

School of Visual Arts  
École des Arts Visuels  
2018

**B E I R U T,**  
**A R T,**  
**& T H O U G H T**

*at your own risk*

### NOTIFICATION

Established in 1944, the Lebanese Academy of Fine Arts (Alba) was the first national institution of higher education in Lebanon. Its School of Visual Arts had already become part and parcel of the Lebanese art scene in the 1950s (it was then named School of Painting), and it is so presently. But beyond becoming part and parcel of the Lebanese art scene, the School of Visual Arts at Alba will have really mattered, not proved fully reducible to culture, only if it graduates at least one artist who manages to “fail better” (Samuel Beckett: “Ever tried. Ever failed. No matter. Try again. Fail again. Fail better” [*Worstward Ho*]); and/or at least one artist who constructs “a universe that doesn’t fall apart two days later” (Philip K. Dick); and/or one artist who sacrificially (since this would require exposing himself or herself to it in the first place) wraps the invasive *jouissance* that only recently was taking aback vast zones of the region (Syria, Iraq, etc.) into (Hölderlinian) song or (Rilkean) angelic, awesome beauty; and if it enhances if not reestablishes the connection of art and thought, more specifically of thought-provoking art and art-provoking thought, a connection that has for quite a while now been a paradoxical one given that, according to a still valid diagnosis of Heidegger, “*we are still not thinking*—not even yet, although the state of the world is becoming constantly more thought-provoking,” and although fresh thought-provoking artworks continue to be made (only to then be largely shrouded by the numerous mediocre works with which they are exhibited in biennales, triennials, galleries and museums).

## SOME OF THE SCHOOL'S ADDITIONAL OBJECTIVES

— To provide the students with a “temporary autonomous zone” (to use an expression coined by Hakim Bey [aka Peter Lamborn Wilson] in his 1991 book with the same title) in relation to those of this region’s problems that are outdated, so that he or she would be spared wasting his or her time rediscovering variants of solutions that are often decades if not centuries old.

— To lead students to the realization that regarding actual artworks, the issue is not to understand them, but to acquire intelligent and subtle incomprehension with respect to them and to intuit and appreciate their rigor, thus desisting from correcting any seeming failing in them—a correction that impairs not only admiration but also possible criticism of these works.

— To develop in students a flair for differentiating between a painting, video, etc., that falls apart even before it is framed or screened and one that does not.

— To make students keenly aware that artists collaborate in an *untimely* manner with future and past artists and thinkers.

— To give students the stark realization: “I’ve never thought before”—not simply about art, but *tout court*. And then confront the student with what forces him or her to think (for example: the realization that he or she has never thought before? A thought-provoking artwork?), and thus with the chance to think, whether or not he or she would use this thinking in his or her art practice or not.

— To boost students’ intuition/“shit’ detector” (Hemingway: “The most essential gift for a good writer is a built-in, shockproof, shit detector”; Frank Auerbach: “I hope I still have what Hemingway called the ‘shit detector,’ that I’m still severe enough with myself if something is not finished to destroy it and start again”) in a period when it is increasingly easy for those associated with the production of works that might be exhibited in galleries, museums, and biennales to fool curators, collectors, audiences, indeed also themselves (Richard Feynman: “The first principle [of having utter scientific integrity] is that you must not fool yourself—and you are the easiest person to fool”)—including while working on scatology (Sade, etc.)—so that when they graduate they can depend on it to unsparingly destroy those of their works that fall apart before the perceptive spectator blinks.

— To provide the student with at least as much art as necessary to counter culture, if not transmute it into tradition (possibly by sublimating it or pushing it toward a special abjection or using it as manipulable stereotypes [as in the novels of Alain Robbe-Grillet]). To expose the student to art and thought, which belong to tradition, rather than merely to culture, whether high (exhibited widely in museums and biennales, etc.) or low, both insidious enemies of tradition. Much of what starts as ostensible counterculture ends up as culture—



it actually belonged to culture all along; tradition consists of that part of counterculture that continues to be counterculture, perennially. The real artist and the real thinker are not cultured, but countercultured (thus have, among other tasks, to coin adjectives absent from the dictionaries of those who are cultured).

— To graduate a number of students who end up producing rigorous works of art—which is not to say ones that would usher in or contribute to a golden age of art and thought in Lebanon and beyond, since the metaphor of the golden age should have ceased to be used with the abolishment by the US government of the gold standard (the golden age for the use of the metaphor of the golden age was the period when gold acted as the economic standard of value, from 1821 [the year England established it] to 1971 [the year the US government abolished it]). The downside is that such students might be at risk of dying of laughter when they come across a reference to a golden age of theater in Lebanon in the 1960s and 70s.

**Jalal Toufic**, Director of the School of Visual Arts



CAVEAT CONCERNING THE SCHOOL

Gilles Deleuze wrote in May 1990: “Foucault located the *disciplinary societies* in the eighteenth and nineteenth centuries; they reach their height at the outset of the twentieth. . . . Foucault has brilliantly analyzed the ideal project of these environments of enclosure, particularly visible within the factory. . . . But what Foucault recognized as well was the transience of this model: it succeeded that of the *societies of sovereignty*, the goal and functions of which were something quite different (to tax rather than to organize production, to rule on death rather than to administer life). . . . We are in a generalized crisis in relation to all the environments of enclosure—prison, hospital, factory, school, family. . . . The administrations in charge never cease announcing supposedly necessary reforms: to reform schools, to reform industries, hospitals, the armed forces, prisons. But . . . these institutions are finished, whatever the length of their expiration periods. . . . The *societies of control* . . . are in the process of replacing the disciplinary societies.” While Deleuze’s prescient words have become more manifest in our day, a quarter of a century after he wrote them, they were obscured in the context of Alba’s School of Visual Arts by the accidental problems that had beset it from around the time he wrote his text till my assumption of its directorship three years ago. As the school’s new director, I considered (and continue to consider) that by fixing the largely accidental problems that have beset it for some time, the problems that cannot be fixed by *any* administration and faculty, since they are symptoms of the ongoing transition from disciplinary societies to societies of control, would come to the fore and become clearer, this making it easier to contribute to “new forms of resistance against the societies of control.”

JT

ADMINISTRATION

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LANGUAGE OF INSTRUCTION

— The Language of instruction of some classes is English, of others French. Therefore students are expected to have proficiency in both languages.



Gilbert Hage, *I Hated You Already Because of the Lies I Had Told You*, © 2011

## **DEGREES**

### **UNDERGRADUATE PROGRAM**

The average duration of the program is 6 semesters, at the rate of 30 credits per semester. The student has to register for at least 15 credits each semester; he or she can register for 36 credits at the most per semester. With the exception of "Visiting Artist/Researcher/Curator Workshop," "Internship in Visual Arts" and "Guided Visits to Lebanon's Art Institutions and Venues," which are offered on a Pass/Fail grading basis, courses are graded on a 100-point scale. The passing grade for undergraduate classes is 70; and the passing grade of "Graduation Project and Short Thesis" is 70, divided as follows: 70% for the Graduation Project and 30% for the thesis. A student whose grade average for the First Year is below 70 will not be allowed to proceed to the Second Year and will be dismissed from the program. To graduate, students must complete 180 ECTS credits with a grade percentage average of at least 70; and, at the end of the sixth semester, present before a jury presided by a representative of the Ministry of Education and Higher Education a successful Graduation Project or one that "fails better" (Beckett) as well as an accompanying essay.

During the first, foundation year, the student acquires core skills and technical know-how in a range of art media, such as painting, sculpture, printmaking, photography, and video, as well as in artistic and textual research methodologies, in the process finding out with which of the various art forms and media he or she feels the most affinity, in terms of ostensible possibilities as well as impossibilities, thus in which he or she is likely to succeed or "fail better." During the second year, the student begins in earnest to work on his or her projects while continuing to take classes in theory as well as in his or her choice of more advanced classes in art making. In the third, final year of the program, the student mostly works on his or her graduation project.

"Semi-Independent Project," "Largely Independent Project," and "Graduation Project" include studio visits by the student's advisor as well as, occasionally, by invited guest artists.

The students are encouraged to engage with the other schools of Alba by attending a selection of the public lectures offered by the latter and by collaborating with some of their students in various manners and capacities.

### **GRADUATE PROGRAM**

While a Bachelor degree is a prerequisite for admission to the graduate program, the applicants are assessed mainly on the portfolio they present.

The second, final year of the graduate program is largely reserved for working on the graduation project and the thesis.

The average duration of the program is 4 semesters, at the rate of 30 credits per semester. The student has to register for at least 15 credits each semester; he or she can register for 36 credits at the most per semester. If they are required for his art making projects, a graduate student can, after consultation with his or her advisor, take up to 6 credits of art making classes in the school's undergraduate program or technical classes in other schools of Alba. With the exception of "Visiting Artist/Researcher/Curator Workshop," "In-Progress Master Thesis" and "In-Progress Graduation Project," which are offered on a Pass/Fail grading basis, courses are graded on a 100-point scale. The passing grade for classes in the graduate program is 80. To graduate, the student must complete 120 ECTS credits with a grade cumulative average of at least 80; and present before a jury presided by a representative of the Ministry of Education and Higher Education at the end of the fourth and final semester a successful Graduation Project or one that "fails better," as well as a written thesis of at least 10,000 words (excluding the bibliography). The passing grade of "Graduation Project and Thesis" is 80, divided as follows: 70% for the Graduation Project and 30% for the thesis. A student may be granted a maximal extension of two semesters to finish his or her Master's graduation project and Master's thesis. A student guilty of minor plagiarism would be asked to excise the incriminating parts from his or her thesis. The penalty for extensive plagiarism in the thesis is dismissal from the program and thus failure to obtain the Master's degree.

With the exception of a small number of courses, a student who fails a course does not have to retake it but can, with the consent of the School's Director, take another course with the same number of credits.

The students are encouraged to engage with the other schools of Alba by attending a selection of the public lectures offered by the latter and by collaborating with some of their students in various manners and capacities.

## REACHING OUT TO THE PUBLIC

The seminar “Art-Provoking Thought” is open to members of the general public as auditors for free with the consent of the professor.

A public group exhibition of the work of the students who were awarded a degree is held soon after their graduation.

## EXCHANGE PROGRAMS

Alba’s School of Visual Arts has exchange programs with the following institutions:

- HEAD – Genève, Haute École d’Art et de Design, Switzerland
- Zurich University of the Arts, Switzerland
- École Nationale Supérieure des Beaux-Arts (ENSBA), Paris, France
- École Nationale Supérieure d’Art de Paris - Cergy (ENSAPC), Cergy-Pontoise, France
- Villa Arson, Nice, France
- École Nationale Supérieure des Arts Visuels de La Cambre, Brussels, Belgium
- Staatliche Hochschule für Gestaltung Karlsruhe (Karlsruhe University of Arts and Design), Germany
- École Nationale Supérieure des Beaux-Arts de Lyon (ENSBA), Lyon, France
- Haute école des arts du Rhin (HEAR), Strasbourg, France



Jalal Toufic, *Saving Face*, © 2003

## FACULTY

**Youssef Aoun** was born in 1965. He received a Diplôme d’études supérieures in Plastic Arts from the Lebanese University in 1989 and an MA from the Lebanese Academy of Fine Arts (ALBA), University of Balamand, in 2005. He attended several workshops, in etching, engraving, silkscreen and lithography, at the École Nationale Supérieure des Beaux-Arts (ENSBA), Paris. He has held solo exhibitions at Sultan Gallery in Kuwait (2012–2013, 2007), as well as, in Beirut, at Agial Art Gallery (2012), the French Cultural Center (2007), and Galerie Janine Rubeiz (2004).

— Reintroduction to Drawing

— Reintroduction to Painting

**Nathalie Ackawi** was born in 1991. She received a BA in Business Administration from the American University of Beirut, 2012, and an MA in Art and Museum Studies from Georgetown University, 2014. She is a Partner and co-Director at Beirut Art Residency (BAR), a non-profit institution for regional and international artists in Beirut. In December 2017, she co-founded CUB Gallery, a space dedicated to showcasing the work of emerging artists from fine art programs across Lebanon.

— The Art Market

— Guided Visits to Lebanon’s Art Institutions and Venues

**Hicham Awad** was born in 1988. He received a BA in Audiovisual Directing from the Lebanese Academy of Fine Arts (Alba), University of Balamand, 2009; an MA in Aural and Visual Cultures from Goldsmiths, University of London, 2011; and is currently a PhD candidate in Film and Visual Studies at Harvard University. His dissertation examines the roles played by “real-time” cinematographic, architectural, and computational technologies in the staging and management of risk in the domains of finance and national security. He has served as Contributing Editor of *Portal 9: Stories and Critical Writing about the City*, and has delivered talks and presentations at several academic and art institutions such as Ashkal Alwan, Beirut Art Center, the University of Chicago, and the Society for the Social Studies of Science. His writings have been published by *ArteEast Quarterly*, 98weeks, and the Sharjah Art Foundation.

— Seminar Regarding a Singular Artist or Artwork

**Amandine Brenas** was born in 1981. She received an MA in Plastic Arts and an MA in Animation Film from the Lebanese Academy of Fine Arts (ALBA), University of Balamand, in 2005 and 2008 respectively. She is Head of the Department of Animation at ALBA. Her work, which involves different supports and takes shape in sculptures, animation, photography and video art, has been exhibited in various festivals in the Middle East (Beirut, Cairo), India, and Europe (Paris, Dusseldorf, Sarajevo, Kiev).

— Artistic Animation

**Gregory Buchakjian** was born in 1971. He received a Maîtrise in 1993 and a Diplôme d'Études Approfondies (DEA) in 1995, both in Art History and both from Paris-Sorbonne University; and a PhD from the Institut national d'histoire de l'art, Paris, in 2016. He is an art historian and photographer whose scholarly research in modern and contemporary Lebanese and Arab art generated a number of publications, including *War and Other (Impossible) Possibilities: Thoughts on Arab History and Contemporary Art* (Alarm Editions, Beirut, 2012). His work deals with the city and its history through multiple media including writing (*Halte*, Labor & Fidès, Geneva, 2006, etc.), installation (*Leningrad*, Pellicula exhibition, Galerie Janine Rubeiz, Beirut, 2013, etc.), animation film (*What, Shoes?*, 2006), and, most notably, photography (*Nighthawks*, etc.). His long-term photographic project that involves mapping, architectural exploration, archive collecting and narratives is simultaneously the origin of his PhD dissertation, *Abandoned Dwellings in Beirut: Wars and Transformation of the Urban Space, 1860–2015*, one of its subjects, and one of its outcomes.

— Lebanese Artists

— History of Arts I/II

— Artistic and Textual Research Methodologies (BA)

**Fares Chalabi** was born in 1977. He obtained a BA in Philosophy from the Lebanese University in 2002; a Diploma in Architecture from the Lebanese Academy of Fine Arts (Alba), University of Balamand, in 2004; a Master 2 and a PhD in Philosophy from University of Paris 8, in 2008 and 2017, respectively. He works on the form of ontological reasoning and on Deleuzian aesthetics. Chalabi also teaches at the American University of Beirut (AUB), and Saint Joseph University (USJ).

— Creating Concepts Regarding Images: Gilles Deleuze

— “Critical and Clinical” Approaches to Art

**Mansour El Habre** was born in 1970. He holds a Diplôme d'Études Supérieures in Plastic Arts from the Institute of Fine Arts at the Lebanese University (1994), and an MA in Plastic Arts from the Lebanese Academy of Fine Arts (Alba), University of Balamand (2016). He works in painting, printmaking, and new media. Since 1993, he has held at Galerie Jeanine Rubeiz a number of solo exhibitions: *Scènes de vie* (2002), *Fiction* (2008), *Republicafe* (2012), and *Home Life* (2015); as well as group exhibitions: *Coup d'oeil: Passé et présent I* (2005), *Lignes et couleurs* (2008), *Clin d'oeil* (2014), and *Oeuvres récentes* (2017). Other collective exhibitions include: *The Artist's View II*, Cork Street Galleries, London, 2004; *Convergence: New Art from Lebanon*, Katzen Art Center, American University, Washington DC, 2010; and *Bitasarrof* (Adapted), National Library, Sanayeh, Beirut, 2016.

— Reintroduction to Color

**Gilbert Hage** was born in 1966. He is a photographer. His photographic projects include: *I Hated You Already Because of the Lies I Had Told You* (2011), *Why Do We Feel Like Kafka?* (2011), *Eleven Views of Mount Ararat* (2009), *With Strings Attached* (aka *Strings*, 2008), *Pillows* (2007), *Screening Berlin* (2006), *Homeland 1* (aka *Toufican Ruins?*, 2006), *Phone [Ethics]* (2006), *Here and Now* (2005), *Beirut* (2004), *Anonymous* (2002), and *Roses* (1999). His works have been exhibited at the Museum of Photography Thessaloniki (2011), Royal College of Art, London (2011), Les Rencontres d'Arles, France (2011), Sharjah Biennial 10 (2011), White Box, Munich (2010), the French Cultural Center, Beirut (2010), Espace Naila Kettaneh Kunigk, Beirut (2009), Institute of Contemporary Art, Dunaújváros, Hungary (2007), Modern Art Oxford (2006), House of World Cultures, Berlin (2005), Galerie Tanit, Munich (2004), Galerie Alice Mogabgab, Beirut (2004, 2002, 1999), and Videobrasil, São Paulo (2003). He is the co-publisher and co-editor, with Jalal Toufic, of Underexposed Books. [www.gilberthage.com](http://www.gilberthage.com)

— Reintroduction to Color

— Reintroduction to Photography

— Advanced Photography

**Alia Hamdan** was born in 1979. She received a Maîtrise in Philosophy from the University Paris I Panthéon-Sorbonne (2004), and a DEA in Urban Studies from Paris Nanterre University (2005). In parallel, she studied contemporary dance in the Conservatory and the National Choreographic Center of Montpellier, where she trained and performed with Mathilde Monnier, Gilles Jobin, La Ribot and Mark Tompkins. Since 2012, she has been working on a PhD in Philosophy titled “Esthetics of Choreography” at University Paris 8 Vincennes-Saint-Denis. She has worked as a researcher in urban reconstruction while participating in various performance projects: her first choreographic work, *When the Holiday Inn Became Again* (BIPOD, Beirut, 2005), used dance as a way to explore the effects of war; her co-authored performance *Someday* (BIPOD, 2011) involved designing a film for the stage, connecting moving images with performing gestures; and her choreographic film *Haikus for Edelweiss* (Matjo Gallery, Cologne, 2016) dealt with archives of Beirut and Cologne. In 2015, she participated in *Retrospective, Xavier Le Roy* at the Beirut Art Center. She was a participant at the “Art and Archives: Cologne-Beirut Residency Program” in 2015.

— Dance and Performance

**Amal Michèle Assaf Kamel** was born in 1948. She holds a law degree from the University Saint Joseph in Beirut. She took several courses in drawing, painting, ceramics, sculpture, enamels and art history, between Beirut, Paris and London. In ceramics, she was a student of, among others, Annie Fourmanoire, Christine Mckirdy and Helena Klug in Paris. She had several group and solo exhibitions, including the solo show *Interdépendances*, December 13, 2011–January 28, 2012, and the group show *Céramiques—Le Jeu de la Forme*, July 15–August 14, 2015, both at Galerie Tanit, Beirut.

— Introduction to Ceramics



**Mark Khalifé** was born in 1986. He received a BA from the Institute for Performing Arts and Audio-Visual Studies (IESAV) at Saint Joseph University in 2008 and an MA in filmmaking/cinematography from the London Film School in 2014. His work includes the TV series *Beirut Waw* (2 seasons, 2015–2016) and the shorts *Thieves in the Night* (2015), *Severed Garden* (2015), *Islands* (2014), *Dog Days* (2014) and *Txoria* (2012). He has also worked with video makers such as Akram Zaatari (*28 Nights and a Poem*, 2015), Carlos Motta (*Deseos*, 2015), and Alia Farid (*Maarad Tripoli*, 2016). His video *The Other One* was included in Ashkal Alwan's Video Works 2009. He is involved in projects in Lebanon, the UK and the US. [www.markkhalife.com](http://www.markkhalife.com).

— Camera, Lighting, Sound, Editing, Special Effects

**Rita Mahfouz** was born in 1985. She received an MA in Visual Arts from the Lebanese Academy of Fine Arts (Alba), University of Balamand in 2018; a BA in Music Composition from the Lebanese National Higher Conservatory of Music in 2016; and a Maîtrise in Film and Video Studies from Holy Spirit University of Kaslik in 2008. She is the video maker of *On Familiar Waters*, 2018, and *Graphic Composition on White Background*, 2015; and the composer of *Je chante pour passer le temps* (2016), *Ce soir je dîne à la maison* (2014), and *RAVENSCRYTOO* (2013). She participated in *Immaterial Collection II, Forum 1: The Sides of Our Seas*, Beirut Art Center, May 2018, and “Les 13e rencontres internationales de composition musicale de Cergy-Pontoise,” France, April 2014.

— Camera, Lighting, Sound, Editing, Special Effects

**Ricardo Mbarkho** was born in 1974. He graduated in 1996 from the Institute of Fine Arts of the Lebanese University. He received a Diplôme d'Études Supérieures en Cinématographie et Techniques Audiovisuelles in 1998 from the École Supérieure d'Études Cinématographiques, Paris; both a Diplôme National Supérieur d'Arts Plastiques (DNSAP) and a Post-diplôme in 2001 and 2002, respectively, and a Diplôme d'Études Supérieures Spécialisées (D.E.S.S.) in 2009 from the École nationale supérieure des beaux-arts (ENSBA), Paris; and a PhD in 2017 from Paris 13 University. His work has been presented at Ars Electronica, Austria; transmediale, Germany; Mark Hachem Gallery, Espace SD, Goethe-Institut, and Visual Art Forum, Lebanon; microARTos, Spain; Biennale de Paris, Ghislain Mollet-Viéville, and Videoformes, France; INVIDEO, Italy; dokumentART, Poland; Sousse Cultural Center, Tunisia; and artParis Abu Dhabi, United Arab Emirates.

— Interactive Art

— Digital Art

— Introduction to Video Art

— Video Art

— Histories of Art—How Not to Seemingly Historicize What Is Untimely?

— Artistic and Textual Research Methodologies (MA)

**Nadim Mishlawi** was born in 1980. He received a BA in Fine Arts from the Lebanese American University (LAU) in 2002 and an MA in Film and Video Studies from Holy Spirit University of Kaslik (USEK) in 2006. In 2004, he exhibited his sound installation *On the Periphery: An Offscreen Composition* at Ashkal Alwan's “Home Works III.” In 2006, he, along with sound designer Rana Eid, inaugurated db Studios, a recording and audio post-production studio. He has composed the music for numerous films and videos, including three documentaries by Mohamad Soueid; Joana Hadjithomas and Khalil Joreige's *Lebanese Rocket Society*; and three videos by Akram Zaatari. In 2010, he directed his first documentary, *Sector Zero*, for which he also composed the music, and which won the First Prize Muhr Arab Documentary at Dubai International Film Festival 2011.

— Camera, Lighting, Sound, Editing, Special Effects

— Visual Art in the Age of Sound Art

— Comrades-in-Critique

**Marie Muracciole** is an art critic, writer, and independent curator. She has been the director of Beirut Art Center since February 2014. She curated numerous exhibitions including Yto Barrada's *Riffs* at both Deutsche Guggenheim, and the Renaissance Society in Chicago; and (in collaboration with Ali Akay) Allan Sekula's *Disassembled Movies 1972–2012*, Akbank Sanat, Istanbul. She contributed to *Texte zur Kunst*, *Les Cahiers du Musée National d'Art Moderne*, *Art Press*, and *20/27*, and is the editor of Allan Sekula's writings published by École Nationale Supérieure des Beaux-Arts (Paris, 2013); Yto Barrada's *Riffs* published by Deutsche Guggenheim (Berlin, 2011); and Claude Closky's *Climb at Your Own Risk* published by Electa (Milan, 2007). Muracciole held the position of head of the Cultural Department at Galerie Nationale du Jeu de Paume (Paris) from 1991 to 2011. She continues to teach cinema and video theory at École d'Enseignement Supérieur d'Art de Bordeaux (EBABX).

— Curating and its Problematics

**Marwan Rechmaoui** was born in 1964. He studied Painting and Sculpture at Massachusetts College of Art and Design (1988–1991); School of the Museum of Fine Arts (1988–1991); and the Art Student League of New York (1991–1993). And he studied History of Islamic Art and Architecture at Hagop Kevorkian Center for Near Eastern Studies, New York University (1991–1993). He uses industrial materials such as concrete, rubber, tar, and glass to create tactile works deriving inspiration from themes of urbanization and contemporary social and behavioral demographics. He has held a number of solo exhibitions, among which, *Fortress in a Corner*, Bishop Takes Over, Sfeir-Semler Gallery, Beirut, 2016; *On the Edgeware Road*, Serpentine Gallery, London, 2012; and *Landscapes*, Sfeir-Semler Gallery, 2012. His recent group exhibitions include Sharjah Biennial 13, UAE, 2017; *Midad: The Public and Intimate Lives of Arabic Calligraphy*, Dar El-Nimer for Arts and Culture, Beirut, 2017; La Triennale de Milano, Fondazione Nicola Trussardi, 2017; *The Silent Echo*, Baalbek Temple, Lebanon, 2016; The 14th Istanbul Biennial, 2015; *Homeworks 7*, Ashkal Alwan, Beirut, 2015; and Sharjah Biennial 11, 2013.

— Introduction to Sculpture

— Sculpture

**Ghalya Saadawi** was born in 1975. She holds a Master's degree from the London School of Economics and Political Science (2000), and a PhD in Sociology from Goldsmiths, University of London, titled "Rethinking the Witness: Art After the Lebanese Wars" (2015). Her dissertation underscored the tactics and theoretical considerations that informed a rethinking of witnessing, representation, and ideology after the declared end of the civil wars. Against the potting of all artist practices under "post-war" and "contemporary art," the thesis prefers to read select practices through the historical entanglements and discourses of the mid-20th century to the end of the Cold War, and through the lens of an extended political modernism. Some of her essays and reviews have appeared in *Bidoun*, *e-flux*, *Frieze*, *Third Text*, *Bidayat*, *Jadaliyya*, and a number of publications, anthologies, and artist monographs. She lectures also at the American University of Beirut and the St. Joseph University. Between 2015 and 2017, Saadawi was Resident Professor of Ashkal Alwan's Home Workspace Program. She is co-editor of *Makhzin* with poet Iman Mersal and founding editor and writer Mirene Arsanios, and is affiliated with BICAR.

— Is There, Can There Be Contemporary Art?

— War and Civil War in Lebanese Art, Cinema and Thought

**Tamara Al-Samerraei** was born in 1977. She received a BA in Fine Arts from the Lebanese American University in 2002 and was a participant in the inaugural edition of Ashkal Alwan's Home Workspace Program (2011–2012). Her solo exhibitions include *Make Room for Me* at Gypsum Gallery in Cairo in 2014 and *Fleeting Fences* and *Something White* at Agial Art Gallery in Beirut in 2011 and 2008 respectively. She participated in various group exhibitions, among which, *I Love Beirut*, Art court vidéo, Palais de l'Archevêché, Arles (2013); *25 ans de créativité arabe*, Institut du monde arabe, Paris (2012); *All About Beirut*, White Box, Munich (2010); and "Exposure," Beirut Art Center (2009).

— Reintroduction to Painting

— Drawing

— Painting

— Painting II

**Rania Stephan** was born in 1960. She received a BA (Hons) in Cinema Studies from La Trobe University, and an MA in Cinema Studies from the University of Paris 8. She has directed short and medium-length videos, art films and creative documentaries. These include: *Train-trains (Where's the Track?)* (1999), *Arrest at Manara* (2003), *Wastelands* (2005), *Lebanon/War* (2006), *Smoke on the Water: 7 x El Hermel* (2007), *Damage: For Gaza, the Land of Sad Oranges* (2009), *The Three Disappearances of Soad Hosni* (2011; for which she received a prize at the Sharjah Biennial 10, the Renaud Victor Prize at FID MARSEILLE International Cinema Festival, and the Best Filmmaker Award at Doha Tribeca Film Festival 2011), *Samar Yazbek Interviewed* (2013), *64 Dusks* (2013), *Memories for a Private Eye* (2015), and *Riot: 3 Movements* (2017).

— Film as Art

**Jalal Toufic** has been the Director of the School of Visual Arts at the Lebanese Academy of Fine Arts (Alba) since September 2015. He is a thinker and a mortal to death. He was born in 1962 in Beirut or Baghdad and died before dying in 1989 in Evanston, Illinois. He received a BA in Philosophy from the American University of Beirut in 1984; an MA in Cinema Studies from New York University in 1987; and a PhD in Radio/TV/Film from Northwestern University in 1992. His books are available for download as PDF files at his website: [www.jalaltoufic.com](http://www.jalaltoufic.com). He was most a participant in the Sharjah Biennials 6, 10, and 11, the 9th Shanghai Biennale, Documenta 13, *Six Lines of Flight* (San Francisco Museum of Modern Art), and *A History: Art, Architecture, and Design, from the 1980s until Today* (Centre Pompidou), etc. In 2011, he was a guest of the Artists-in-Berlin Program of the DAAD; and in 2013–2014, he and Anton Vidokle led Ashkal Alwan's third edition of Home Workspace Program.

— Art-Provoking Thought

**Hassan Zahreddine** was born in 1969. He holds a BA in Fine Arts (painting) from the Lebanese University and an MFA in Studio Art (printmaking) from Concordia University. He held solo exhibitions at Aida Cherfan Fine Art Gallery in Lebanon in 2013 and Galerie Circulaire in Montreal in 2009. And he has participated in various group printmaking exhibitions in several countries (Canada, Japan, Spain, Bangladesh, Syria and Poland).

— Introduction to Printmaking



Tamara Al-Sammerai, *Sleeping Girl*, © 2016



Tamara Al-Sammerai, *Passage*, © 2016

14 November 2017 /  
20 May 2018

MA **XXI**

# Home Beirut.

## artists

Ziad Abillama / Sirin Abu Shaqra  
Etel Adnan / Tamara Al-Samerraei  
Mounira Al Solh / Haig Aivazian Annihaya  
Ziad Antar / Celine Aoun  
Marwa Arsanios / Tarek Atoui  
Vartan Avakian / Eric Baudelaire  
Tony Chakar / Ali Cherri / Roy Dib  
Maroun El-Daccache  
Fouad Elkoury / Sirine Fattouh  
Laure Ghorayeb / Ahmad Ghossein  
Mona Hatoum / Joana Hadjithomas  
Khalil Joreige / Lamia Joreige  
Mazen Kerbaj / Bernard Khoury  
Walid Raad / Marwan Rachmaoui  
Graziella Rizkallah Toufic  
Stéphanie Saadé / Rania Stephan  
Jalal Toufic / Paola Yacoub  
Akram Zaatar / Cynthia Zaven

## foundations

Al Maslakh  
Annihaya (Mazen Kerbaj, Hatem Imam,  
Sharif Sehnaoui, Studio Safar)  
Arab Center for Architecture  
Foundation for Arab Music  
Archiving & Research

## media partner

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## founding members



enel



## Sounding the Neighbors

curated by  
Hou Hanru, Giulia Ferracci



Six faculty members from Alba, five from the School of Visual Arts (**Tamara Al-Samerraei**, **Marwan Rechmaoui**, **Graziella Rizkallah**, **Stéphanie Saadé**, and **Jalal Toufic**) and one from the School of Architecture (**Tony Chakar**), participated in the exhibition *Home Beirut, Sounding the Neighbors*, **MAXXI** (National Museum of the 21<sup>st</sup> Century Arts), Rome, November 15, 2017–May 20, 2018.

Six enseignants de l'Alba – cinq de l'École des Arts Visuels (**Tamara Al-Samerraei**, **Marwan Rechmaoui**, **Graziella Rizkallah**, **Stéphanie Saadé** et **Jalal Toufic**) et un de l'École d'Architecture (**Tony Chakar**) – ont participé à l'exposition *Home Beirut, Sounding the Neighbors*, **MAXXI** (National Museum of the 21<sup>st</sup> Century Arts), Rome, 15 novembre 2017-20 mai 2018.

## VISITING FACULTY

### 2017–2018

**Amanda Abi Khalil** was born in 1985. She is an independent curator based in Beirut. Her recent collective exhibitions include *Kurz/Dust* at the Center for Contemporary Arts in Warsaw, *Simple Past, Perfect Futures; Images in Countershot* at the Centquatre in Paris, *Pipperra, Pipperoo, Pipperum* at Meinblau in Berlin, *We Hesitated between Arrangements, Modulations and Manoeuvres* at MINUS 5 in Beirut. She curated solo presentations of artists Michael John Whelan, Raed Yassin and Laure de Selys in London and Beirut, and collaborated with galleries such as Grey Noise, Dubai; Agial Art Gallery, Beirut; and Vitrine, London. She has curated film screenings and took part in talks, panel discussions, residencies and fellowships at Art Basel; Beirut Art Center; Centre for Contemporary Arts in Warsaw; Art Dubai; FIAC, Paris; Kunsthall Bergen; Stavanger, Norway; AIR, Milan; and Alfilm festival, Berlin, among others. She curated *InVisible*, a pilot public art commission in Dubai in 2014. She held the position of director and curator of the Hangar art space in Beirut between 2010 and 2012. She is the founder and director of Temporary Art Platform, an association based in Beirut for the production and promotion of art practices in public space: [www.temporaryartplatform.com](http://www.temporaryartplatform.com)

— The Art Market

— Public Art

— Curating and its Problematics

— Guided Visits to Lebanon's Art Institutions and Venues

**Saleh Barakat** was born in 1969. He is a gallerist and a curator. He studied at the American University of Beirut, and he founded two art galleries in Beirut: Agial Art Gallery (1991–present), and Saleh Barakat Gallery (2015–present). Barakat exhibits works from established modern artists from Lebanon (Shafic Abboud, Saloua Raouda Choucair, etc.) and the Arab World, as well as present-day artists, including Ayman Baalbaki and Ziad Abillama. He has curated several exhibitions: the Lebanese Pavilion at the 52nd Venice Biennale—the first such pavilion (co-curated with Sandra Dagher), 2007; *The Road to Peace: Painting in Times of War, 1975–1991*, Beirut Art Center, 2009; *Retrospective: Saloua Raouda Choucair*, Beirut Exhibition Center, 2011; *Shafic Abboud* (co-curated with Nadine Begdache), Beirut Exhibition Center, 2012; *Art from Lebanon* (co-curated with Nadine Begdache), Beirut Exhibition Center, 2012; and *Thin Skin: Six Artists from Beirut*, Taymour Grahne Gallery, New York, 2014. [www.agialart.com](http://www.agialart.com).

— Lebanese Artists (co-taught with Gregory Buchkjian)

**Omar Mismar** received a BFA in Graphic Design from the American University of Beirut in 2008; an MA in Visual and Critical Studies and an MFA in Social Practice, both from California College of the Arts in 2015; and was a participant in the Whitney Independent Study Program, 2016–2017. His recent group exhibitions include, *Found*, Leslie Lohman Museum, New York, 2017; “Open Sessions 7,” The Drawing Center, New York, 2016; and *Homeworks VII*, Ashkal Alwan, Beirut, 2015. He participated in various residencies, including Art OMI, Skowhegan School of Painting and Sculpture, SOMA residency, Sally and Don Lucas Artists Residency, For-Site Foundation's Residency, and TAAK Marfa Summer School. He taught at California College of the Arts (2014–2016) and University of San Francisco (2015–2016). [www.omarmismar.com](http://www.omarmismar.com).

— Seminar Regarding a Singular Artist or Artwork

— Art-Provoking Art

— Dance and [Performance](#)

— Comrades-in-Critique

**Jacko Restikian** was born in 1964. He graduated from the Institute of Fine Arts at the Lebanese University in 1990 and subsequently received an MA and a PhD in Visual and Media Arts from the École des arts visuels et médiatiques of the Université du Québec à Montréal (UQAM) in 2009 and 2016 respectively. He has exhibited mainly in Beirut and Canada: Tanit Gallery (2014) and Zico House (2010) in Beirut, UQAM Gallery (2010) and B-312 Gallery (2007) in Montreal.

— Artistic and Textual Research Methodologies

**Graziella Rizkallah** was born in 1981. She received a Maîtrise in Visual and Performing Arts in 2003 and an MA in Visual and Performing Arts in 2007, both from Holy Spirit University of Kaslik (USEK). She is the video maker of *Follow My Hand Animated at 24 Still Frames per Second* (2010), *I Missed My Bus Stop; or, . . . Last Point* (2011); as well as of four videos made in collaboration with Jalal Toufic: *An Indefinite Visit to Hong Kong, Solaris* (2016), *Victoria Rizkallah; or, The Sticking Out Hair* (2014), *Ah Istanbul* (2013), and *Attempt 137 to Map the Drive* (2011). Her videos have been shown at */seconds*, Sharjah Art Foundation (2014); *A Museum of Immortality*, Ashkal Alwan, Beirut (2014); *Installing the Ruin*, Galerie Tanit, Beirut (2013); the Sharjah Biennial 11 (2013); *Six Lines of Flight: Shifting Geographies in Contemporary Art*, San Francisco Museum of Modern Art (2012); and “Exposure 2012,” Beirut Art Center.

— Camera, Lighting, Sound, [Editing](#), Special Effects

**Ghassan Salhab** was born in 1958. He has directed six feature films: *The Valley* (2014); *The Mountain* (2010); *1958* (2009); *The Last Man* (2006); *Terra Incognita* (2002); and *Phantom Beirut* (1998); as well as a number of short films and videos, including *Chinese Ink* (2016); *Son Image* (2016); *Everybody Knows this Is Nowhere* (2012); *Le massacre des innocents* (2010); *(Posthume)* (2007); *Dead Time* (2006); *Brève rencontre avec Jean-Luc Godard* (2005); *Lost Narcissus* (2004); *My Dead Body, My Living Body* (2003); and *Nobody's Rose* (2000). His films have been shown at Toronto International Film Festival 2014; Abu Dhabi Film Festival 2014, where he won "Best Director from the Arab World" for *The Valley*; FIDMarseille 2011; Cannes Film Festival 2002's Un Certain Regard; the 29th Istanbul Film Festival, among others. His book *Fragments du livre du naufrage* was published in a bilingual edition (French/Arabic) by Amers Editions in 2012.

— Film as Art

## 2016–2017

### Amanda Abi Khalil

— The Art Market

— Public Art

— Curating and its Problematics

— Guided Visits to Lebanon's Art Institutions and Venues

**Vartan Avakian** was born in 1977. He received a BA in Communication Arts from the Lebanese American University in 2002 and an MA in Architecture and Urban Culture from the Universitat Pompeu Fabra and the Centre de Cultura Contemporània de Barcelona in 2012. He works with video, photography and natural material. He is a founding member of the art collective Atfal Ahdath and a member of the Arab Image Foundation. He was awarded an Abraaj Capital Art Prize in 2013. Avakian has held solo exhibitions, for instance, *Collapsing Clouds of Gas and Dust*, Marfa' Gallery, Beirut, 2015, and group exhibitions, for example, *The City in the City*, Sursock Museum, Beirut, 2015; *Dust*, Center for Contemporary Arts Ujazdowski Castle, Warsaw, Poland, 2015; Sharjah Biennial 10 (as Atfal Ahdath), United Arab Emirates, 2011; Ashkal Alwan's Home Works V, Beirut, 2010; and "Exposure 2010," Beirut Art Center. He is represented by Kalfayan Galleries, Athens-Thessaloniki.

— Seminar Regarding a Singular Artist or Artwork

— Histories of Art—How Not to Seemingly Historicize What Is Untimely?

— Comrades-in-Critique

**Tagreed Darghouth** was born in 1979. She received a Diploma of higher education in Painting and Sculpting from the Lebanese University's Institute of Fine Arts, and did a year of graduate studies in Space Art at the École Nationale Supérieure des Arts Décoratifs (ENSAD), Paris, in 2003. She won the Boghossian Foundation Prize, in the category of painting, in 2012. She has held a number of solo exhibitions, including *Vision Machines: Shall You See Me Better Now?*, 2015, *Rehearsals*, 2013, *Canticle of Death*, 2011, *Fair & Lovely*, 2010, and *Mirror, Mirror!*, 2008, all at Agial Art Gallery, Beirut. And she has participated in various group exhibitions, including *Thin Skin: Six Artists from Beirut*, Taymour Grahne Gallery, New York, 2015; *Insondable Surface*, French Cultural Center, Beirut, 2013; *Re-Orientations I*, Rose Issa Projects, London, 2012; and "10th Anniversary of Kasa Art Gallery," Kasa Gallery, Istanbul, 2010.

— Reintroduction to Color

### Jacko Restikian

— Artistic and Textual Research Methodologies

### Graziella Rizkallah

— Camera, Lighting, Sound, Editing, Special Effects

**Kaelen Wilson-Goldie** earned a BA from the University of Virginia, an MS from the Columbia University Graduate School of Journalism, and an MA from the American University of Beirut's Center for Arab and Middle Eastern Studies. She is a contributing editor for *Bidoun* and writes regularly for *Artforum*, *Bookforum*, and *Frieze*. She has traveled extensively in the Middle East and North Africa to report on the relationship between contemporary art and political upheaval, and she has written for many newspapers, magazines, and journals, including *Afterall*, *Aperture*, *Camera Austria*, *Monocle*, *Parkett*, *The New York Times*, *The Village Voice*, and *The Times of London*. She has also contributed essays to numerous books, anthologies, and catalogues, on subjects ranging from video art and experimental music to the loss of public space in postwar Lebanon; and to monographic texts on the work of artists such as Etel Adnan, Eric Baudelaire, Saloua Raouda Choucair, Iman Issa, Rabih Mroué, Walid Raad, and Akram Zaatar.

— Is There, Can There Be Contemporary Art?

— Present-Period Lebanese Artists

**2015–2016****Amanda Abi Khalil**

- The Art Market
- Curating and its Problematics
- Guided Visits to Lebanon's Art Institutions and Venues

**Ali Cherri** was born in 1976. He received a BA in Graphic Design from the American University of Beirut in 2000 and an MA in Performing Arts from DasArts (De Amsterdam School/Advanced Research in Theatre and Dance Studies) in 2005. He is a video and visual artist based in Beirut and Paris. He is currently conducting research with the French National Institute for Preventive Archaeological Research (INRAP) and the Deutsche Archäologische Institut (DAI) on the place of the archeological object in the construction of national historical narratives. His recent exhibitions include *Desires and Necessities* at MACBA (Spain, 2015), *Lest the Two Seas Meet* at Warsaw Museum of Modern Art (Poland, 2015), *Mare Medi Terra* at Es Baluard Museu d'Art Modern i Contemporani de Palma (Spain, 2015), and *Songs of Loss and Songs of Love* at Gwangju Museum of Art (South Korea, 2014). [www.acherri.com](http://www.acherri.com).

- Introduction to Video Art
- Video Art

**Lamia Joreige** was born in 1972. She is a visual artist and filmmaker who uses archival documents and fictitious elements to reflect on the relation between individual stories and collective history. She explores the possibilities of representation of the Lebanese wars and their aftermath in Beirut, a city at the center of her imagery. Her recent exhibitions include *Records for Uncertain Times*, a solo show at Taymour Grahne Gallery, New York, and Art Factum Gallery, Beirut; *Here and Elsewhere*, New Museum, New York; *Simple Past, Perfect Futures*, 104, Paris; *Ravaged*, M – Museum Leuven; Sharjah Biennial 9 and 11, 2009 and 2013; and *Six Lines of Flight*, SFMOMA, San Francisco. Her work is in the permanent collection of Tate Modern, London, and Centre Pompidou, Paris. Her Films were presented at FID Marseille; Medfilm festival, Rome; Ashkal Alwan's Home Works 2, 4, and 7, Beirut; Paris Cinema; Les Rencontres Internationales Paris/Berlin; the Rotterdam International Film Festival; the Mediterranean Festival of Cinema, Montpellier; and Ayam Beirut Al Cinema'iya. She is a co-founder and board member of Beirut Art Center, which she co-directed from its opening in January 2009 until March 2014. [www.lamiajoreige.com](http://www.lamiajoreige.com).

- Installation/Mixed-Media

**Jacko Restikian**

- Artistic and Textual Research Methodologies

**Graziella Rizkallah**

- Camera, Lighting, Sound, Editing, Special Effects

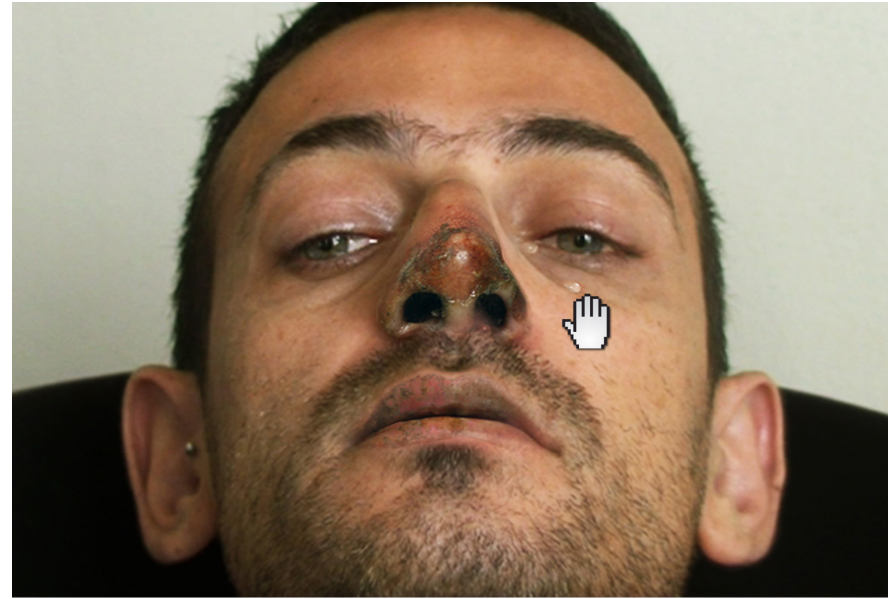
**Ghassan Salhab**

- Film as Art

Lamia Joreige, *Duzai* © 2017



Tagreed Darghouth, *Mirror, Mirror*, © 2009



Ali Cherri, *My Pain Is Real*, © 2010



VISITING ARTIST/RESEARCHER/CURATOR WORKSHOP  
(SEPTEMBER 2015–MARCH 2018)

March 26, 2018

**Iman Issa** — Towards an Instrumental Application of Forms

March 20, 21, 23, and 27, 2018

**Stéphanie Saadé** — Treasure to Trash and Trash to Treasure, Rethinking the Lives and Destinies of Fallen Objects

March 6, 9, and 13, 2018

**Saba Innab** — Architecture: *The Object, The Model, The Map and The Gesture*

November 24, December 8, 2017

**Fouad Elkoury** — On Intimacy

November 3, 10, and 17, 2017

**Raed Yassin** — The Ears Don't Have Eyelids

October 20, 24 and 27, 2017

**Caline Aoun** — Materiality in the Digital Age

April 24, May 8 and 15, 2017

**Omar Fakhoury** — Marking Territory

April 3, 5 and 6, 2017

**Rabih Mroué** — In-between Conditions

March 8 and 20, 2017

**Sharif Sehnaoui** — Turning Sound into Music / Hearing Sound as Music

February 8 and 13, 2017

**Joana Hadjithomas and Khalil Joreige** — The Following Image ...

November 4, 8, 11, 15 and 18, 2016

**Ghassan Salhab** — Do You Recall, There Was a Time When You Were Not

September 23, 27 and 30, 2016

**Simone Fattal** — The Clay of Our Origins

May 6–18, 2016

**Daniele Genadry** — Processed View: Painting and the Photographic Image

February 15–24, 2016

**Rania Stephan** — Hybrid Reels

December 16 and 21, 2015

**Samir Sayegh** — Arabic Calligraphy and the Duality of Beauty and Functionality

November 9–December 2, 2015

**Akram Zaatar** — Against Photography

November 2 and 4, 2015

**Fadia Haddad** — Interpretation and Metamorphosis of an Image

# Visiting Artist Workshop

# RABIH MROUÉ

## *In-between Conditions*

Rabih Mroué was born in 1967 in Beirut and currently lives in Berlin. He is a theatre director, actor, visual artist, and playwright. Rooted in theatre, his work includes videos, and installation art that sometimes incorporates photography and texts. He is a contributing editor for *The Drama Review (TDR)* (New York) and the quarterly *Kalamon* (Beirut). He is also a co-founder and a board member of the Beirut Art Center (BAC). He has been a fellow at the International Research Center "Interweaving Performance Cultures," Free University of Berlin, since 2013; and he is a theatre director at Münchner Kammerspiele. His solo exhibitions include *I Was Fortunate Not to Have Seen What the Others Had Witnessed*, Sfeir-Semler Gallery, Hamburg, 2016; *Rabih Mroué*, SALT Beyoglu/Galata, Istanbul, 2014; *Rabih Mroué: Image(s) mon amour*, CA2M Centro de Arte Dos de Mayo, Madrid, 2013; *My Leap into the Void*, Sfeir-Semler Gallery, Hamburg, 2011; and *I, The Undersigned*, BAK Basis voor Actual Kunst, Utrecht, 2010. And his performances/screenings include *33 Rounds and a Few Seconds* (with Lina Saneh), Museum of Contemporary Art Chicago, USA, 2014, and Festival d'Avignon, France, 2012; *Probable Title: Zero Probability II* (with Hito Steyerl), House of World Cultures, Berlin, 2012; *The Pixelated Revolution*, House of World Cultures, Berlin, 2012; *Photo-Romance* (with Lina Saneh), Home Works 5, Ashkal Alwan, Beirut, 2009; and *How Nancy Wished That Everything Was an April Fool's Joke* (in collaboration with Fadi Toufiq), Tokyo International Arts Festival, Japan, 2007.

## A LIMITED NUMBER OF SEATS ARE AVAILABLE

Monday, April 3rd 2017: 3:15 pm–6:15 pm, classroom ss201 2nd Basement

Wednesday, April 5th 2017: 4:00 pm–7:00 pm, classroom ss201 2nd Basement

Thursday, April 6th 2017: 9:00 am–12:00 pm, classroom ss201 2nd Basement



**For more information**  
**please call Noëlle Farah**  
**at + 961 1 480 056 / 502 371 ext. 101**

# Visiting Artist Workshop OMAR FAKHOURY

## MARKING TERRITORY

Omar Fakhoury was born in 1979. He primarily works with painting, although he also explores video installations and site-specific urban sculptures and interventions. His work concentrates on Lebanon's complex political and urban fabric. His interest in public space and the elements marking territories is discernible in his latest paintings and sculptural works. He holds a BA in Painting and Drawing from the Lebanese University and an MA in Fine Arts from Panthéon-Sorbonne University – Paris 1. His solo exhibitions include *Rehearsals for a Setting*, 2016, and *Vivarium*, 2012, both at Agial Art Gallery, Beirut; and his group exhibitions include "Journeys through Our Heritage," Beirut Exhibition Center, July 4–August 4, 2013; "Thin Skin: Six Artists from Beirut," Taymour Grahne Gallery, New York, June 3–July 7, 2014; and "On Water, Rosemary and Mercury," Ashkal Alwan's Home Works 7, Beirut, November 11–24, 2015. He is currently a lecturer at the Lebanese University.

## A LIMITED NUMBER OF SEATS ARE AVAILABLE

Monday, April 24, 2017: 3:15 pm–6:15 pm; Classroom 2nd floor underground

Monday, May 8, 2017: 3:15 pm–6:15 pm; Classroom 2nd floor underground

Monday, May 15, 2017: 3:15 pm–6:15 pm; Classroom 2nd floor underground



**For more information  
please call Noëlle Farah  
at + 961 1 480 056 / 502 371 ext. 101**

# Visiting Artist Workshop IMAN ISSA

## Towards an Instrumental Application of Forms

Iman Issa was born in 1979. She studied Philosophy and Political Science at the American University in Cairo and received an MFA in Visual Arts from Columbia University in 2007. She has held a number of solo exhibitions, among which, *Material* (Bielefelder Kunstverein, Germany, 2017; Mercer Union, Toronto, 2012; and Rodeo Istanbul, 2011); *Heritage Studies* (Rodeo, London, 2017; Carlier Gebauer, Berlin, 2016; and MACBA, Barcelona, 2015); *Lexicon* (Rodeo, London, 2015); and *Iman Issa* (Tensta Konsthall, Stockholm, 2013). Her work was also shown in group exhibitions, notably at Sharjah Biennial, UAE (2009, 2015, and 2017); MoMA, New York (2017); Whitechapel Gallery, London (2017); Solomon R. Guggenheim Museum, New York (2016); Modern Art Oxford (2016); MACBA, Barcelona (2015); Sfeir Semler Gallery, Beirut (2015); 8th Berlin Biennial (2014); Homeworks 6, Ashkal Alwan, Beirut (2013); Institut du Monde Arabe, Paris (2013); and New Museum, New York (2012). Her book *Common Elements about Reasonable Characters in Familiar Places* was published by the SculptureCenter in 2011. She has been named a 2017 DAAD artist in residence, and is a recipient of the Vilcek Prize for Creative Promise (2017), the Louis Comfort Tiffany Foundation Award (2015), Han Nefkens Foundation-MACBA Award (2012), and the Abraaj Group Art Prize (2013). Issa teaches at the Cooper Union School of Art, New York.

Monday, March 26, 2018: 5:30 pm–8:30 pm; Room 101 main building, first floor



**For more information  
please call Noëlle Farah  
at + 961 1 480 056 / 502 371 ext. 101**

## UNDERGRADUATE DEGREE IN VISUAL ARTS / LICENCE EN ARTS VISUELS FOUNDATION YEAR / 1ÈRE ANNÉE

### SEMESTER 1 / SEMESTRE 1

Code	Course Title / Intitulé	Crédits
COLO2101	Reintroduction to Color / Réintroduction à la couleur	2
DRAW2104	Reintroduction to Drawing / Réintroduction au dessin	4
HIAR0103	History of Arts I / Histoire des Arts I	2
INCE2101	Introduction to Ceramics / Introduction à la céramique	3
INIM2101	Photoshop, Illustrator and InDesign for Artists I / Photoshop, Illustrator et InDesign pour artistes I	2
MAVI2102	Camera, Lighting, Sound, Editing, Special Effects / Caméra, éclairage, son, montage, effets spéciaux	5
MERE0101	Artistic and Textual Research Methodologies / Méthodologies de la recherche artistique et textuelle	2
PAIN2102	Reintroduction to Painting / Réintroduction à la peinture	4
PHOT2101	Reintroduction to Photography / Réintroduction à la photographie	3
PROV2101	Art-Provoking Thought / Pensée provoquant de l'Art	3
		30

### SEMESTER 2 / SEMESTRE 2

Code	Course Title / Intitulé	Crédits
COCR2104	Comrades-in-Critique / Compagnons de critique	2
DRAW2105	Drawing / Dessin	3
GUID2101	Guided Visits to Lebanon's Art Institutions and Venues / Visites guidées des institutions et lieux d'art au Liban	1
HIAR0104	History of Arts II / Histoire des Arts II	2
INIM2103	Photoshop, Illustrator and InDesign for Artists II / Photoshop, Illustrator et InDesign pour artistes II	2
INSC2103	Introduction to Sculpture / Introduction à la sculpture	4
PAIN2104	Painting / Peinture	4
PRIN2103	Introduction to Printmaking / Introduction à l'impression	4
SOUN2101	Visual Art in the Age of Sound Art / L'art visuel à l'ère de l'art sonore	3
VART2102	Visiting Artist/Researcher/Curator Workshop / Workshop : Artiste/chercheur/curateur invité	2
VIAR2101	Introduction to Video Art / Introduction à l'art vidéo	3
		30

## 2ND YEAR / 2ÈME ANNÉE SEMESTER 3 / SEMESTRE 3

Code	Course Title / Intitulé	Crédits
ARAN2201	Artistic Animation / Animation artistique	3
COCR2203	Comrades-in-Critique / Compagnons de critique	2
CWAR2201	War and Civil War in Lebanese Art, Cinema and Thought / Guerre et guerre civile dans l'art, le cinéma, et la pensée au Liban	3
FLAT2201	Film as Art / Le cinéma en tant qu'art	3
PART2201	Public Art / Art public	3
PROJ2201	Semi-Independent Project / Projet personnel semi-indépendant	6
PROV2201	Art-Provoking Thought / Pensée provoquant de l'art	3
SCUL2201	Sculpture	3
SIAR2201	Seminar Regarding a Singular Artist or Artwork / Séminaire : Regard sur un artiste ou objet d'art singulier	3
STMP2101	Space and Time According to Modern Physics / L'espace et le temps selon la physique moderne*	1
		30

\*Could be replaced by an elective course from a different Alba program /  
Peut être remplacé par un cours optionnel d'une autre formation de l'Alba

Elective Courses /  
Cours optionnels

### SEMESTER 4 / SEMESTRE 4

Code	Course Title / Intitulé	Crédits
AMKT2201	The Art Market / Le marché de l'art	3
COCR2204	Comrades-in-Critique / Compagnons de critique	2
CRCO2201	Creating Concepts Regarding Images : Gilles Deleuze / Créer des concepts vis-à-vis des images : Gilles Deleuze	3
ACAL2201	Introduction to Arabic Calligraphy / Introduction à la calligraphie arabe*	3
INTA2201	Interactive Art / Art interactif	3
PAIN2202	Painting II / Peinture II*	4
PHOT2202	Advanced Photography / Photographie avancée	4
PROJ2202	Semi-Independent Project / Projet personnel semi-indépendant	6
VART2202	Visiting Artist/Researcher/Curator Workshop / Workshop : Artiste/chercheur/curateur invité	2
		30

\*Could be replaced by an elective course from a different Alba program /  
Peut être remplacé par un cours optionnel d'une autre formation de l'Alba

Elective Courses /  
Cours optionnels

**3RD YEAR / 3ÈME ANNÉE****SEMESTER 5 / SEMESTRE 5**

Code	Course Title / Intitulé	Crédits
CART2301	Is There, Can There Be Contemporary Art? / Y-a-t-il, peut-il y avoir un art contemporain ?	3
COCR2303	Comrades-in-Critique / Compagnons de critique	2
CRCL2301	"Critical and Clinical" Approaches to Art / Approches « critiques et cliniques » de l'art	3
DART2301	Digital Art / Art numérique	3
DPER2303	Dance and Performance / Danse et Performance	4
PROJ2301	Largely Independent Project / Projet personnel largement indépendant	6
PROV2301	Art-Provoking Art / Art provoquant de l'art	3
VART2302	Visiting Artist/Researcher/Curator Workshop / Workshop : Artiste/chercheur/curateur invité	2
VIAR2303	Video Art / Art vidéo	4
		30

**SEMESTER 6 / SEMESTRE 6**

Code	Course Title / Intitulé	Crédits
COCR2304	Comrades-in-Critique / Compagnons de critique	2
FPRO2301	Graduation Project / Projet de Licence	12
INMM2303	Installation/Mixed-Media / Installation/Mixed-Media	4
LEAR2301	Lebanese Artists / Artistes libanais	3
REER2301	Repetition: Eternal Recurrence, Mechanical Reproduction, Digital Simulation ... / Répétition : Éternel retour, reproduction mécanique, simulation numérique...*	3
THES2301	Short Thesis / Mémoire court	6
		30

\*Could be replaced by an elective course from a different Alba program /  
Peut être remplacé par un cours optionnel d'une autre formation de l'Alba

Elective Courses /  
Cours optionnels

**BA Graduation Project advisors / Tuteurs du Projet de Licence :**

Youssef Aoun, Gilbert Hage, Ricardo Mbarkho,  
Nadim Mishlawi, Graziella Rizkallah, Tamara Al-Samerraei.

**BA Short Thesis advisors / Tuteurs du Mémoire de Licence :**

Gregory Buchakjian, Fares Chalabi, Ricardo Mbarkho, Ghalya Saadawi.



Rita Mahfouz, On Familiar Waters, © 2018

**GRADUATE DEGREE IN VISUAL ARTS / MASTER EN ARTS VISUELS****1ST YEAR / 1ÈRE ANNÉE****SEMESTER 1 / SEMESTRE 1**

Code	Course Title / Intitulé	Crédits
CART2501	Is There, Can There Be Contemporary Art? / Y-a-t-il, peut-il y avoir un art contemporain ?	3
COCR2403	Comrades-in-Critique / Compagnons de critique	2
CRCL2401	"Critical and Clinical" Approaches to Art / Approches « critiques et cliniques » de l'art	3
CUPR2401	Curating and its Problematics / Le curatoriat et ses problématiques	3
MERE2401	Artistic and Textual Research Methodologies / Méthodologies de la recherche artistique et textuelle	3
PROJ2403	Largely Independent Project / Projet personnel largement indépendant	7
PROV2401	Art-Provoking Thought / Pensée provoquant de l'art	3
VART2403	Visiting Artist/Researcher/Curator Workshop / Workshop : Artiste/chercheur/curateur invité	2
VIAR2403	Video Art / Art vidéo	4

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**SEMESTER 2 / SEMESTRE 2**

Code	Course Title / Intitulé	Crédits
AMKT2401	The Art Market / Le marché de l'art	3
ARHI2401	Histories of Art—How Not to Seemingly Historicize What Is Untimely? / Histoires de l'Art — Comment ne pas historiciser en apparence ce qui est intemporel ?	3
COCR2404	Comrades-in-Critique / Compagnons de critique	2
CRCO2401	Creating Concepts Regarding Images: Gilles Deleuze / Créer des concepts vis-à-vis des images : Gilles Deleuze	3
ISHP2401	Internship in Visual Arts / Stage en arts visuels	3
LEAR2401	Present-Period Lebanese Artists / Artistes libanais de la période présente	3
PROJ2404	Largely Independent Project II / Projet personnel largement indépendant II	11
VART2404	Visiting Artist/Researcher/Curator Workshop / Workshop : Artiste/chercheur/curateur invité	2

30

**2ND YEAR / 2ÈME ANNÉE****SEMESTER 3 / SEMESTRE 3**

Code	Course Title / Intitulé	Crédits
COCR2503	Comrades-in-Critique / Compagnons de critique	2
GRAD2503	In-Progress Graduation Project / Projet de Master (en cours)	16
MAST2503	In-Progress Master Thesis / Mémoire de Master (en cours)	7
PROV2402	Art-Provoking Thought	3
VART2502	Visiting Artist/Researcher/Curator Workshop / Workshop : Artiste/chercheur/curateur invité	2

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**SEMESTER 4 / SEMESTRE 4**

Code	Course Title / Intitulé	Crédits
COCR2504	Comrades-in-Critique / Compagnons de critique	2
GRAD2502	MA Graduation Project / Projet de Master	21
MAST2504	Master Thesis / Mémoire de Master	7

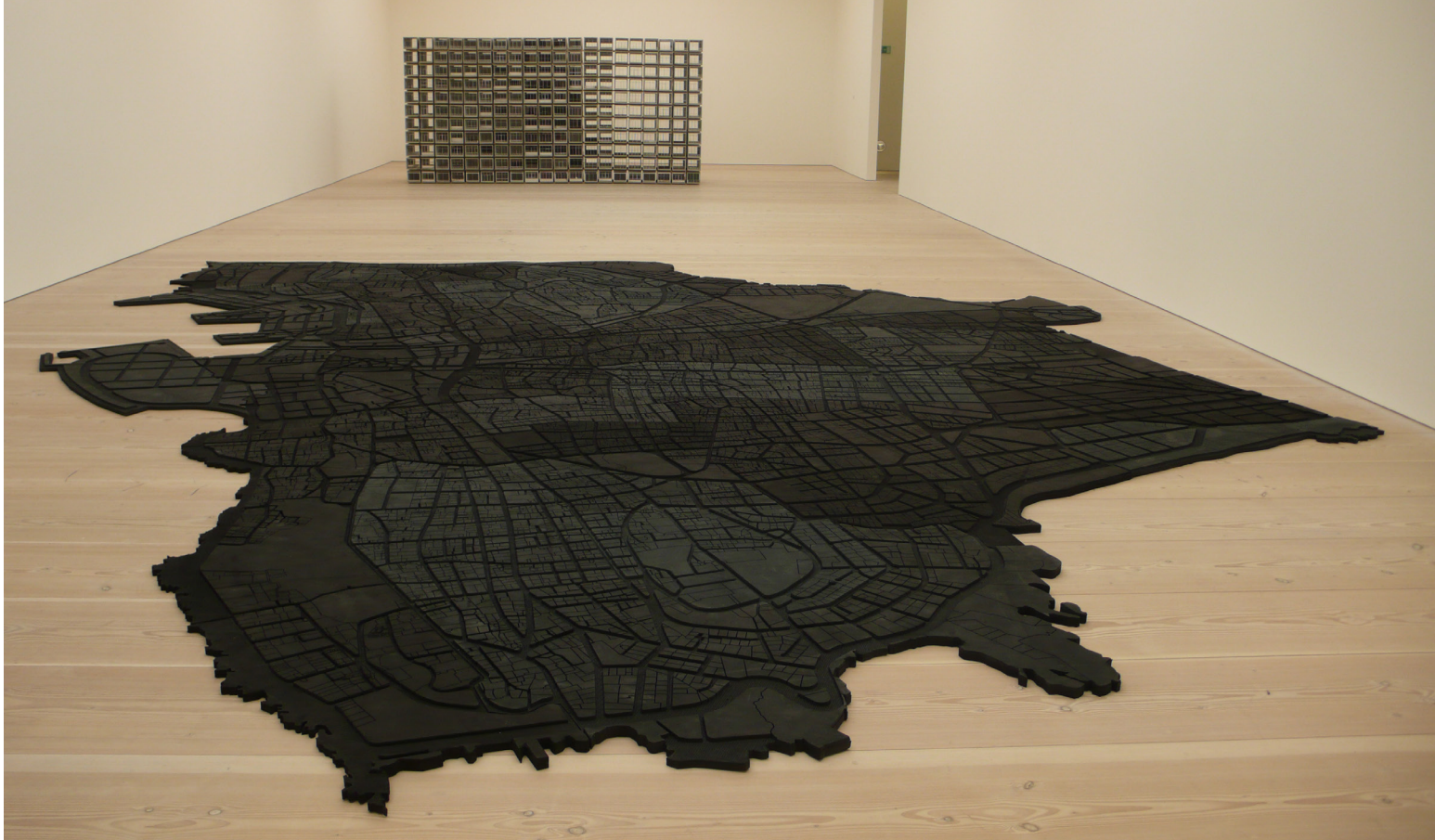
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**MA Graduation Project advisors / Tuteurs du Projet de Master :**

Youssef Aoun, Gilbert Hage, Ricardo Mbarkho,  
Nadim Mishlawi, Gaziella Rizkallah, Tamara Al-Samerraei.

**MA Thesis advisors / Tuteurs du Mémoire de Master :**

Gregory Buchakjian, Fares Chalabi, Ricardo Mbarkho, Ghalya Saadawi.



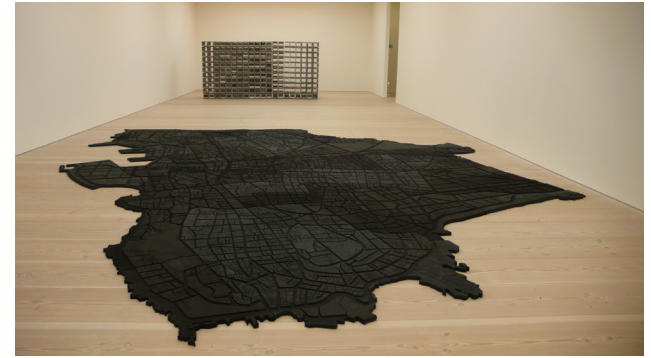
Marwan Rechmaoui, *Beirut Caoutchouc*, © 2004–2008



Tamara Al-Samiraei, *Living Room*, © 2015



Tamara Al-Samirraei, *Living Room*, © 2015



Marwan Rechmaoui, *Beirut Carrouchois*, © 2004-2008

Theory is a manner for "See, I told you so" to be innocent, not to have anything to do with the unfortunate vindictiveness of vindication, making it mean only: the theory made it possible for you to see what otherwise you would not have seen—even if it is something that cannot be described by words. While a theorist may have seen the film before creating his or her theory, certain things in the film will become noticeable, including to him or her, indeed including to the filmmaker, only once he or she has created the relevant concept. The additional phenomenon theory makes us see is linked to creation because the theory had to be created for us to see it. An artist who does not care for what a real theorist writes is a reductive viewer of his work for he is bound in that case to miss something in it that is rendered visible by theory. In the process of making me feel the rigor of a film, novel, or play, a theory, notwithstanding its inability to describe and render the visible (Deleuze: "One of Foucault's fundamental theses is the following: there is a difference in nature ... between the visible and the articulable.... Perhaps this is the first area in which Foucault encounters Blanchot: 'Speaking is not seeing'"<sup>18</sup>), makes me see one or more things that neither the theorist nor anybody else, including the filmmaker, had seen in the film until then. There is a predictive power to concepts, but only in the case of artworks, films, and novels that, consistent, don't fall apart "two days later." If a rigorous theory indicates that a certain relationship, image, movement, etc., is bound to be in a film that doesn't fall apart "two days later," then it will be there; if we don't find it there, then we'll discover that the film was tampered with by the producer, and when the director's cut is released it will be seen in the film, as predicted by the theory. Insofar as real theory makes us see and/or hear

what nobody had seen and/or heard in its absence, indeed what nobody would be able to see and/or hear in its absence, it is as productive of the visible and the auditory as film, painting, and sound art, indeed more productive of the visible and the auditory than *most* films, videos, paintings, and sound works since the latter show us what everyone saw or heard or would be able to see or hear irrespective of these works, whether directly in the world or indirectly through conventional documentaries on TV and raw footage on social media.<sup>19</sup> So one possible criterion for differentiating between two or more theories that seem to explain well the visible is which one makes us see more things and relations that everyone had missed previously. Every theory, in order to explain what was visible until its advent, has to make visible additional, previously unseen phenomena, a surplus visible; for example, Newtonian theory made us see Neptune. In that sense it collaborates in the production of the visible. "To see a world in a grain of sand" (William Blake) requires theory too, more and more theory. To assert that one has reached the final theory is to assert that the world is at that point fully perceptible, that we can exhaustively perceive all there is (at least at the level of physical reality) without any further theory.

To a thinker or philosopher unaware that his creative work is the result of an untimely collaboration with other creators (some of whom will be born after his physical death), and thus who feels a vast solitude while constructing a concept, it is felicitous to come across a "confirmation" of the latter in a book, film, or artwork. One can properly speak of a confirmation of a thinker's concept when something that had not been seen in a rigorous film or book by even its most attentive and perceptive viewers or



*What Was I Thinking?* is an initiation into thinking. With a mind that is extremely analytical and yet extremely capable of rendering all kinds of knowledge and experiences permeable to each other, Jalal Toufic creates here a “summa,” but an open-ended one. He looks into the arts as if they were the privileged site of thinking, even when they inevitably fail, and still confronts his insights/ thoughts with texts taken from the traditional religions and mystics of the past. He has reached in this work an Olympian attitude—tuned to his basically Dionysian temperament—that announces the beginning of a detachment, of a remarkable serenity (a joy in thinking that Nietzsche had already understood). Jalal Toufic is today, and has been for some time, the most original thinker on the planet. He assumes the challenge stated by Heidegger in *What Is Called Thinking?* by his own thinking (by writing this book). To imagine the best possible worlds, to go into uncharted territory; these worlds are eminently those of the arts (as he practices them, as he delves into their layers, their paradoxes, their darings, ever admitting their maddening inbuilt inaccessibility). His kind of an endeavor takes a tremendous courage. And a unique freedom: letting his mind go into unpredicted ascertainments, so that his writing “does not fall apart two days later.” Situated somewhere close to the spirit of Einstein’s General Theory of Relativity and Nietzsche’s breakthroughs, we can say that Jalal Toufic is indeed a “destiny.”

—Etel Adnan

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cover design: Liam Gillick



e-flux journal

Jalal Toufic  
What Was I Thinking?

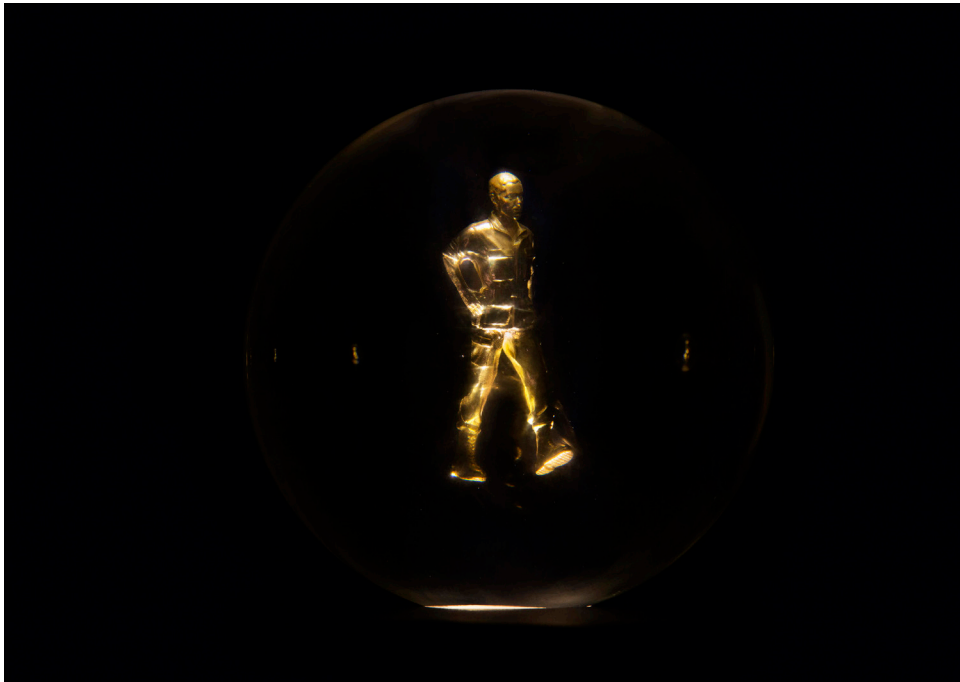
e-flux journal

Jalal Toufic  
What Was I Thinking?

SternbergPress 

# ÉCOLE DES ARTS VISUELS

Vartan Avakian, *A Very Short History of Tall Men*, © 2012



Hassan Zahreddine, *Untitled*, © 2015

NOTICE

Fondée en 1944, l'Académie Libanaise des Beaux-Arts (Alba) a été le premier établissement national d'enseignement supérieur au Liban. Durant les années 50, son École des Arts Visuels (appelée à l'époque École de Peinture) était déjà devenue partie intégrante de la scène artistique libanaise, comme elle l'est actuellement. Mais, au-delà de faire partie intégrante de la scène artistique libanaise, l'École des Arts Visuels de l'Alba n'aura vraiment son importance, ne s'avérant pas complètement réductible à la culture, que si elle parvient à faire émerger au moins un artiste qui réussisse à *échouer mieux* (Samuel Beckett : « Déjà essayé. Déjà échoué. Qu'importe. Essaie encore. Échoue encore. Échoue mieux » [Cap au Pire, traduit de l'anglais]) ; et/ou au moins un artiste qui construise « un univers qui ne s'effondre pas deux jours plus tard » (Philip K. Dick) ; et/ou un artiste qui, de façon sacrificielle, puisque cela exigerait de s'y exposer soi-même en premier lieu, enveloppe la jouissance invasive qui déconcertait et faisait régresser il y a peu de temps encore de vastes zones de la région (Syrie, Irak, etc.) dans une chanson (hölderlinienne) ou dans une angélique et effarante beauté (rilkéenne) ; et si elle renforce sinon rétablit la connexion de l'art et de la pensée, plus spécifiquement, de l'art donnant à penser et de la pensée provoquant de l'art, une connexion qui a depuis un bon moment maintenant été paradoxale, étant donné que, selon un diagnostic toujours valide de Heidegger, « nous ne pensons pas encore ; toujours pas encore, bien que l'état du monde devienne constamment ce qui donne davantage à penser », et bien que de nouvelles œuvres donnant à penser continuent d'être produites (pour ensuite être largement voilées par de nombreux travaux médiocres avec lesquels elles sont exposées dans des biennales, triennales, galeries et musées).



Antonia Sahyoun, Portrait, © 2016

## CERTAINS DES OBJECTIFS SUPPLÉMENTAIRES DE L'ÉCOLE

— Fournir aux étudiants une « zone autonome temporaire » (pour utiliser une expression inventée par Hakim Bey [alias Peter Lamborn Wilson] dans son livre publié en 1991 et portant le même titre) par rapport à certains problèmes déjà obsolètes de cette région, de sorte à leur épargner la perte de temps résultant de la redécouverte de diverses solutions qui datent souvent de décennies, voire de siècles.

— Amener les étudiants à se rendre compte qu'en ce qui concerne les œuvres d'art véritables, la question n'est pas de les comprendre, mais d'acquérir une incompréhension intelligente et subtile à leur égard, et de sentir intuitivement, d'apprécier leur rigueur, et ainsi de s'abstenir de corriger tout défaut apparent en elles — une correction qui affaiblit non seulement l'admiration, mais aussi la critique possible de ces œuvres.

— Développer chez les étudiants la finesse qui permet de différencier une peinture, une vidéo, etc., qui s'effondre avant même qu'elle ne soit encadrée ou projetée, et une autre qui ne s'effondre pas.

— Rendre les étudiants vivement conscients que les artistes collaborent d'une manière *intemporelle* avec des artistes et des penseurs du passé et du futur.

— Faire en sorte que les étudiants arrivent au constat frappant : « Je n'ai jamais pensé auparavant » — non pas simplement à propos de l'art, mais tout court. Confronter ensuite l'étudiant avec ce qui le pousse à penser (par exemple : avoir réalisé qu'il ou elle n'a jamais pensé auparavant ? Une œuvre d'art donnant à penser ?), et donc lui donner la possibilité de penser, qu'il utilise ou non cette pensée dans sa pratique de l'art.

— Développer chez l'étudiant l'intuition/le « détecteur de merde » (Hemingway : « Le don le plus essentiel de tout bon écrivain est un détecteur de merde intégré en soi, résistant aux chocs » ; Frank Auerbach : « J'espère avoir encore ce que Hemingway a appelé le "détecteur de merde", que je suis encore assez sévère envers moi-même pour que si quelque chose n'est pas fini je le détruis et recommence ») en cette période où il est de plus en plus facile, pour ceux qui sont associés à la production d'œuvres qui pourraient être exposées dans des galeries, des musées et des biennales, de tromper les curateurs, les collectionneurs, le public, voire de se tromper eux-mêmes (Richard Feynman : « Le premier principe [pour avoir une intégrité scientifique absolue] est que vous ne devez pas vous duper — et vous êtes la personne la plus facile à duper ») — y compris en travaillant sur la scatologie (Sade, etc.) — de sorte que lorsqu'ils sont diplômés ils peuvent compter sur cette intuition/ce détecteur de merde pour détruire sans ménagement celles de leurs œuvres qui s'effondrent avant que le spectateur perspicace ne cligne même des yeux.

— Fournir à l'étudiant autant d'art que nécessaire pour contrer la culture, sinon la transmuter en tradition (que ce soit en la sublimant, ou en la poussant vers une abjection particulière, ou en l'utilisant en tant que stéréotypes manipulables [comme dans les romans d'Alain Robbe-Grillet]). Exposer l'étudiant à l'art et à la pensée — qui font partie de la tradition — plutôt que simplement à la culture, qu'elle soit haute (présentée dans des musées et des biennales, etc.) ou basse, toutes les deux étant des ennemies insidieuses de la tradition. Une grande partie de ce qui commence apparemment comme contre-culture finit par devenir une forme de culture—elle appartenait en fait depuis le début à la culture ; la tradition est cette partie de la contre-culture qui continue à être une contre-culture, perpétuellement. Le véritable artiste et le véritable penseur ne sont pas « cultivés », mais « contre-cultivés » (et ont ainsi, entre autres tâches, celle d'inventer des mots absents des dictionnaires de ceux qui sont cultivés).

— Diplômer un certain nombre d'étudiants qui finissent par produire des œuvres d'art rigoureuses, ce qui ne veut pas dire des œuvres d'art qui inaugureraient ou contribueraient à un âge d'or de l'art et de la pensée au Liban et au-delà, puisque la métaphore de l'âge d'or aurait dû cesser d'être utilisée avec l'abolition, par le gouvernement américain, de l'étalon-or (l'âge d'or de l'utilisation de la métaphore de l'âge d'or était la période où l'or agissait comme l'étalon économique de la valeur, de 1821 [l'année où l'Angleterre l'a établi] jusqu'en 1971 [l'année où le gouvernement américain l'a aboli]). L'inconvénient est que ces étudiants risqueraient de mourir de rire en tombant sur une quelconque référence à un âge d'or du théâtre au Liban dans les années 1960 et 70.

**Jalal Toufic**, Directeur de l'École des Arts Visuels

MISE EN GARDE CONCERNANT L'ÉCOLE

Gilles Deleuze a écrit en mai 1990 : « Foucault a situé les *sociétés disciplinaires* aux XVIII<sup>ème</sup> et XIX<sup>ème</sup> siècles ; elles atteignent leur apogée au début du XX<sup>ème</sup> . . . . Foucault a très bien analysé le projet idéal des milieux d'enfermement, particulièrement visibles dans l'usine. . . . Mais ce que Foucault savait aussi, c'était la brièveté de ce modèle : il succédait à des *sociétés de souveraineté*, dont le but et les fonctions étaient tout autres (prélever plutôt qu'organiser la production, décider de la mort plutôt que gérer la vie). . . . Nous sommes dans une crise généralisée de tous les milieux d'enfermement, prison, hôpital, usine, école, famille. . . . Les ministres compétents n'ont cessé d'annoncer des réformes supposées nécessaires. Réformer l'école, réformer l'industrie, l'hôpital, l'armée, la prison ; mais . . . ces institutions sont finies, à plus ou moins longue échéance. . . . Les *sociétés de contrôle* . . . sont en train de remplacer les sociétés disciplinaires ». Alors que ces mots prémonitoires de Deleuze sont devenus plus manifestes de nos jours, un quart de siècle après les avoir écrits, ils étaient occultés dans le contexte de l'École des Arts Visuels de l'Alba par des problèmes accidentels que cette École a connus depuis l'époque où il a écrit son texte jusqu'à mon accession à sa direction il y a trois ans. En tant que nouveau Directeur de l'École, j'ai considéré (et considère toujours) qu'en réglant les problèmes largement accidentels qui l'ont minée durant un certain temps, les autres problèmes qui, eux, ne peuvent être réglés par *aucune* administration ni professeurs, car ils sont les symptômes de la transition en cours des sociétés disciplinaires aux sociétés de contrôle, seraient mis en avant et deviendraient plus clairs, ce qui faciliterait la contribution à de « nouvelles formes de résistance contre les sociétés de contrôle. »

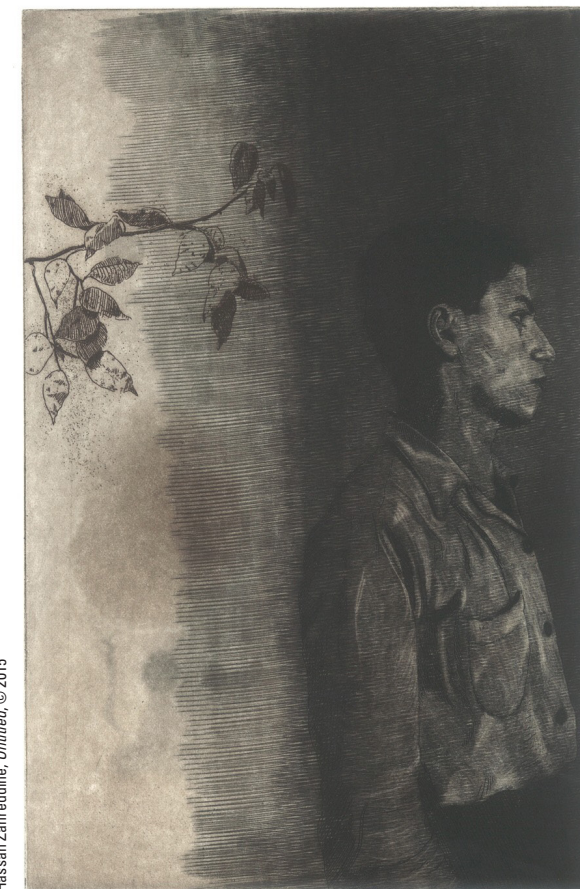
ADMINISTRATION

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Mme Noëlle Farah  
Responsable administrative  
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LANGUES D'ENSEIGNEMENT

— La langue d'enseignement pour certains cours est l'anglais, pour d'autres le français. Par conséquent les étudiants sont censés être compétents dans les deux langues.



Hassan Zahredine, *Untitled*, © 2015

## DIPLÔMES

### CYCLE LICENCE

La durée moyenne du programme est de 6 semestres, à raison de 30 crédits par semestre. L'étudiant doit s'inscrire à au moins 15 crédits par semestre et à 36 crédits au maximum. À l'exception de « Workshop : Artiste/chercheur/curateur invité », « Stage en arts visuels » et « Visites guidées des institutions et lieux d'art au Liban », qui sont sanctionnés par un système de notation « Admis/Refusé », les cours sont notés sur 100. La note de passage pour le cycle de Licence est de 70. La note finale du « Projet et mémoire de licence » est au minimum de 70 ; elle est répartie comme suit : 70% pour le projet de licence et 30% pour le mémoire court. Un étudiant dont la note moyenne pour la première année est inférieure à 70 n'est pas autorisé à passer en deuxième année et sera renvoyé du programme. Pour obtenir leur licence, les étudiants doivent compléter 180 crédits ECTS avec une moyenne générale cumulée de 70/100 au minimum et, à la fin du sixième semestre, présenter devant un jury sous la présidence d'un représentant du Ministère de l'Éducation et de l'Enseignement Supérieur un projet de fin d'études avec succès ou un projet qui « échoue mieux » (Beckett) ainsi qu'un essai théorique qui accompagne le projet pratique.

Au cours de la première année, l'étudiant acquiert des compétences de base et un savoir-faire technique dans un éventail de médias artistiques, comme la peinture, la sculpture, la gravure, la photographie et la vidéo, ainsi que dans les méthodologies de la recherche artistique et textuelle. Durant ce processus pédagogique, l'étudiant découvre les formes et médias d'art avec lesquels il a une affinité, en termes de possibilités et d'impossibilités apparentes, donc avec lesquels il ou elle est susceptible de réussir ou d'« échouer mieux ». Au cours de la deuxième année, l'étudiant commence à travailler pour de bon sur ses projets tout en continuant à prendre des cours théoriques, ainsi qu'un choix de matières de création artistique. Durant la troisième année, qui est la dernière année du programme, l'étudiant travaille principalement sur son projet de fin d'études.

Les étudiants sont encouragés à assister à une sélection de conférences publiques organisées à l'Alba et à collaborer avec des étudiants des autres Écoles de l'Académie de diverses manières et avec diverses capacités.

### CYCLE MASTER

Alors que l'obtention de la licence est une condition requise à l'admission en cycle Master, les candidats sont évalués principalement sur le portfolio qu'ils présentent.

La dernière année du cycle de master est largement réservée au projet de fin d'études et au mémoire.

La durée moyenne du cycle master est de 4 semestres, à raison de 30 crédits par semestre. L'étudiant doit s'inscrire à 15 crédits au moins par semestre et à 36 crédits au maximum. Si cela s'avère nécessaire pour ses projets de pratique artistique, l'étudiant peut, après consultation de son conseiller pédagogique, prendre jusqu'à 6 crédits de cours de pratique artistique du cycle de Licence de l'École, ou des cours techniques dans d'autres Écoles de l'Alba. À l'exception de « Workshop : Artiste/chercheur/curateur invité », « Mémoire de master en cours » et « Projet de master en cours », qui sont sanctionnés par un système de notation « Admis/Refusé », la note de passage pour les cours en cycle de master est de 80. Pour obtenir son Master, l'étudiant doit compléter 120 crédits ECTS avec une moyenne d'au moins 80 et présenter, à la fin du quatrième et dernier semestre, un projet de master réussi, ou qui « échoue mieux », devant un jury sous la présidence d'un représentant du Ministère de l'Éducation et de l'Enseignement Supérieur, ainsi qu'un mémoire écrit d'au moins 10,000 mots (hors bibliographie). La note finale de passage du « Projet de master et mémoire » est de 80/100. Elle est répartie comme suit : 70% pour le Projet de master et 30% pour le mémoire. Un étudiant pourrait bénéficier d'une prolongation maximale de deux semestres pour terminer son projet de master et son mémoire. Un étudiant coupable de plagiat mineur devra retirer les passages plagiés de son mémoire. La pénalité pour plagiat important dans le mémoire est le renvoi du programme sans obtention du master.

Exception faite pour un nombre limité de cours, un étudiant qui échoue un cours peut ne pas le reprendre, mais en choisir un autre ayant le même nombre de crédits, avec l'accord du Directeur de l'École.

Les étudiants sont encouragés à assister à une sélection de conférences publiques organisées à l'Alba et à collaborer avec des étudiants des autres Écoles de l'Académie de diverses manières et avec diverses compétences.

**BREAKING CHARM:  
CHEATING URBAN EXPERIENCE**

**PARTICIPATING ARTISTS**

- VARTAN AVAKIAN
- TONY CHAKAR
- ALI CHERRI
- EMILIE DUVAL
- GILBERT HAGE
- LYNN KODEIH
- RICARDO MBARKHO
- GRAZIELLA RIZKALLAH
- GHOSSAN SALHAB
- TAMARA AL SAMERAI
- JALAL TOUFIC
- and others

**BREAKING CHARM:  
CHEATING URBAN EXPERIENCE**

A curatorial proposition by the students of Visual Arts in the framework of the course "Curating And Its Problematics"

**Lynn Karam  
Rita Mahfouz  
Lara El Dirani  
Justin Satre  
Serop Khachadourian**

14/15/16 DECEMBER 2016  
FROM 10:00 AM - 8:00 PM  
OPENING: DEC. 14 at 6:00 PM

Free Admission

ALBA parking - facing the main building  
Emile Edde Avenue, Sin El Fil, Lebanon

UNIVERSITÉ DE BALAMAND  
ACADÉMIE LIBANAISE DES BEAUX-ARTS

What if we stopped the transportation of artworks? Would the transmission of art knowledge stop as well? If the work of an artist does not circulate, it will never reach the audience. By using cars as an exhibition space, we are initiating a shortcut between the artworks and the spectators. The car is also an intimate space; most of us spend a third of our lives inside of them. We are either passive individuals experiencing landscapes unfolding in front of us, hearing sounds transmitted on our radios, sitting in industrial furniture designed for our driving comfort; or active ones by appropriating the space.

A curatorial proposition by students of, and exchange students at, the School of Visual Arts in the framework of the course "Curating and Its Problematics":

- Lynn Karam
- Rita Mahfouz
- Lara El Dirani
- Justin Satre
- Serop Khachadourian

Opening: 14/12/16 at 6:00 PM

Location: Alba Parking, in front of the main building.



**BREAKING CHARM:  
CHEATING URBAN EXPERIENCE**

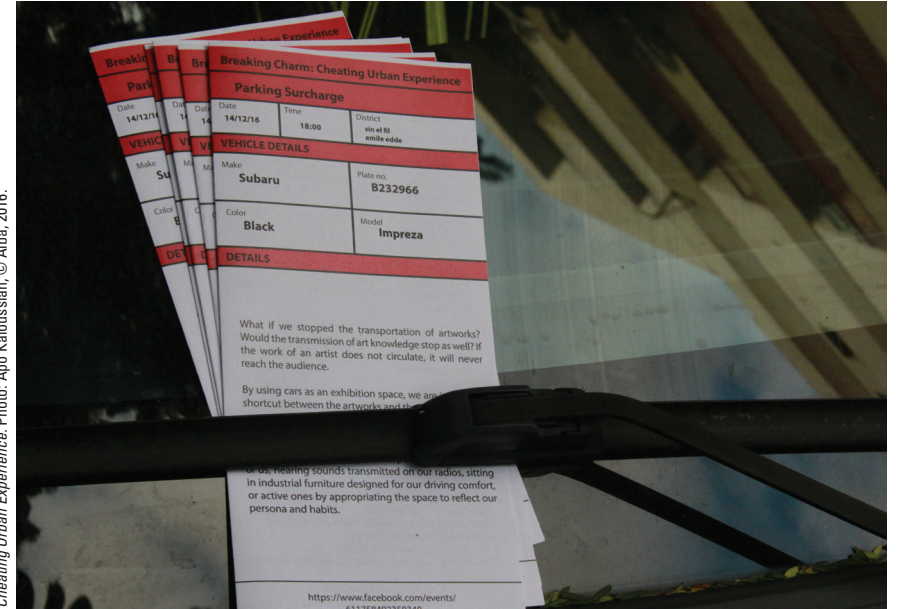
Emilie Duval, *Should I Stay or Should I Go?*, © 2016.  
Photo: Apo Kaloussian, © Alba, 2016.



Ricardo Mbarakho, *Few Pixels Decrypting the Most Intelligent Text Message*, © 2016.  
Photo: Apo Kaloussian, © Alba, 2016.



L. Karam, R. Mahfouz, L. El Dirani, J. Sere, S. Khachadourian, part of *Breaking Charm: Cheating Urban Experience*. Photo: Apo Kaloussian, © Alba, 2016.



Jelal Toufex and Graziella Rizkallah, *Attempt 137 to Map the Drive*, © 2011.  
Photo: Apo Kaloussian, © Alba, 2016.





## OUVERTURE AU PUBLIC

Le séminaire « Pensée provoquant de l'art » est ouvert au grand public en tant qu'auditeurs libres, gratuitement, après consentement du professeur.

Une exposition des travaux des étudiants qui ont obtenu leur licence ou master sera organisée suite aux jurys.

## ÉCOLES D'ARTS PARTENAIRES DE L'ÉCOLE DES ARTS VISUELS

- HEAD – Genève, Haute école d'art et de design, Suisse
- Zurich University of the Arts, Suisse
- École Nationale Supérieure des Beaux-Arts (ENSBA), Paris, France
- École Nationale Supérieure d'Art de Paris - Cergy (ENSAPC), Cergy-Pontoise, France
- Villa Arson, Nice, France
- École Nationale Supérieure des Arts Visuels de La Cambre, Bruxelles, Belgique
- Staatliche Hochschule für Gestaltung Karlsruhe (Karlsruhe University of Arts and Design), Allemagne
- École Nationale Supérieure des Beaux-Arts de Lyon (ENSBA), Lyon, France
- Haute école des arts du Rhin (HEAR), Strasbourg, France



Youssef Aoun, L'oeil de l'esprit, © 2015

## CORPS ENSEIGNANT

**Nathalie Ackawi** est née en 1991. Elle est titulaire d'une Licence en administration des affaires de l'Université Américaine de Beyrouth, 2012, et d'un Master en études artistiques et muséales de Georgetown University, 2014. Elle est partenaire et co-directrice du Beirut Art Residency (BAR), institution à but non lucratif pour les artistes régionaux et internationaux à Beyrouth. En décembre 2017, elle a co-fondé CUB Gallery, un espace dédié à la présentation du travail des artistes émergents des programmes d'art à travers le Liban.

— Le marché de l'art

— Visites guidées des institutions et lieux d'art au Liban

**Youssef Aoun** est né en 1965. Il est titulaire d'un diplôme d'études supérieures en arts plastiques de l'Université Libanaise en 1989 et d'un master de l'Académie Libanaise des Beaux-Arts (Alba) – Université de Balamand en 2005. Il a fait plusieurs stages de formation en gravure, sérigraphie et lithographie à l'École Nationale Supérieure des Beaux-Arts (ENSBA) de Paris. Il a à son actif plusieurs expositions personnelles, à la Sultan Gallery, au Koweit (2012-2013, 2007), ainsi qu'à Agial Art Gallery (2012), au Centre Culturel Français (2007) et à la Galerie Janine Rubeiz (2004) à Beyrouth.

— Réintroduction au dessin

— Réintroduction à la peinture

**Hicham Awad** est né en 1988. Il a obtenu une Licence en direction audiovisuelle de l'Académie Libanaise des Beaux-Arts (Alba) – Université de Balamand, 2009 ; un Master en Aural and Visual Cultures de Goldsmiths, University of London, 2011 ; et est actuellement doctorant en études cinématographiques et visuelles à Harvard University. Sa thèse porte sur les rôles que jouent les technologies cinématographiques, architecturales et informatiques « en temps réel » dans la mise en scène et la gestion des risques dans les domaines de la finance et de la sécurité nationale. Il a été éditeur contributeur de *Portal 9: Stories and Critical Writing about the City*, et a donné des conférences et des présentations dans plusieurs institutions académiques et artistiques telles que Ashkal Alwan, Beirut Art Center, the University of Chicago, et la Society for the Social Studies of Science. Ses écrits ont été publiés par *ArteEast Quarterly*, *98weeks*, et Sharjah Art Foundation.

— Séminaire : Regard sur un artiste ou objet d'art singulier

**Amandine Brenas** est née en 1981. Elle est titulaire d'un master en arts plastiques et d'un master en animation 2D/3D de l'Académie Libanaise des Beaux-Arts (Alba) – Université de Balamand obtenus respectivement en 2005 et 2008. Elle est chef du département d'animation à l'Alba. Ses œuvres, qui utilisent différents supports et qui prennent forme dans la sculpture, l'animation, la photo et l'art vidéo, ont été exposées à divers festivals au Moyen-Orient (Beyrouth, le Caire), en Inde et en Europe (Paris, Düsseldorf, Sarajevo, Kiev).

— Animation artistique

**Gregory Buchakjian** est né en 1971. Il a reçu une maîtrise en 1993 et un diplôme d'études approfondies (DEA) en 1995, tous deux en histoire de l'art de l'Université Paris-Sorbonne ; ainsi qu'un doctorat de l'Institut national d'histoire de l'art, Paris, en 2016. Il est historien de l'art et photographe dont la recherche académique dans l'art moderne et contemporain libanais et arabe a généré plusieurs publications, parmi lesquelles *War and Other (Impossible) Possibilities: Thoughts on Arab History and Contemporary Art* (Alarm Editions, Beyrouth, 2012). Son travail traite de la ville et de son histoire à travers de nombreux médias, y compris l'écriture (*Halte*, Labor & Fidès, Genève, 2006, etc.), l'installation (*Leningrad*, exposition Pellicula, Galerie Janine Rubeiz, Beyrouth, 2013, etc.), le film d'animation (*What, Shoes?*, 2006), et notamment, la photographie (*Nighthawks*, etc.). Son projet photographique à long terme qui implique la cartographie, l'exploration architecturale, la collecte d'archives et les récits est, à la fois, l'origine de sa thèse de doctorat, *Abandoned Dwellings in Beirut: Wars and Transformation of the Urban Space, 1860–2015*, l'un de ses sujets et l'un de ses aboutissements.

— Artistes libanais

— Histoires des arts I / II

— Méthodologies de la recherche artistique et textuelle (Licence)

**Fares Chalabi** est né en 1977. Il a obtenu un baccalauréat en philosophie de l'Université libanaise en 2002; un diplôme d'architecture de l'Académie libanaise des beaux-arts (Alba) – Université de Balamand, en 2004; un Master 2 et un doctorat en philosophie de l'Université Paris 8, en 2008 et 2017, respectivement. Son travail porte sur la forme du raisonnement ontologique et sur l'esthétique de Gilles Deleuze. Chalabi enseigne également à l'Université américaine de Beyrouth (AUB) et à l'Université Saint Joseph (USJ).

— Créer des concepts vis-à-vis des images : Gilles Deleuze

— Approches « critique et clinique » de l'art

**Mansour El Habre** est né en 1970. Il détient un diplôme d'études supérieures en arts plastiques de l'Institut des Beaux-Arts de l'Université Libanaise (1994), et une maîtrise en arts plastiques de l'Académie Libanaise des Beaux-Arts (Alba) – Université de Balamand (2016). Il travaille dans la peinture, la gravure, et les nouveaux médias. Depuis 1993, il a tenu, à la Galerie Jeanine Rubeiz, un certain nombre d'expositions individuelles : *Scènes de vie* (2002), *Fiction* (2008), *Republicafe* (2012), et *Home Life* (2015) ; ainsi que des expositions collectives : *Coup d'œil : Passé et présent I* (2005), *Lignes et couleurs* (2008), *Clin d'œil* (2014) et *Oeuvres récentes* (2017). El Habre a participé également à d'autres expositions collectives au Liban et à l'étranger, entre autres : *The Artist's View II*, Cork Street Galleries, Londres, 2004 ; *Convergence: New Art from Lebanon*, Katzen Art Center, Université américaine, Washington DC, 2010 ; et *Bitasarrof* (Adapté), Bibliothèque nationale, Sanayeh, Beyrouth, 2016.

— Réintroduction à la couleur

**Gilbert Hage** est né en 1966. Il est photographe. Ses œuvres photographiques incluent *I Hated You Already Because of the Lies I Had Told You* (2011), *Why Do We Feel Like Kafka?* (2011), *Eleven Views of Mount Ararat* (2009), *With Strings Attached* (aka *Strings*, 2008), *Pillows* (2007) *Screening Berlin* (2006), *Homeland 1* (aka *Toufican Ruins?*, 2006), *Phone [Ethics]* (2006), *Here and Now* (2005), *Beirut* (2004), *Anonymous* (2002), et *Roses* (1999). Ses œuvres ont été exposées au Musée de la photographie, Thessalonique (2011) ; au Royal College of Art, Londres (2011) ; aux Rencontres d'Arles, France (2011) ; à la Biennale 10 de Sharjah (2011) ; au White Box, Munich (2010) ; au Centre Culturel Français, Beyrouth (2010) ; à l'Espace Naila Kettaneh Kunigk, Beyrouth (2009) ; à l'Institut d'Art Contemporain, Dunaújváros, Hongrie (2007) ; au Modern Art Oxford (2006) ; au House of World Cultures, Berlin (2005) ; à la Galerie Tanit, Munich (2004) ; à la Galerie Alice Mogabgab, Beyrouth (2004, 2002, 1999) ; et à Videobrasil, São Paulo (2003). Il est le codirecteur et le coéditeur, avec Jalal Toufic, de Underexposed Books. [www.gilberthage.com](http://www.gilberthage.com)

— Réintroduction à la couleur

— Réintroduction à la photographie

— Photographie avancée

**Alia Hamdan** est née en 1979. Elle a reçu une Maîtrise en philosophie de l'Université Paris I Panthéon-Sorbonne (2004) et un DEA en études urbaines de l'Université Paris Nanterre (2005). Parallèlement, elle a étudié la danse contemporaine au Conservatoire et au Centre national chorégraphique de Montpellier, où elle s'est entraînée et a joué avec Mathilde Monnier, Gilles Jobin, La Ribot et Mark Tompkins. Depuis 2012, elle travaille sur un doctorat en Philosophie intitulé « Esthétique de la chorégraphie » à l'Université Paris 8 Vincennes-Saint-Denis. Elle a travaillé comme chercheuse en reconstruction urbaine tout en participant à divers projets de performance : son premier travail chorégraphique, *When the Holiday Inn Became Again* (BIPOD, Beyrouth, 2005), a utilisé la danse comme moyen d'explorer les effets de la guerre ; sa performance co-réalisée, *Someday* (BIPOD, 2011), a inclus la conception d'un film pour la scène, la connexion d'images animées avec une interprétation gestuelle ; et son film chorégraphique *Haikus for Edelweiss* (Matjo Gallery, Cologne, 2016) a employé des archives de Beyrouth et de Cologne. En 2015, elle a participé à *Retrospective, Xavier Le Roy* au Beirut Art Center. Elle a participé au « Art and Archives: Cologne-Beirut Residency Program » en 2015.

— Danse et performance

**Amale Michèle Assaf Kamel** est née en 1948. Elle est titulaire d'une licence de droit de l'Université Saint-Joseph à Beyrouth. Elle a fait plusieurs stages de dessin, de peinture, de céramique, de sculpture, d'étude d'émaux et d'histoire de l'art, entre Beyrouth, Londres et Paris. En céramique, elle a été l'élève, entre autres, d'Annie Fourmanoire, de Christine Mckirdy et d'Helena Klug, à Paris. Elle a à son actif plusieurs expositions collectives et individuelles notamment l'exposition individuelle *Interdépendances*, 13 décembre 2011-28

janvier 2012, et celle collective *Céramiques – Le Jeu de la Forme*, 15 juillet-14 août 2015, toutes deux à la Galerie Tanit, Beyrouth.

— Introduction à la Céramique

**Mark Khalifé** est né en 1986. Il obtint un BA de l'Institut d'études scéniques, audiovisuelles et cinématographiques (IESAV) de l'Université Saint-Joseph en 2008 et un MA en réalisation/cinématographie de London Film School en 2014. Son travail comprend la série TV *Beirut Waw* (2 saisons, 2015–2016) et les films courts *Thieves in the Night* (2015), *Severed Garden* (2015), *Islands* (2014), *Dog Days* (2014) et *Txoria* (2012). Il a également travaillé avec des vidéastes comme Akram Zaatari (*28 Nights and a Poem*, 2015), Carlos Motta (*Deseos*, 2015) et Alia Farid (*Maarad Tripoli*, 2016). Sa vidéo *The Other One* a fait partie de Video Works 2009 de Ashkal Alwan. Il est engagé dans divers projets au Liban, au Royaume-Uni et aux États-Unis d'Amérique. [www.markkhalife.com](http://www.markkhalife.com).

— Caméra, éclairage, son, montage, effets spéciaux

**Rita Mahfouz** est née en 1985. Elle a reçu une maîtrise en arts visuels de l'Académie libanaise des beaux-arts (Alba) – Université de Balamand, en 2018; une Licence en composition musicale du Conservatoire national supérieur libanais de musique en 2016; et une Maîtrise en études cinématographiques et vidéo de l'Université Saint-Esprit de Kaslik en 2008. Elle a réalisé les vidéos *On Familiar Waters*, 2018, et *Graphic Composition on White Background*, 2015 ; et composé *Je chante pour passer le temps* (2016), *Ce soir je dîne à la maison* (2014) et *RAVENSERYTOO* (2013). Elle a participé à *Immaterial Collection II, Forum 1: The Sides of Our Seas*, Beirut Art Center, mai 2018, et « Les 13e rencontres internationales de composition musicale de Cergy-Pontoise », France, avril 2014.

— Caméra, éclairage, son, montage, effets spéciaux

**Ricardo Mbarkho** est né en 1974. Il est titulaire d'un diplôme de l'Institut des Beaux-Arts de l'Université Libanaise en 1996. Il a obtenu un Diplôme d'Études Supérieures en Cinématographie et Techniques Audiovisuelles en 1998 de l'École Supérieure d'Études Cinématographiques, Paris ; un Diplôme national supérieur d'arts plastiques (DNAP) et un Post-diplôme, en 2001 et 2002 respectivement, ainsi qu'un Diplôme d'Études Supérieures Spécialisées (D.E.S.S.) en 2009 de l'École Nationale Supérieure des Beaux-Arts (ENSBA) de Paris ; et son doctorat en 2017 de l'Université Paris 13 (Sorbonne). Ses œuvres ont été présentées à Ars Electronica, Autriche ; à transmediale, Allemagne ; à la Marc Hachem Gallery, à l'Éspace SD, à l'Institut Goethe et à Visual Art Forum, Liban ; au microARTos, Espagne ; à la Biennale de Paris, chez Ghislain Mollet-Viéville, et à Vidéoformes, France ; à INVIDEO, Italie ; à dokumentART, Pologne ; au Centre Culturel de Sousse, Tunisie ; et à ArtParis Abu Dhabi, Émirats arabes unis.

— Art interactif

— Art numérique

— Introduction à l'art vidéo

— Art vidéo

— Histoires de l'Art — Comment ne pas historiciser en apparence ce qui est intemporel ?

— Méthodologies de la recherche artistique et textuelle (Master)

**Nadim Mishlawi** est né en 1980. Il est titulaire d'une licence en Beaux-Arts de la Lebanese American University (LAU) en 2002, et d'un master en Études de Cinéma et Vidéo de l'Université Saint-Esprit de Kaslik (USEK) en 2006. En 2004, il expose son installation sonore *On the Periphery: An Offscreen Composition* dans « Home Works III » de Ashkal Alwan. En 2006, il inaugure, avec le conceptrice de son Rana Eid, db Studios, un studio d'enregistrement et de postproduction sonore. Il a composé la musique de nombreux films et vidéos, y compris trois documentaires de Mohamad Soueid ; *Lebanon Rocket Society* de Joana Hadjithomas et Khalil Joreige ; et trois vidéos de Akram Zaatari. En 2010, il dirige son premier documentaire, *Sector Zero*, dont il a également composé la musique et qui a reçu le premier prix Muhr Arab Documentary à Dubaï International Film Festival 2011.

— Caméra, éclairage, son, montage, effets spéciaux

— L'art visuel à l'ère de l'art sonore

— Compagnons de critique

**Marie Muracciole** est une critique d'art, écrivaine, et curatrice indépendante. Depuis février 2014, elle est directrice du Beirut Art Center. Elle a organisé, en tant que curatrice, plusieurs expositions dont: *Riffs* de Yto Barrada au Deutsche Guggenheim, et à la Renaissance Society, Chicago; et (en collaboration avec Ali Akay) *Disassembled Movies 1972–2012*, d'Allan Sekula, Akbank Sanat, Istanbul. Elle a contribué à *Texte zur Kunst*, *Les Cahiers du Musée National d'Art Moderne*, *Art Press*, et *20/27*, et est l'éditrice des écrits d'Allan Sekula publiés par l'École Nationale Supérieure des Beaux-Arts (Paris, 2013), *Riffs* d'Yto Barrada publié par Deutsche Guggenheim (Berlin, 2011), et *Climb at Your Own Risk* de Claude Closky publié par Electa (Milan, 2007). Muracciole a tenu le poste de chef du département culturel à la Galerie Nationale du Jeu de Paume (Paris) de 1991 à 2011. Elle enseigne toujours la théorie du cinéma et de la vidéo à l'École d'Enseignement Supérieur d'Art de Bordeaux (EBABX).

— Le curatoriat et ses problématiques

**Marwan Rechmaoui** est né en 1964. Il a étudié la peinture et la sculpture à Massachusetts College of Art and Design (1988-1991), à la School of the Museum of Fine Arts (1988-1991), et à la Art Student League of New York (1991-1993), ainsi que l'histoire de l'art et de l'architecture islamiques au Hagop Kevorkian Center for Near Eastern Studies, New York University (1991-1993). Il utilise des matériaux industriels tels que le béton, le caoutchouc, le goudron et le verre pour créer des œuvres tactiles inspirées des thèmes de l'urbanisation et de la démographie sociale et comportementale contemporaine. Il a tenu un certain nombre d'expositions individuelles, dont *Fortress in a Corner*, *Bishop Takes Over*, Sfeir-Semler Gallery, Beyrouth, 2016 ; *On the Edgeware Road*, Serpentine Gallery, Londres, 2012 ; et *Landscapes*, Sfeir-Semler Gallery, 2012. Parmi ses expositions collectives

récentes : la Sharjah Biennial 13, EAU, 2017 ; *Midad: The Public and Intimate Lives of Arabic Calligraphy*, Dar El-Nimer pour les arts et la culture, Beyrouth, 2017 ; La Triennale de Milano, Fondazione Nicola Trussardi, 2017 ; *The Silent Echo*, temple de Baalbek, Liban, 2016 ; La 14ème Biennale d'Istanbul, 2015 ; *Homeworks 7*, Ashkal Alwan, Beyrouth, 2015 ; et la Biennale de Sharjah 11, 2013.

— Introduction à la sculpture

— Sculpture

**Ghalya Saadawi** est née en 1975. Elle est titulaire d'un master de la London School of Economics and Political Science (2000), et d'un doctorat en sociologie de Goldsmiths, Université de Londres, avec une thèse intitulée « Rethinking the Witness: Art After the Lebanese Wars » (2015). Sa thèse met en évidence les tactiques et les considérations théoriques qui ont permis de repenser le témoignage, la représentation et l'idéologie après la fin déclarée des guerres civiles. Contre la catégorisation de toutes les pratiques artistiques sous « après-guerre » et « art contemporain », la thèse préfère plutôt lire des pratiques sélectives à travers les enchevêtrements historiques et les discours allant du milieu du 20ème siècle jusqu'à la fin de la guerre froide, et à travers l'optique d'un modernisme politique élargi. Certains de ses essais et critiques ont paru dans *Bidoun*, *e-flux*, *Frieze*, *Third Text*, *Bidayat*, *Jadaliyya*, et dans un certain nombre de publications, anthologies et monographies d'artistes. Elle donne également des conférences à l'Université américaine de Beyrouth et à l'Université Saint-Joseph. Entre 2015 et 2017, Saadawi était professeur résident du Home Workspace Program d'Ashkal Alwan. Elle est co-éditrice de *Makhzin* avec le poète Iman Mersal et l'éditrice fondatrice et écrivain Mirene Arsanios, et est affiliée à BICAR.

— Y-a-t-il, peut-il y avoir un art contemporain ?

— Guerre et guerre civile dans l'art, le cinéma, et la pensée au Liban

**Tamara Al-Samerraei** est née en 1977. Elle est titulaire d'une licence en Beaux-Arts de la Lebanese American University (LAU) en 2002 et a participé à l'édition inaugurale du Home Workspace Program (2011-2012) de Ashkal Alwan. Ses expositions personnelles incluent *Make Room for Me* au Gypsum Gallery au Caire en 2014, et *Fleeting Fences* et *Something White* à Agial Art Gallery à Beyrouth respectivement en 2011 et 2008. Elle a participé à diverses expositions collectives, parmi lesquelles, *I Love Beirut*, Art court vidéo, Palais de l'Archevêché, Arles (2013) ; *25 ans de créativité arabe*, Institut du monde arabe, Paris (2012) ; *All About Beirut*, White Box, Munich (2010) et *Exposure*, Beirut Art Center (2009).

— Réintroduction à la peinture

— Dessin

— Peinture

— Peinture II

**Rania Stephan** est née en 1960. Elle est titulaire d'un BA (Hons) en études de cinéma de La Trobe University et d'un MA en études de cinéma de l'Université Paris 8. Elle a dirigé des courts et moyens métrages, des films d'art et d'essai, et des documentaires, parmi lesquels *Train-Trains (où est la voie ?)* (1999), *Terrains Vagues* (2005), *Liban/Guerre* (2006), *Fumée sur l'eau, 7 x El Hermel* (2007), *Domage pour Gaza « la terre des oranges tristes »* (2009), *Les trois disparition de Soad Hosni* (2011; pour lequel elle a reçu un prix à Sharjah Biennial 10, le Prix Renaud Victor au F.I.D. Festival International de Cinéma de Marseille, et le Prix de la meilleure réalisatrice au Festival International du Film Doha Tribeca 2011), *Samar Yazbek Interviewée* (2013), *64 Crépuscules* (2013), *Memories for a Private Eye* (2015), et *Riot: 3 Movements* (2017).

— Le cinéma en tant qu'art

**Jalal Toufic** est le directeur de l'École des Arts Visuels à l'Académie Libanaise des Beaux-Arts (Alba) – Université de Balamand depuis septembre 2015. Il est penseur et mortel jusqu'à la mort. Il est né en 1962 à Beyrouth ou à Baghdad et est mort avant de mourir en 1989 à Evanston, Illinois. Il est titulaire d'une licence en Philosophie de l'Université Américaine de Beyrouth en 1984, d'un master en Études de Cinéma de l'Université de New York en 1987 et d'un doctorat en Radio/TV/Film de Northwestern University en 1992. Ses ouvrages peuvent être téléchargés à partir de son site web : [www.jalaltoufic.com](http://www.jalaltoufic.com). Il a participé à Sharjah Biennial 6, 10, et 11, à la 9ème Shanghai Biennale, à Documenta 13, à *Six Lines of Flight* (San Francisco Museum of Modern Art) et à *Une Histoire. Art, architecture, design des années 1980 à nos jours* (Centre Pompidou), entre autres. Il a été, en 2011, invité à l'« Artists-in-Berlin Program » de DAAD et a dirigé avec Anton Vidokle, en 2013-2014, la 3ème édition de Home Workspace Program de Ashkal Alwan.

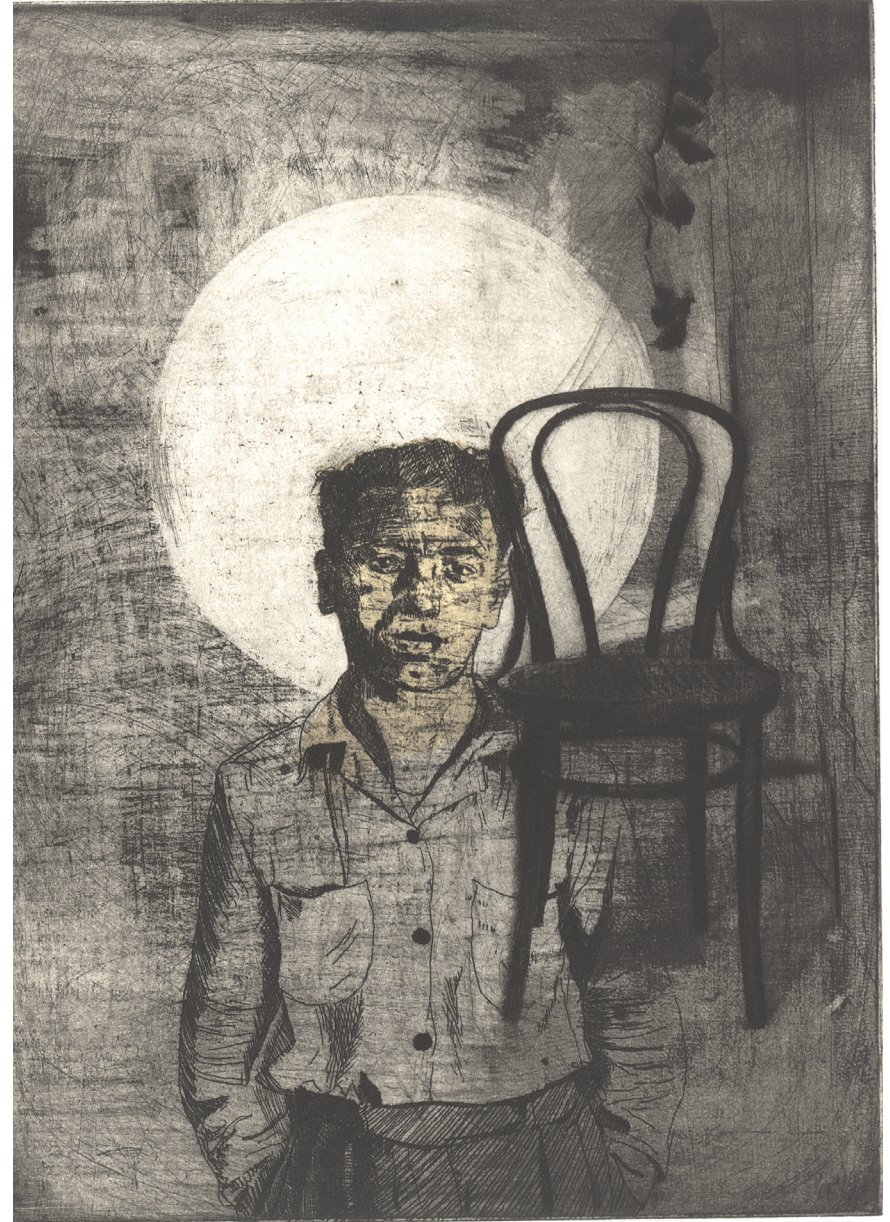
— Pensée provoquant de l'art

**Hassan Zahreddine** est né en 1969. Il est titulaire d'une licence en Beaux-Arts (Peinture) de l'Université Libanaise et d'un master en Techniques d'Impression de Concordia University. Il a à son actif plusieurs expositions personnelles, à la Galerie d'art Aida Cherfan au Liban en 2013 et à la Galerie Circulaire à Montréal en 2009. Il a également participé à diverses expositions collectives en techniques d'impression dans plusieurs pays (Canada, Japon, Espagne, Bangladesh, Syrie et Pologne).

— Introduction à l'impression

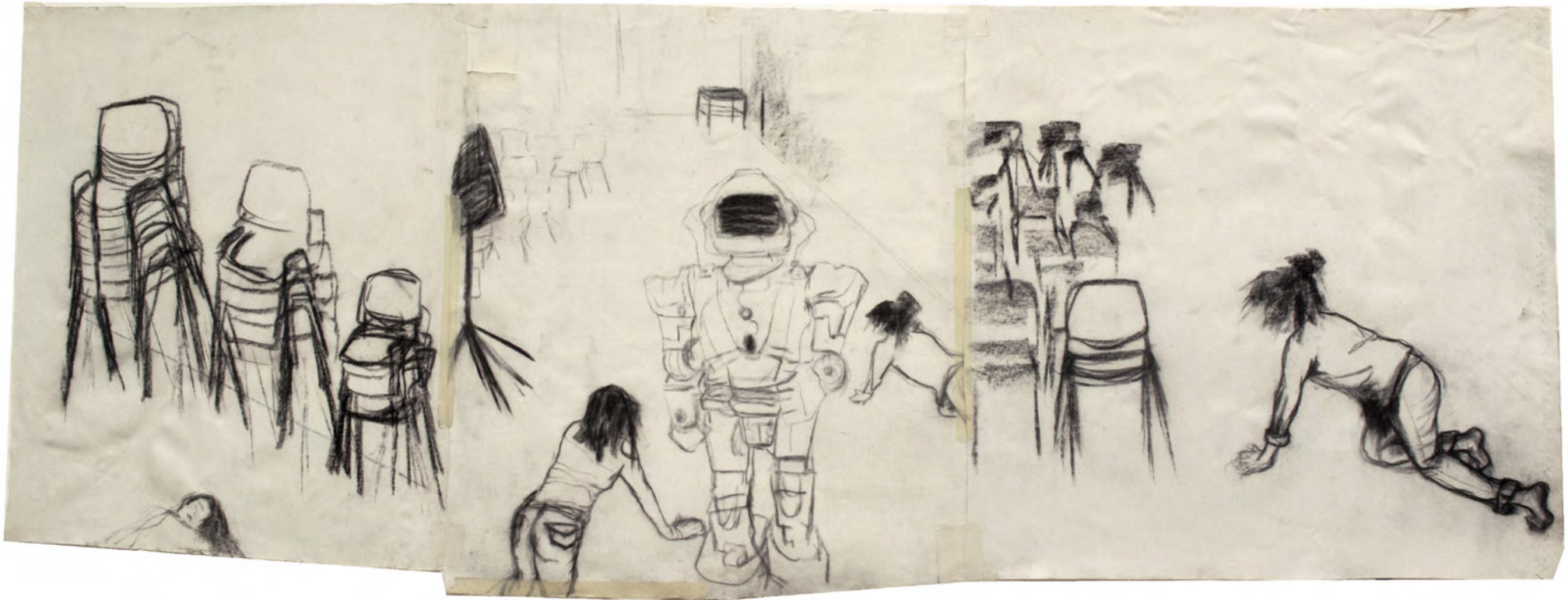


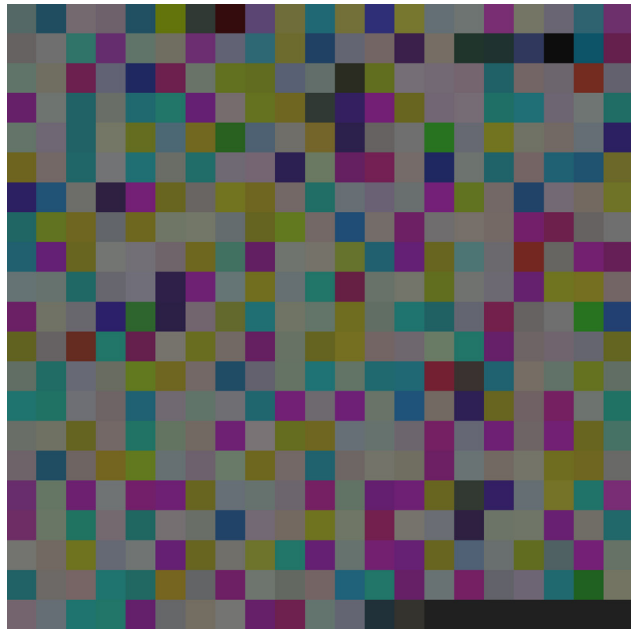
Hassan Zahreddine, *Untitled*, © 2013



Hassan Zahreddine, *Untitled*, © 2013

Tamara Al-Sameirraei, *Robot Messiah*, © 2016



Ricardo Mbarkho, *The National Pact, 1943*, © 2008Gilbert Hage, *The Origin of the World*, © 2016

*The Origin of the World*, part of "Works on Paper," published in *Al-Akhbar* newspaper, commissioned by The Association for the Promotion and Exhibition of the Arts in Lebanon (APEAL) with the contribution of Temporary Art Platform (T.A.P), curated by Amanda Abi Khalil

## ENSEIGNANTS INVITÉS

### 2017-2018

**Amanda Abi Khalil** est née en 1985. Elle est curatrice indépendante, basée à Beyrouth. Ses expositions collectives récentes incluent *Kurz/Dust* au Centre for Contemporary Arts à Varsovie, *Simple Past, Perfect Futures* ; *Images in Countershot* au Centquatre à Paris, *Pippa, Pipperoo, Pipperum* au Meinblau à Berlin et *We Hesitated between Arrangements, Modulations and Manoeuvres* au MINUS 5 à Beyrouth. Elle a organisé, en tant que curateur, des expositions individuelles d'artistes comme Michael John Whelan, Raed Yassin et Laure de Selys à Londres et à Beyrouth et collaboré avec des galeries telles que Grey Noise, Dubaï ; Agjal Art Gallery, Beyrouth ; et Vitrine, Londres. Elle a également organisé, en tant que curateur, des projections de films et a participé à des conférences, tables rondes, stages et bourses d'études à : Art Basel ; Beirut Art Center ; Centre for Contemporary Arts à Varsovie ; Art Dubaï ; FIAC, Paris ; Kunsthall Bergen ; Stavanger, Norvège ; AIR, Milan ; et Alfilm Festival, Berlin, entre autres. Elle a organisé, en tant que curatrice, *Invisible*, une commission-pilote d'art public à Dubaï en 2014. Elle a tenu le poste de directrice et curatrice du Hangar Art Space à Beyrouth entre 2010 et 2012. Elle est la fondatrice et la directrice de « Temporary Art Platform », une association basée à Beyrouth pour la production et la promotion des pratiques artistiques dans l'espace public : [www.temporaryartplatform.com](http://www.temporaryartplatform.com)

— Le marché de l'art

— Art public

— Le curatoriat et ses problématiques

— Visites guidées des institutions et lieux d'art au Liban

**Saleh Barakat** est né en 1969. Il est galeriste et curateur. Il a étudié à l'Université américaine de Beyrouth, et il a fondé deux galeries d'art à Beyrouth : Agjal Art Gallery (1991-présent) et Saleh Barakat Gallery (2015-présent). Barakat expose les œuvres d'artistes modernes reconnus du Liban (Shafic Abboud, Saloua Raouda Choucair, etc.) et du monde arabe, et d'artistes contemporains, dont Ayman Baalbaki et Ziad Abillama. Il a organisé plusieurs expositions : le pavillon Libanais à la 52e Biennale de Venise — le premier de ce genre (co-organisé avec Sandra Dagher), 2007 ; *The Road to Peace: Painting in Times of War, 1975–1991*, Beirut Art Center, 2009 ; *Retrospective: Saloua Raouda Choucair*, Beirut Exhibition Center, Beyrouth, 2011 ; *Shafic Abboud* (co-organisé avec Nadine Begdache), Beirut Exhibition Center, 2012 ; *Art from Lebanon* (co-organisé avec Nadine Begdache), Beirut Exhibition Center, 2012 ; et *Thin Skin: Six Artists from Beirut*, Taymour Grahne Gallery, New York, 2014. [www.agjalart.com](http://www.agjalart.com).

— Artistes libanais (co-enseigné avec Gregory Buchakjian)

**Omar Mismar** a reçu une licence en Graphic Design de l'Université américaine de Beyrouth en 2008 ; un master en Visual and Critical Studies et un MFA en Social Practice, tous deux du California College of the Arts en 2015 ; et a participé au Whitney Independent Study Program, 2016-2017. Ses expositions collectives récentes comprennent *Found*, Leslie Lohman Museum, New York, 2017 ; *Open Sessions 7*, The Drawing Center, New York, 2016 ; et *Homeworks VII*, Ashkal Alwan, Beyrouth, 2015. Il a participé à diverses résidences, y compris Art OMI, École de peinture et de sculpture Skowhegan, résidence de SOMA, Résidence des artistes de Sally et Don Lucas, Résidence de la fondation For-Site, et Ecole d'été TAAK Marfa. Il a enseigné au California College of the Arts (2014-2016) et à l'université de San Francisco (2015-2016). [www.omarmismar.com](http://www.omarmismar.com).

— Séminaire : Regard sur un artiste ou objet d'art singulier

— Art provoquant de l'art

— Danse et performance

— Compagnons de critique

**Jacko Restikian** est né en 1964. Diplômé de l'Institut des Beaux-Arts à l'Université Libanaise en 1990, il obtient un master et un doctorat en Arts Visuels et médiatiques de l'École des arts visuels et médiatiques de l'Université du Québec à Montréal (UQAM) en 2009 et en 2016, respectivement. Il a principalement exposé à Beyrouth et au Canada : Tanit Gallery (2014) et Zico House (2010) à Beyrouth, Galerie UQAM (2010) et B-312 (2007) à Montréal.

— Méthodologies de la recherche artistique et textuelle

**Graziella Rizkallah** est née en 1981. Elle est titulaire d'une maîtrise en Arts Visuels et Scéniques en 2003 et d'un master en Arts Visuels et Scéniques en 2007 de l'Université Saint-Esprit de Kaslik (USEK). Elle a réalisé deux vidéos : *Follow My Hand Animated at 24 Still Frames Per Second* (2010), *I Missed My Bus Stop; or, . . . Last Point* (2011) ; ainsi que quatre vidéos en collaboration avec Jalal Toufic : *An Indefinite Visit to Hong Kong, Solaris* (2016), *Victoria Rizkallah; or, The Sticking Out Hair* (2014), *Ah Istanbul* (2013), et *Attempt 137 to Map the Drive* (2011). Ses vidéos ont été projetées à */seconds*, Sharjah Art Foundation (2014) ; *A Museum of Immortality*, Ashkal Alwan, Beyrouth (2014) ; *Installing the Ruin*, Galerie Tanit, Beyrouth (2013) ; Sharjah Biennial 11 (2013) ; *Six Lines of Flight: Shifting Geographies in Contemporary Art*, San Francisco Museum of Modern Art (2012) ; et *Exposure 2012*, Beirut Art Center.

— Caméra, éclairage, son, montage, effets spéciaux



**Ghassan Salhab** est né en 1958. Il a dirigé six longs métrages : *The Valley* (2014) ; *La Montagne* (2010) ; *1958* (2009) ; *Le Dernier homme* (2006) ; *Terra incognita* (2002) ; *Beyrouth fantôme* (1998) ; ainsi que bon nombre de courts métrages et vidéos, y compris *L'Encre de chine* (2016) ; *Son Image* (2016) ; *Everybody Knows this Is Nowhere* (2012) ; *Le Massacre des innocents* (2010) ; *(Posthume)* (2007) ; *Dead Time* (2006) ; *Brève rencontre avec Jean-Luc Godard* (2005) ; *Narcisse perdu* (2004) ; *Mon corps vivant, mon corps mort* (2003) ; et *La Rose de personne* (2000). Ses films ont été projetés au Festival International de Film de Toronto 2014 ; au Festival du Film d'Abu Dhabi 2014, où il a obtenu le prix « Best Director from the Arab World » pour *The Valley* ; au FIDMarseille 2011 ; au Festival de Cannes (2002) dans Un Certain Regard ; et au 29ème Festival du Film à Istanbul, entre autres. Son livre *Fragments du livre du naufrage* a été publié en édition bilingue (Français/Arabe) par Amers éditions en 2012.

— Le cinéma en tant qu'art

## 2016-2017

### **Amanda Abi Khalil**

— Le marché de l'art

— Art public

— Le curatoriat et ses problématiques

— Visites guidées des institutions et lieux d'art au Liban

**Vartan Avakian** est né en 1977. Il obtint un BA en Communication Arts de la Lebanese American University en 2002 et un MA en Architecture and Urban Culture de l'Universitat Pompeu Fabra et du Centre de Cultura Contemporània de Barcelona en 2012. Il travaille avec la vidéo, la photographie et le matériau naturel. Il est un des membres fondateurs du collectif d'art Atfal Ahdath et un membre de la Fondation Arabe pour l'Image. Il reçut un Abraaj Capital Art Prize en 2013. Avakian a réalisé des expositions personnelles, notamment, *Collapsing Clouds of Gas and Dust*, Marfa' Gallery, Beyrouth, 2015, et des expositions collectives, telles *The City in the City*, Sursock Museum, Beyrouth, 2015 ; *Dust*, Center for Contemporary Arts Ujazdowski Castle, Varsovie, Pologne, 2015 ; Sharjah Biennial 10 (en tant que Atfal Ahdath), Emirats Arabes Unis, 2011 ; Home Works V de Ashkal Alwan, Beyrouth, 2010 ; et *Exposure 2010*, Beirut Art Center. Il est représenté par Kalfayan Galleries, Athènes-Thessalonique.

— Séminaire : Regard sur un artiste ou un objet d'art singulier

— Histoires de l'art — Comment ne pas historiciser, en apparence, ce qui est intemporel ?

— Compagnons de critique

**Tagreed Darghouth** est née en 1979. Elle reçut un Diplôme d'Études Supérieures en Peinture et Sculpture de l'Institut des Beaux-Arts – Université Libanaise et étudia un an en cycle Master en Space Art à L'École nationale supérieure des Arts Décoratifs (ENSAD), Paris, en 2003. Elle gagna le prix de la fondation Boghossian, dans la catégorie peinture, en 2012. Elle a réalisé plusieurs expositions personnelles, notamment, *Vision Machines: Shall You See Me Better Now?*, 2015, *Rehearsals*, 2013, *Canticle of Death*, 2011, *Fair & Lovely*, 2010, et *Mirror, Mirror!*, 2008, toutes à Agial Art Gallery, Beyrouth. Elle a également participé à diverses expositions collectives, dont, *Thin Skin: Six Artists from Beirut*, Taymour Grahne Gallery, New York, 2015 ; *Insondable Surface*, Centre Culturel Français, Beyrouth, 2013 ; *Re-Orientations I*, Rose Issa Projects, Londres, 2012 ; et *10th Anniversary of Kasa Art Gallery*, Kasa Gallery, Istanbul, 2010.

— Réintroduction à la couleur

### **Jacko Restikian**

— Méthodologies de la recherche artistique et textuelle

### **Graziella Rizkallah**

— Caméra, éclairage, son, montage, effets spéciaux

**Kaelen Wilson-Goldie** obtint un BA de l'University of Virginia, un MS de la Graduate School of Journalism of Columbia University, et un MA du Center for Arab and Middle Eastern Studies de l'American University of Beirut. Elle est collaboratrice à la rédaction de *Bidoun* et écrit régulièrement pour *Artforum*, *Bookforum*, et *Frieze*. Elle a considérablement voyagé au Moyen-Orient et en Afrique du Nord pour des reportages sur la relation entre art contemporain et bouleversements politiques, et a écrit pour nombre de journaux, magazines et revues, notamment, *Afterall*, *Aperture*, *Camera Austria*, *Monocle*, *Parkett*, *The New York Times*, *The Village Voice*, et *The Times of London*. Elle a aussi contribué des articles dans nombre de livres, anthologies et catalogues, sur des sujets allant de l'art vidéo à la musique expérimentale et à la perte de l'espace public durant l'après-guerre au Liban ; et dans des monographies sur le travail d'artistes tels Etel Adnan, Eric Baudelaire, Saloua Raouda Choucair, Iman Issa, Rabih Mroué, Walid Raad, et Akram Zaatari.

— Artistes libanais de la période présente

## 2015-2016

### **Amanda Abi Khalil**

— Le marché de l'art

— Le curatoriat et ses problématiques

— Visites guidées des institutions et lieux d'art au Liban

**Ali Cherri** est né en 1976. Il est titulaire d'une Licence en Graphic Design de l'Université Américaine de Beyrouth (AUB) en 2000 et d'un Master en Arts de la performance de DasArts (De Amsterdam School/Advanced Research in Theatre and Dance Studies) en 2005. Il est artiste visuel et vidéaste basé à Beyrouth et à Paris. Il conduit, actuellement, des recherches avec l'Institut national de recherches archéologiques préventives (Inrap) et avec la Deutsche Archäologische Institut (DAI) sur la place de l'objet archéologique dans la construction des récits historiques nationaux. Ses récentes expositions incluent *Desires and Necessities* à MACBA (Espagne, 2015), *Lest the Two Seas Meet* au Musée d'Art Moderne à Varsovie (Pologne, 2015), *Mare Medi Terra* à Es Baluard Museu d'Art Modern i Contemporani de Palma (Espagne, 2015), et *Songs of Loss and Songs of Love* au Gwangju Museum of Art (Corée du Sud, 2014). [www.acherri.com](http://www.acherri.com).

— Introduction à l'art vidéo

— Art vidéo

**Lamia Joreige** est née en 1972. Elle est artiste visuelle et cinéaste qui utilise des documents d'archives et des éléments fictifs pour réfléchir à la relation entre les histoires personnelles et l'histoire collective. Elle explore les possibilités de représentation des guerres au Liban et de leurs conséquences à Beyrouth, ville au centre de son imagerie. Ses récentes expositions incluent *Records for Uncertain Times*, une exposition individuelle à Taymour Grahne Gallery, New York, et Art Factum Gallery, Beyrouth ; *Here and Elsewhere*, New Museum, New York ; *Simple Past, Perfect Futures*, 104, Paris ; *Ravaged*, M – Museum Leuven ; Sharjah Biennial 9 et 11, 2009 et 2013 ; et *Six Lines of Flight*, SFMOMA, San Francisco. Son travail est à la collection permanente du Tate Modern, Londres, et du Centre Pompidou, Paris. Ses films ont été présentés à FID Marseille ; Medfilm festival, Rome ; Home Works 2, 4, et 7 de Ashkal Alwan, Beyrouth ; Paris Cinéma ; Les Rencontres Internationales Paris/Berlin ; le Rotterdam International Film Festival ; le Mediterranean Festival of Cinema, Montpellier ; et Ayam Beirut Al Cinema'iya. Elle est cofondatrice et membre du conseil de Beirut Art Center, qu'elle a codirigé depuis son ouverture en janvier 2009 jusqu'en mars 2014. [www.lamiajoreige.com](http://www.lamiajoreige.com).

— Installation / Mixed-Media

### Jacko Restikian

— Méthodologies de la recherche artistique et textuelle

### Graziella Rizkallah

— Caméra, éclairage, son, montage, effets spéciaux

### Ghassan Salhab

— Le cinéma en tant qu'art

## WORKSHOP : ARTISTE / CHERCHEUR / CURATEUR INVITÉ (SEPTEMBRE 2015-MARS 2018)

26 mars 2018

**Iman Issa** — Vers une application instrumentale des formes

20, 21, 23 et 27 mars 2018

**Stéphanie Saadé** — Du trésor aux déchets et des déchets au trésor, repenser les vies et destins des objets déchus

6, 9 et 13 mars 2018

**Saba Innab** — Architecture : *L'objet, le modèle, la carte, et le geste*

24 novembre, 8 décembre 2017

**Fouad Elkoury** — À propos de l'intime

3, 10 et 17 novembre 2017

**Raed Yassin** — Les oreilles n'ont pas de paupières

20, 24 et 27 octobre 2017

**Caline Aoun** — Matérialité à l'ère numérique

24 avril, 8 et 15 mai 2017

**Omar Fakhoury** — Marquage de territoire

3, 5 et 6 avril 2017

**Rabih Mroué** — Conditions intermédiaires

8 et 20 mars 2017

**Sharif Sehnaoui** — Transformer le son en musique / Ecouter le son en tant que musique

8 et 13 février 2017

**Joana Hadjithomas and Khalil Joreige** — L'image d'après

4, 8, 11, 15 et 18 novembre 2016

**Ghassan Salhab** — Te souviens-tu, il était un temps où tu n'étais pas

23, 27 et 30 septembre 2016

**Simone Fattal** — L'argile de nos origines

6-18 mai 2016

**Daniele Genadry** — Vue traitée : La peinture et l'image photographique

15-24 février 2016

**Rania Stephan** — Bobines hybrides

16 et 21 décembre 2015

**Samir Sayegh** — La calligraphie arabe et la dualité de la beauté et de la fonctionnalité

9 novembre-2 décembre 2015

**Akram Zaatari** — Contre la photographie

2 et 4 novembre 2015

**Fadia Haddad** — Interprétation et métamorphose d'une image

# Visiting Artist Workshop

## CALINE AOUN

**MATERIALITY IN THE DIGITAL AGE**

Caline Aoun, born in Beirut in 1983, lives and works between Beirut and London. She graduated with a Bachelor's degree in Fine Art from Central Saint Martins, London, in 2005. She received a Postgraduate degree in Fine Art from the Royal Academy Schools, London, in 2009. And she earned a Professional Doctorate in Fine Art from the University of East London in 2012. Her work engages issues related to urbanism, architecture, print and digital advertising space. Aoun invites the audience to consider and question a set of elements that open up to larger notions of over-consumerism, excess, and saturation. Selected solo exhibitions include *Fields of Space* (Marfa' Projects, Beirut, 2016), *Concrete Layers* (Greynoise, Dubai, 2015), *Remote/Local*, and *The Future of Smart Technology in Your Hands* (Noshowspace, London, 2013). Her work has also been exhibited in a number of group exhibitions, including "I Spy with My Little Eye..." (Casa Arab, Madrid, and Mosaic Room, London, 2015), "Dust" (Centre for Contemporary Art at Ujazdowski Castle, Warsaw, 2015), "Stopped Clocks in Places of Busyness" (Fold Gallery, London, 2013), and "Exposure 2012" (Beirut Art Center). Future group exhibitions include "Home Beirut: Sounding the Neighbors" (Maxxi, Rome, 2017).

**A LIMITED NUMBER OF SEATS ARE AVAILABLE**

Friday, October 20, 2017: 11:00 am–2:00 pm; Classroom 2nd floor underground

Tuesday, October 24, 2017: 9:30 am–12:30 pm; Classroom 5th floor

Friday, October 27, 2017: 11:00 am–2:00 pm; Classroom 2nd floor underground

 UNIVERSITÉ DE BALAMAND  
ACADÉMIE LIBANAISE DES BEAUX-ARTS

**For more information  
please call Noëlle Farah  
at + 961 1 480 056 / 502 371 ext. 101**

# Visiting Artist Workshop

## STÉPHANIE SAADÉ

*Treasure to Trash and Trash to Treasure, Rethinking the Lives and Destinies of Fallen Objects*

**Stéphanie Saadé** was born in 1983. She received a Diplôme National Supérieur d'Arts Plastiques (DNSAP) from the École Nationale Supérieure des Beaux-Arts, Paris, in 2010. In 2008, and from 2010 to 2012, she received two scholarships to study at China Academy of Art, Hangzhou. Her work takes as a departure point the moment when one becomes estranged from his surroundings. The artist explores the shape, or the shapes, of distance, and makes them visible, as well as the changes in shape of the individual that goes through this estrangement. A process of Artificial Nostalgia is developed, through which strange locations, familiar to the artist, are assembled. Single objects are composed from differences brought together. Saadé has held a number of solo exhibitions, including *The Second Space*, Marfa' Gallery, Beirut, 2017; *The Leaf Once Pilgrim*, Galerie Akinci, Amsterdam, 2016; *Building a Home with Time*, Counter Space, Zurich, 2016; and *En Dormance*, Galerie Anne Barrault, 2015. Her work was also shown in group exhibitions, notably at MAXXI (Rome, 2017), Sharjah Biennial 13 (UAE, 2017), Marres—House for Contemporary Culture (Maastricht, 2017), Grey Noise Gallery (Dubai, 2013 and 2017), Ashkal Alwan (Beirut, 2016), Qalandiya International (Palestine, 2012), and Beirut Art Center (2011). She was an artist in residence at the Jan van Eyck Academie, the Netherlands (2014–2015), and the Cité Internationale des arts, Paris (2015).

Tuesday, March 20, 2018: 12:30 am–3:30 pm; Small auditorium, 2<sup>nd</sup> Floor

Wednesday, March 21, 2018: 11:00 am–2:00 pm; Atelier, basement 2

Friday, March 23, 2018: 10:00 am–1:00 pm; Atelier, basement 2

Tuesday, March 27, 2018: 9:30 am–12:30 pm; Atelier, basement 2

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## A Hitherto Unrecognized Apocalyptic Photographer: The Universe

Jalal Toufic

In partnership with Alba, University of Balamand

Thursday 5 May, 19:00 to 20:30

Auditorium, Level -2

In English

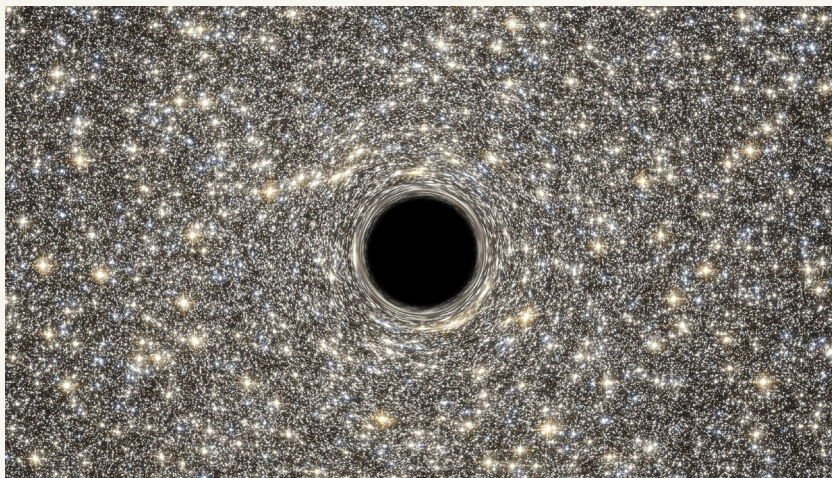
Free admission

Was photography invented not so much to assuage some urge to arrest the moment, but partly owing to an intuition that it already existed in the universe, in the form of the immobilization and flattening at the event horizon? By superimposing the reference frame of the outside observer and that of the astronaut approaching the black hole, one has at the event horizon a flattening and a suspension of motion – a photograph – of the still moving three-dimensional person who crossed into the black hole. The universe automatically takes the astronaut's photograph as he crosses its border, the event horizon, in a sort of paradigmatic farewell. A monadic entity's camera-less photographic portrait in the vicinity of the event horizon is also that of the photographer, the universe: in the vicinity of the event horizon, we have, from an external reference frame, a photograph of the astronaut, or, to be more accurate, the astronaut turned, through flattening and freezing, into a photograph; but also, through the infinite unfolding of what he, as a monad, enfolds, the baroque photograph of the universe. While in the last moments before one's death,

one's whole life reportedly flashes before one, at the universe's end, at the event horizon, all the universe's events unfold. From this perspective, any monadic entity that ostensibly crosses the event horizon, but certainly a human being, is an apocalyptic event.

**“A Hitherto Unrecognized Apocalyptic Photographer: The Universe” is the first in a series of talks organized by Jalal Toufic, Director of Alba's School of Visual Arts, in partnership with Alba, University of Balamand.**

**Jalal Toufic** is a thinker and a mortal to death. He was born in 1962 in Beirut or Baghdad and died before dying in 1989 in Evanston, Illinois. He was a participant in the Sharjah Biennials 6, 10, and 11, and dOCUMENTA (13), among others. In 2013–2014, he and Anton Vidokle led Ashkal Alwan's third edition of Home Workspace Program. He has been the director of the School of Visual Arts at the Lebanese Academy of Fine Arts (Alba) since September 2015.



Artist's concept of supermassive black hole within M60-UCD1  
NASA, ESA, D. Coe, G. Bacon (STScI)

## Things a Dynamicist Rarely Talks About in Public

Jihad Rachid Touma

In partnership with Alba, University of Balamand

Thursday 7 July, 18:00 to 19:30

Auditorium, Level -2

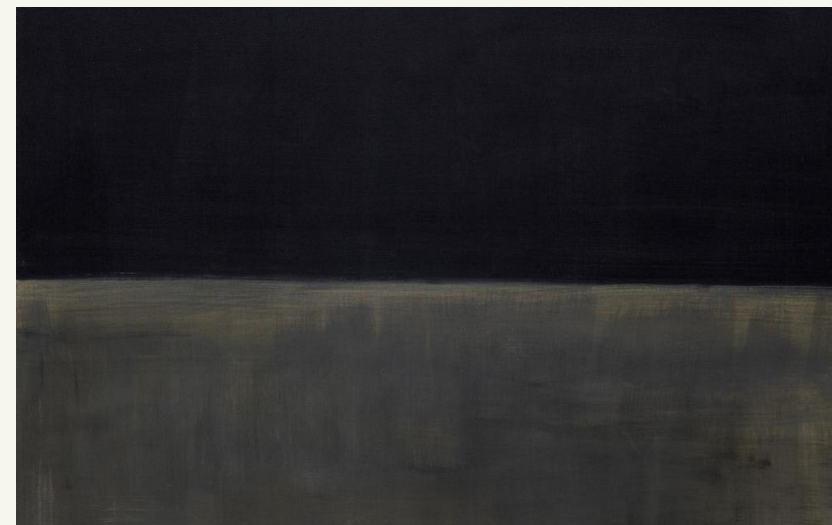
In English

Free admission

By the time this talk is delivered, I should have figured out some of the reasons why Jalal Toufic asked a specialist in astrophysical dynamics to address the eclectic public of the Sursock Museum. At present, I can hesitate a guess as to why – a guess which may end up informing the ultimate presentation: Jalal wishes to project, from the perspective of a local practitioner of the art, some of the implications of our current working notions of space-time for art and for modes of existence.

**Part of a series of talks organized by Jalal Toufic, Director of Alba's School of Visual Arts, in partnership with Alba, University of Balamand.**

**Jihad Rachid Touma**, Professor of Physics, American University of Beirut. Delivered in Qabb Ilyas of the Bekaa, then straight to the caring hands of the then exquisitely sadistic nuns of the hill. Forcibly displaced to Zahle to be summarily overcome by equally caring frocked ladies and a hefty dose of Jules Verne. Resettled in coastal suburbia where dress code was out, and spoken lubnani forbidden. Shipped to Texas for lack of better options. Turned rocket scientist in Austin, while forbidden to get close to one. Happily tunneled to applied mathematics at MIT, and through it to astrophysics at the Canadian Institute for Theoretical Astrophysics. Been disturbing the universe since: chaotic rotation of Mars, large scale volcanism on Venus, exoplanetary chaos, instabilities of stellar black hole nuclei. Currently, most excited about a beirut data analytics startup ([www.eqlim.com](http://www.eqlim.com)), a fine-grained observatory of socio-political chaos, harvesting material to revisit the “statistics of deadly quarrels.”



Mark Rothko

*Untitled (Black on Grey)* (detail), 1969-70 – Acrylic on canvas 203.3 x 175.5 cm  
Creative Commons © Galdalf's Gallery. Via Flickr.

## The Accident Waiting to Happen

### Matthew Gumpert

In partnership with Alba, University of Balamand  
 Thursday 16 June, 18:00 to 19:30  
 Auditorium, Level -2  
 In English  
 Free admission

9/11 was, in many ways, the apocalypse we had long been waiting for: an event so spectacularly catastrophic that, for a brief moment, it appeared to transcend meaning itself. (America: a nation founded on the principle of the apocalyptic, guided by the conviction that it is destined for great things – in other words, terrible catastrophes. And the American dream? The fantasy of fashioning meaning entirely anew, upon some pristine *tabula rasa* or *ground zero*, wiped clean by cataclysm.) Until we understood it was *just another event*. The real lesson of 9/11 may lie, then, not in its singularity, but its banality: the terrible truth it reveals is that catastrophe is not the exception to the rule, but the rule itself, the accident waiting to happen.

**Part of a series of talks organized by Jalal Toufic, Director of Alba's School of Visual Arts, in partnership with Alba, University of Balamand.**

**Matthew Gumpert** is an Associate Professor in the Department of Western Culture and Literature, Boğaziçi University, Istanbul. Gumpert's work focuses on the persistence of classicism and catastrophic thinking in post-classical literature, art and architecture, and popular culture. He is the author of *Grafting Helen: The Abduction of the Classical Past* (2001), *The End of Meaning: Studies in Catastrophe* (2012), and *The Accident Waiting to Happen* (2015). He is currently working on a study of representations and imitations of the Parthenon, entitled *Parthenogenesis*.



Thomas Hoepker  
*Young People on the Brooklyn Waterfront on September 11, 2001*  
 © Magnum Photos



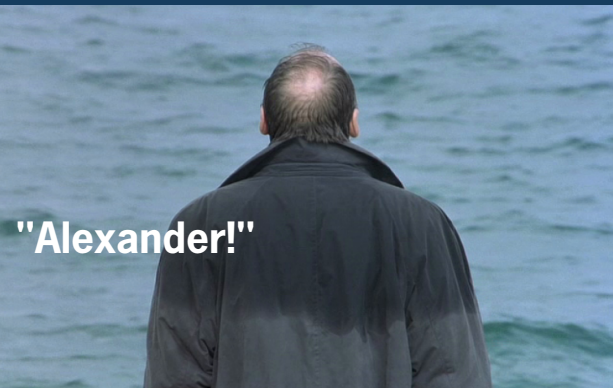
Omar Mismar, *I Will Not Find This Image Beautiful I Will Not Find This Image Beautiful ...*, © 2015

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# *Eternity and a Day* (1998)

A film by

Theo Angelopoulos



"Alexander!"



لا حياة لمن تنادي

"Alexander!"



"Alexander!"

REPRODUCTION  
PROHIBITED  
MAGRITTE 1937

"Shuddering, Hamilton grasped the railing and began to climb back upstairs. He had gone only two steps when his legs, of their own volition, refused to carry him farther. His body comprehended what his mind refused to accept. He was going back down..." (Philip K. Dick, *Eye in the Sky*, 1957). Hamilton was taken aback ("aback adv. 1. By surprise: *He was taken aback by her caustic remarks.* 2. *New England Southern U.S. Behind: aback of the house.* 5. *Archaic Back; backward. adj. New England 1. Being at a standstill; unable to move: 'You run your business that way and first thing you know you're all aback'* Dialect Notes" [*American Heritage Dictionary*]). "Is—there anything I can do? Won't you turn toward me? Must you have your back to me?" Hamilton laughed wildly. 'Sure I'll turn toward you.' Gripping the railing, he made a cautious about face—and found himself still facing the gloomy cave..." (*Eye in the Sky*).