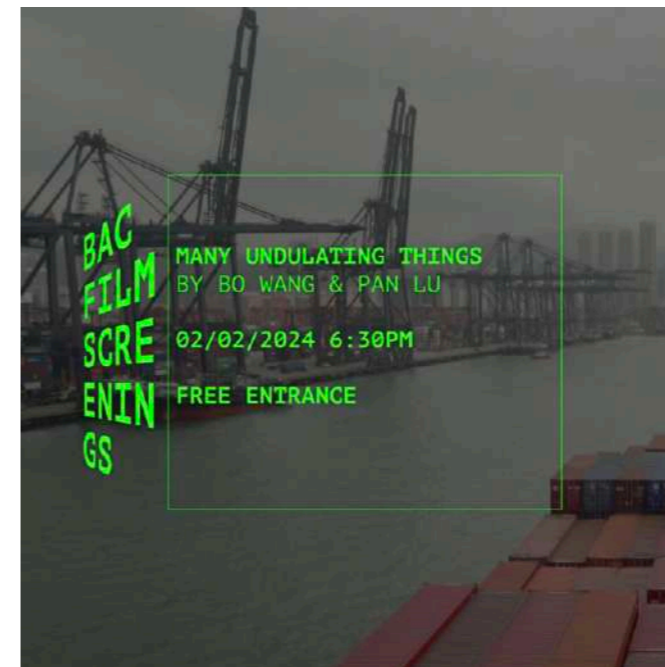
Performance, Music, and Film Program

Films

Friday 2 February, 2024

Many Undulating Things

Bo Wang & Pan Lu



Native plants, colonial air, botanic empire, segregation, entrepôt, steel-and-glass, shopping malls, memories, laissez-faire, ghost houses, speculation.... many undulating things.

Focusing on Hong Kong, a former British colony and now a Special Administration Region in China, the film offers an intriguing showcase for a theme relevant to many other plac-

es around the world. The concept of film can also echo with thoughts in Japanese philosopher Watsuji Tetsurō's book *Fūdo* (namely “wind and earth”), or *Climate and Culture*, in which history is conceived as a spatial, rather than a temporal, concept.

Each of the four chapters of the film takes one natural element as its main theme. *Water Demon* traces how water becomes a literal and metaphorical medium that carries flows of human, goods, capital and fantasy. *Night Air* divulges influences of early colonialism and imperial expansion on theories of epidemic disease, acclimation policy and botanic gardens from a racial point of view, which later determined the social and spatial stratification of Hong Kong today. *Ferro-Vitreous* is dedicated to the history of modern commercial space and its earlier roots in pancontinental transportation of botany. “Land” unfolds a panoramic picture of uneven spatial distribution under rampant capitalism by getting inside the spatial logic of shopping malls, cage home, and ghost-house like speculated space.

Bo Wang is an artist, filmmaker and researcher based in Amsterdam.

Friday 23 February, 2024

INAATE/SE/

Adam Khalil and Zack Khalil



Adam Khalil and Zack Khalil's new film re-imagines an ancient Ojibway story, the Seven Fires Prophecy, which both predates and predicts first contact with Europeans. A kaleidoscopic experience blending documentary, narrative, and experimental forms, *INAATE/SE/* transcends linear colonized history to explore how the prophecy resonates through the generations in their indigenous community within Michigan's Upper Peninsula. With acute geographic specificity, and grand historical scope, the film fixes its lens between the sacred and the profane to pry open the construction of contemporary indigenous identity.

Adam Khalil (Ojibway) is a filmmaker and artist who lives and works in Brooklyn. His practice attempts to subvert traditional forms of ethnography through humor, relation, and transgression.

Zack Khalil (Ojibway) is a filmmaker and artist from Sault Ste. Marie, Michigan, currently based in Brooklyn, NY. His work often explores an indigenous worldview and undermines traditional forms of historical authority through the excavation of alternative histories and the use of innovative documentary forms.

July 26, 2023

Odyssey (2018)

Sabine Groenewegen



Two artificial intelligences analyze an assemblage of signals they assemble about an infected planet, when a resistant matter disrupts the flux of images they try to understand. Defying genres, *Odyssey* poetically combines found footage and sci-fi to interrogate whiteness and hierarchies across generations.

Sabine Groenewegen is an artist filmmaker whose work has shown at festivals and ven-

ues including FIDMarseille, Institute of Contemporary Arts: ICA London, and BOZAR Brussels. Her debut feature film *Odyssey* (2018) premiered at Doclisboa and won the 2019 Doc Alliance Award for Best Film and Best Feature at Istanbul Experimental Film Festival.

April 23, 2023

Your Father was born 100 years old, and so was the Nakba and A Stone's Throw

Razan Al Salah

In collaboration with Festival Cine Palestine festivalcinepalestine, we invited the audience to join us on Tuesday 23 April for the screenings of *Your Father was born 100 years old, and so was the Nakba* and *A Stone's Throw* by Razan Al Salah, followed by a Q&A moderated by Anaïs Farine. The screening was presented with the support of Beryt.



Music

Live Performance

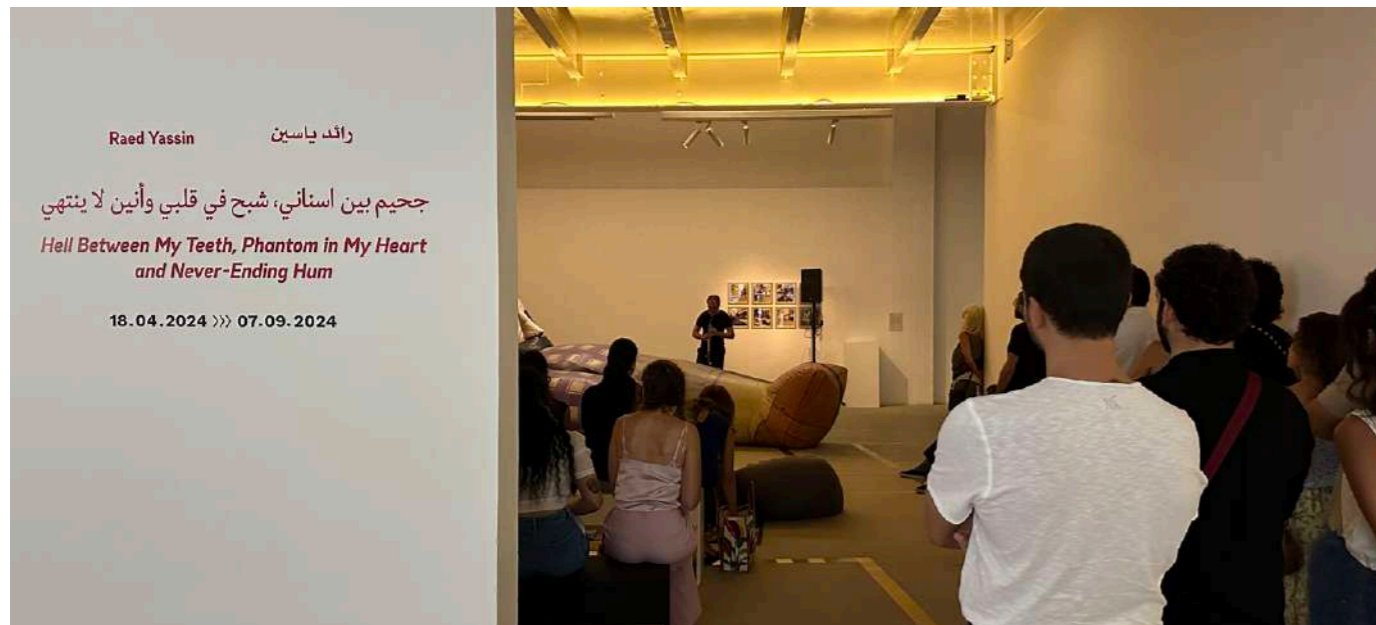
Friday 3 July, 2024

With Paed Conca

A live music performance by Paed Conca on clarinet as part of the exhibition Hell Between My Teeth, Phantom in My Heart, and Never-Ending Hum by Raed Yassin.

Paed Conca's live performance took audiences on a journey within the exhibition to synthesize the contradictions within the space; the consuming quietness that sits alongside humming, faint narratives, and a faraway musical of dead puppets, as a way to fill the looming silence navigating between sound waves and satirical installations.

Since 1989, Paed Conca has been making waves as a musician, composer, and improviser. Proficient on clarinet and bass, he crafts music for theater, film, dance, and small ensembles while actively participating in diverse projects.



Another Fiction

Tuesday 23 July, 2024

With Sary Moussa and Heroshinema

Another Fiction is a performance that transcends traditional categories, existing somewhere between a ciné-concert and a VJ set. This live music and video experience featured live sounds and music by Sary Moussa, a dynamic video manipulation by Heroshinema, and text both written and stolen by Rami El Sabagh.

The performance was part of *The Ghost is Present* open call Laboratory hosted by Rami El Sabagh.



Objectravelling

Friday 3 July, 2024

With Sary Moussa and Heroshinema

Objectravelling a participatory performance that explores states of existence, on the border between presence and absence, was held on Saturday 3 August. The experience invited participants to take part in a collective journey of curiosity and playfulness, assembling an improbable machine while unraveling meanings and connections between objects and invisible worlds.



Community and Education

Family and Children

Clowning Workshop (Clown Me In)

Nidal Ayoub

Saturday 2 March, 2024



Exploring clowning and theater exercises through a series of dynamic activities, exploring the nuances of physicality, emotion, and spontaneity. The workshop contained a variety of exercises and improvisational games to awaken the playful spirit within participants.

Nidal Ayoub is a multidisciplinary professional with expertise in journalism and arts. Holding a degree in theater from the Lebanese University, she specializes in utilizing theatrical techniques, including clowning, puppetry, and psychosocial mediation, to engage with marginalized communities.

This program was organized by Yara Asmar and made possible with the support of Beryt.



For Children / Comics Illustration Workshop

Afram

Saturday 17 February, 2024

This workshop delved into the art of sequential storytelling exploring the fundamentals of comics, guiding the participants through character creation, panel composition, and visual storytelling. This program is organized by Yara Asmar and made possible with the support of Beryt.



For Children / Juggling workshop

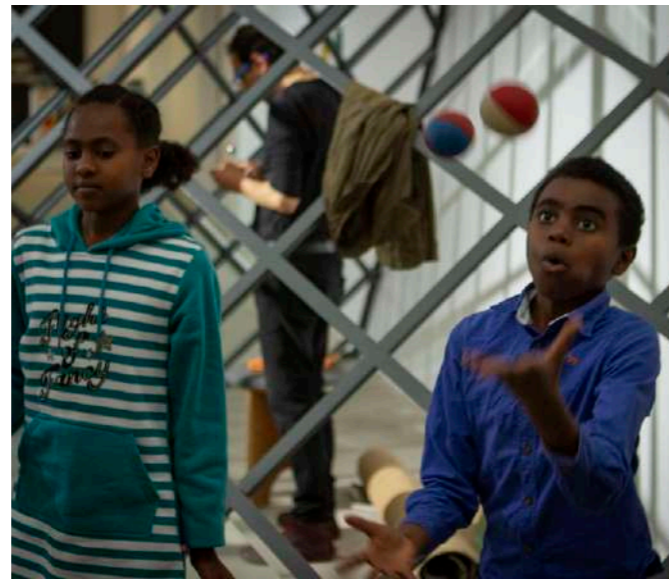
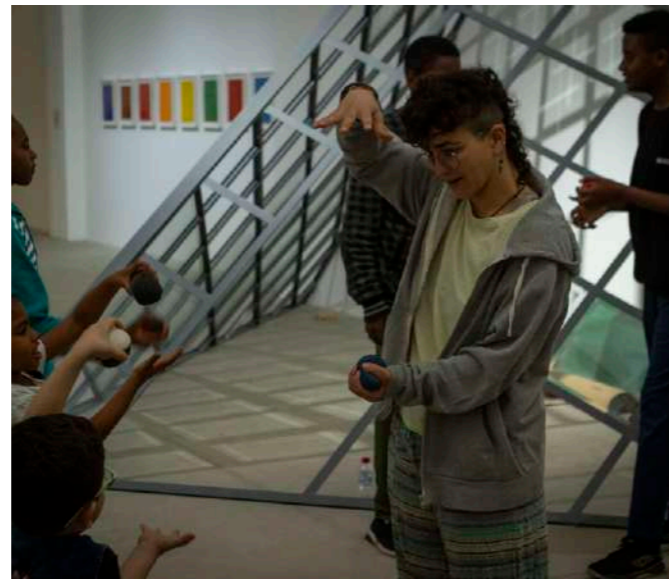
Karen Haddad

Saturday 27 April, 2024



A juggling workshop tailored for children aged between 11 and 15 years old with Karen Haddad was held on Saturday 27 April. During this workshop, participants were guided in learning the fundamentals of juggling with three balls. Juggling, beyond being a captivating skill, offers a multitude of benefits such as improved hand-eye coordination, enhanced concentration, and heightened motor skills.

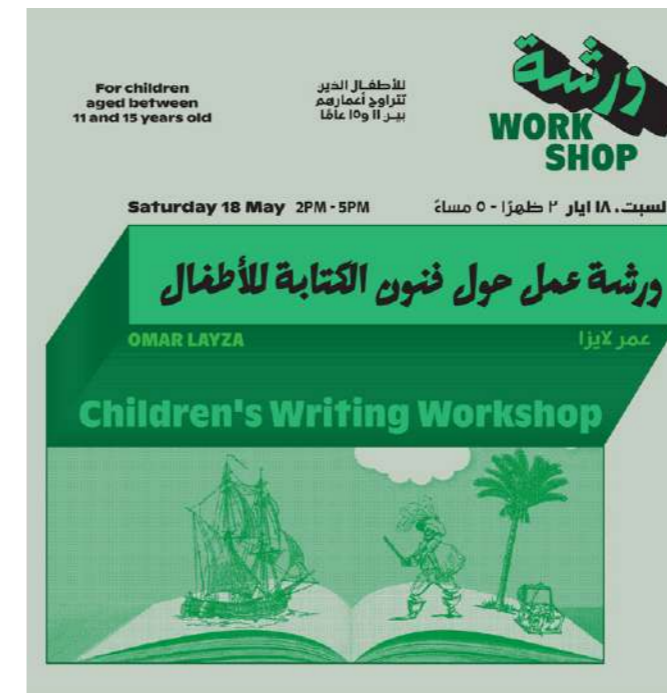
This program is organized by Yara Asmar and made possible with the support of Beryt.



Children's Writing Workshop

Omar Layza

Saturday 18 May, 2024



A writing workshop tailored for children aged between 11 and 15 years old with Omar Layza was held on Saturday 18 May from 2PM-5PM

The Children's Writing Workshop was a carefully crafted learning experience for young minds. It was designed to instill fundamental writing skills, focusing on disciplined creativity. Participants developed a basic understanding of the writing process through both free brainstorming and structured exercises, guided storytelling using animated films, and character development through each participant's suggestions. This workshop cultivated the discipline necessary for effective storytelling through examples and identification.

For Youth and Adults

Block Printing Workshop

Studio Kunukku

Saturday 27 January, 2024



A workshop facilitated by Studio Kunukku for children ages 11-15 years old.

This workshop included a brief overview of the history and storytelling of Syrian block printing, information on material and preparation methods and printing designs on fabric.

Studio Kunukku is a multidisciplinary design studio telling stories of communities through lost crafts. The studio creates playful homemade products using slow fashion methods and age-old techniques especially block printing on textiles.

Weaving

Elie Mouhanna

Saturday 18 May, 2024



A weaving workshop with Elie Mouhanna tailored for youth and adults age 16+ was held on Saturday 18 May from 12PM - 5PM.

Part of a series of workshops and sessions that propose a new questions around our relationship to the earth, plants and the lived environment, the season kicked off with a weaving workshop with Elie Mouhanna.

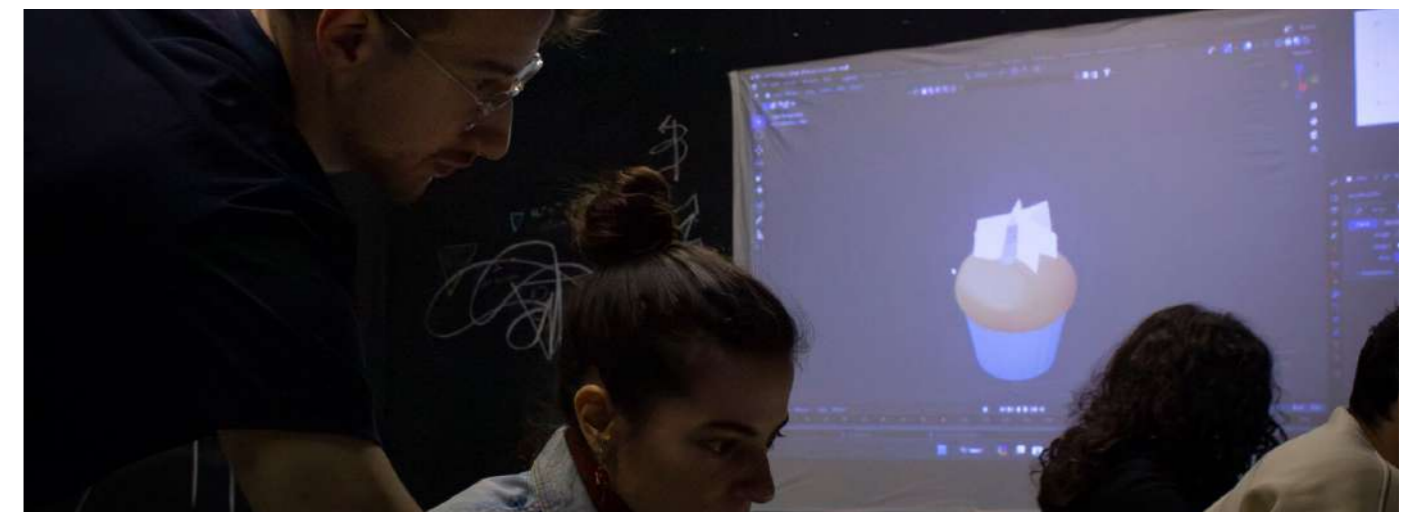
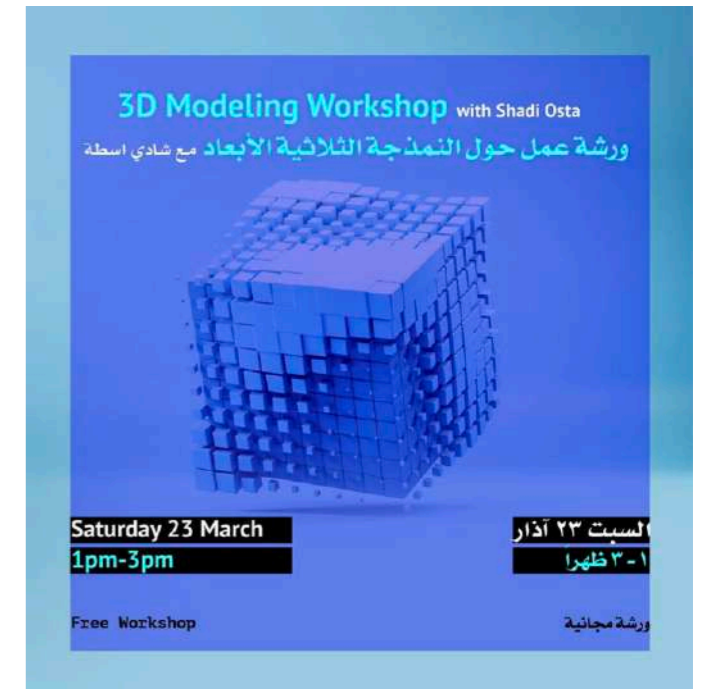


3D Modeling Workshop for Beginners

Shadi Osta

Saturday 23 March, 2024

A Comprehensive Blender course tailored for beginners, where we delved into the intricacies of 3D modeling and animation. Designed to demystify Blender's interface, participants navigated through essential tools and workflows, mastering fundamental techniques such as mesh manipulation, UV unwrapping, and basic animation principles. Through hands-on exercise, they developed a solid understanding of Blender's capabilities, empowering them to create professional-quality 3D assets.





Drawing workshop

Natasha Karam and Nat Saoud

Saturday 15 June, 2024

This workshop was an invitation to explore collage and drawing with sustainable materials.

Participants were introduced to various ways of working with different upcycled and organic materials, such as chocolate wrap and handmade paper, used in a creative way for creative purposes.



LUNCH BREAK BEFORE
WE CONTINUE

BAC Summer School

The second edition of our annual Children's Summer School ran from Monday 8 July to Wednesday 24 July.

The summer school brought together children from diverse backgrounds and aimed to foster imagination, provide a fun and educational experience, and encourage children to explore their creativity.

The theme for the 2024 edition was «WonderLand» where each child had the opportunity to create their own «Wonder Box» and discover their capacity to invent magical worlds.

The program focused on sparking curiosity and cultivating a deeper appreciation for our ability to sense and feel the world around us. The workshops aimed to engage the five senses, with a special emphasis on experiential learning. They were designed to build on each other, ensuring a holistic and engaging experience.

The Summer School was free to attend and all material was provided by Beirut Art Center.



Residency

Graphic Designers in Residency

Our graphic design residency invites graphic designers to play and explore new visual and graphic possibilities for our visual identity.

Elyse Tabet

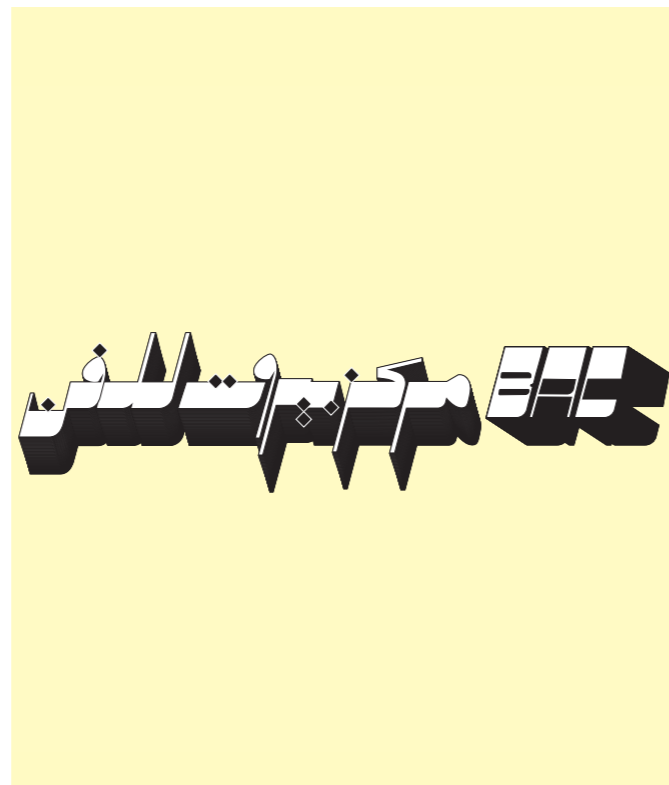
6 September 2023 - 15 April 2024

Elyse Tabet was our 5th resident following Lynne Zakhour, Nour El Samman, Ghiya Haidar and Karim Farah. During her residency, Elyse explored the incessant return to geometry and primitive shapes through modular synthesizers and principles of connectivity. In her visual language shapes can vary in meaning according to how they are placed and connected with other shapes.

Assile Chehab

1 May 2024 - 30 October 2024

Assile Chehab was our 6th resident following Elyse Tabet. She is a graphic designer based in Beirut, specializes in branding, editorial, and digital design. Her expertise lies in bilingual typography, drawing inspiration from Arabic posters and the literary wealth of the region. She finds creative fuel in photographing the streets of Beirut and its sea, as well as the traditional crafts from her culture, weaving them into visual narratives that reflect her creative vision.



War Response

In response to the devastating war that unfolded in 2024, Beirut Art Center decided to close its doors temporarily. However, we quickly pivoted to support our community by offering our central hall to Nation Station and a network of dedicated volunteers engaged in emergency relief work. Our space became a crucial hub for storing essential supplies such as medicine, mattresses, and food for those in need.

In addition to providing physical support, we launched a fundraiser that successfully raised \$11,000 in just one week. These funds were distributed to three organizations actively working on the ground: Haven for Artists, Beirut Synth Center, and Nation Station, all of which are committed to providing vital assistance during the war.

Recognizing the need for healing through creativity, we initiated the «Artists in Shelters» project, aimed at bringing the transformative power of art to displaced children across the country. Following an open call, 70 artists volunteered to engage with these young individuals. The project has continued beyond the war, with a pilot program currently underway at the Amlieh Islamic School. This initiative is designed to explore new models of art education, which we hope to replicate in other schools throughout Lebanon. The project is supported by the Culture Resource.



Financial Statement 2024

EXPENSES	
OPERATING COSTS	\$ 175,374.00
Rent	\$ 38,502.00
Yearly Rent	\$ 34,848.00
Administration fees & Taxes	\$ 3,654.00
Space Fees	\$ 32,515.00
Insurance	\$ 2,835.00
Electricity EDL + generator	\$ 17,109.00
Telephone & Internet	\$ 2,958.00
Office Supplies and Other space fees	\$ 3,686.00
Repairs and Maintenance	\$ 2,044.00
Furniture	\$ 405.00
Electronic Supplies	\$ 3,478.00
Salaries & Services	\$ 99,718.00
Salaries	\$ 76,500.00
Audit / accountant (lumpsum annual fees for Mady&Co and Tanios + Odoo)	\$ 5,717.00
Taxes on salary + Administrative papers + Various taxes	\$ 12,107.00
Bank fees	\$ 5,394.00
Communication	\$ 4,639.00
Promotional (EmailsGS, Brochure, business cards, envelopes, Administrative paper, Sound Cloud) + Signage	\$ 2,813.00
Design Services (Website)	\$ 0.00
Translation	\$ 1,799.00
Website (Domain Name and Hosting)	\$ 27.00
ACTIVITIES	\$ 53,554.00
Exhibition 1: Raed Yassin	\$ 19,498.00
Exhibition 2: BAC 15 Year anniversary (5 new commissions)	\$ 12,076.00
BAC Commissions (Architecture, Artist Residency, Graphic Designer Residency, Gabrielle Basilico)	\$ 6,950.00
Events (Screenings, Concerts, Talks, Performances)	\$ 4,586.00
Workshops (Adult, Children, Rooftop Program, Food)	\$ 6,792.00
Fundraising Dinner	\$ 3,652.00
MISCELLANEOUS	\$ 3,310.00
TOTAL OUTCOMES	\$ 232,238.00

INCOMES:	
BALANCE 2023:	- \$15,580.00
Public & Private Institutions	\$ 2,500.00
Private Donors	\$ 102,795.00
Sponsors / Inkind Support	\$ 35,148.00
Sales & Profitable events	\$ 9,736.00
Fundraising Events	\$ 37,900.00
Special Loan	\$ 20,000.00
TOTAL INCOMES	\$ 192,499.00
BALANCE	- \$39,739.00

Provisional Budget 2025

EXPENSES	
OPERATING COSTS	\$ 224,000.00
Rent	\$ 53,700.00
Yearly Rent	\$ 50,000.00
Administration fees & Taxes	\$ 3,700.00
Spaces Fees	\$ 37,800.00
Insurance	\$ 3,000.00
Electricity	\$ 20,000.00
Telephone & Internet	\$ 3,000.00
Office Supplies and Other space fees	\$ 3,000.00
Repairs and Maintenance	\$ 4,000.00
Furniture	\$ 1,800.00
Electronic Supplies	\$ 3,000.00
Salaries & Services	\$ 122,800.00
Team Salaries	\$ 97,300.00
Audit / accountant	\$ 5,500.00
Taxes on salary + Administrative papers + Various taxes + Bank fees	\$ 20,000.00
Communication	\$ 9,700.00
Promotional (Brochure, Business cards enveloppes, Administrative paper, Signage)	\$ 5,000.00
Design Services	\$ 2,000.00
Translation	\$ 2,200.00
Website (Domain Name and Hosting)	\$ 500.00
ACTIVITIES	\$ 104,500.00
Exhibition 1: Hussein Nassereddine	\$ 15,000.00
Exhibition 2: Poet Electric	\$ 8,000.00
Exhibition 3: What the Fire	\$ 35,000.00
Exhibition 4 (Hosted): Electric Whispers	\$ 500.00
Exhibition 5 (Hosted): Port Cities	\$ 500.00
BAC Rooftop Commission + Roof Program	\$ 10,000.00
Events (Screenings, Concerts, Talks, Performances)	\$ 12,000.00
Education (Online School + Offline Workshops + Summer School)	\$ 14,000.00
Artists in Shelters	\$ 8,000.00
Radio & Publishing	\$ 2000.00
MISCELLANEOUS	\$ 10,000.00
TOTAL OUTCOMES	\$ 338,500.00

INCOMES:	
Public & Private Institutions	\$ 45,000.00
Private Donors (confirmed)	\$ 40,000.00
Inkind Support (confirmed)	\$ 32,580.00
Sales & Profitable Events (expected)	\$ 47,000.00
To Find (Fundraising events, institutions, private donors, sponsors...)	\$ 233,659.00
TOTAL INCOMES	\$ 309,880.00
BALANCE 2024	- \$39,739.00
2024 LOAN REIUMBURSMENT	- \$20,000.00
BALANCE	- \$0.00

BAC Donors 2024

Benefactors

Marwan T. Assaf

Peter & Nathalie Hrechdakian

Patrons

Maria Sukkar

Anonymous

Supporters

Danièle Bassoul de Picciotto

Sfeir Semler Gallery

Anonymous

Friends

Laura & Raëd Abillama

Philippe Audi

Mark Hachem Gallery

Saïd & Mimi Khalaf

Marfa' Projects

Nicole Saikalis Bay

Ghada Sayegh

Karma Liess Shakarchi

Anonymous

Artist Donors

Kader Attia



BAC Annual Report 2024

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