“This first Annual Report reflects the association’s development over the past year, and our commitment to promoting a diversity of voices, a civic discourse, critical reflection and networks of cultural exchange - and to supporting young artists. The year 2011 saw Home Workspace open amid considerable public and press interest, both from Beirut and internationally. We aim in the coming year to continue building on the ground we have laid in order to effect Home Workspace’s development into a hub for the Arab region and beyond.

“As public spaces set apart from solely financial imperatives become increasingly rare, it is more urgent than ever to create spaces that empower individuals and give them opportunities to evolve autonomously.”

—Christine Tohme, Director of Ashkal Alwan

“2011 was a landmark year for Ashkal Alwan, with the launch of Home Workspace, our ambitious new venue in Beirut, and the Home Workspace Program (HWP), our annual, tuition-free arts study program. During the summer we weathered crises of refurbishment and funding when friends laughingly thought us dreamers for thinking that the school and the space we envisaged were feasible in such a challenging environment. September 14th, when the participants finally arrived at Home Workspace a week later than planned - having finally, miraculously received visa consent for all international students including Egyptians and Palestinians - was an emotional day for all of us.

HWP visiting professor Akrarim Zaatari’s landing seminar: The Universe as a Time Capsule
In 2011 HWP participants welcomed visiting professors such as Akram Zaatari, Tony Chakar, Rami Daher, Mirene Arsanios, Kamran Rastegar, Alfredo Jaar and Willie Doherty, with many more planned for 2012.

Home Workspace’s public programming was also launched in 2011, with public talks delivered by visiting professors Kamran Rastegar, Alfredo Jaar and Willie Doherty. Meanwhile, audience numbers exceeded all expectations for the Sophie Calle artist talk in honour of Walid Raad’s Hasselblad Award, and Rabih Mroué’s non-academic lecture, The Pixelated Revolution. In December the local community benefited from a two-day Technical Workshop on audio-visual techniques led by Belal Hibri and Fadi Tabbal.

Meanwhile, Ashkal Alwan continued its other programming in 2011, with the most highly-anticipated edition yet of Video Works, our bi-annual grant and programming in 2011, with the most highly-anticipated edition yet of Video Works, our bi-annual grant and screening event, in April. Our Residency Program was much-reduced due to the exigencies of the Home Workspace and HWP launch, but comic book artists Remco Polman and Jantien de Kroon (Netherlands) resided in our apartment early in the year, and visual artist and curator Alia Yousif (Jordan) for two months in late 2011.

2011 saw a large increase in our online activities, with a newly-active Facebook and Twitter presence along with a continued accumulation of subscribers to our monthly newsletter. Extensive press coverage (over 25 articles in over 10 local and international publications) reflects the lively interest in the Home Workspace project. It is ouraim in 2011 to meet the challenge of this interest by instigating a diverse and critical set of public programs in Home Workspace and HWP launch, but comic book artists Remco Polman and Jantien de Kroon (Netherlands) resided in our apartment early in the year, and visual artist and curator Alia Yousif (Jordan) for two months in late 2011.

The process, new territory for Ashkal Alwan, was arguably the most challenging experience to date, as we worked tirelessly for nine months on implementation of the construction while juggling our ongoing programs and administrative duties, the HWP preparations, and fundraising efforts.

The exceptional final result is here for all to see, with daily visitors dropping by to admire the new facility and propose various art projects as well as cultural and community platforms. The 1700 m² facility includes:
Before

After

Before

After
HOME WORKSPACE PROGRAM 2011-12

The first edition of the HWP was coordinated by a Curriculum Committee (CC) consisting of artists:

Joana Hadjithomas, Walid Raad, Khalil Rabah, Lina Saneh, Gregory Sholette.

After examining all applications, the CC met in March for the selection process, involving Skype meetings with some applicants and a final acceptance of participants:

Mohamed Abdel Karim, Noor Abu Arafeh, Roy Dib, Maria Elena Fantoni, Sarah Farahat, Raphael Fleuriet, Saba Innab, Samar Kanafani, Mahmoud Khaled, Joe Namy, Haig Papazian, Tamara Samerraei.

Resident Professor Emily Jacir set the curriculum in communication with the CC.

Visiting artists/professors up to December 2011 were:


Upcoming professors in 2012 are:

“HWP 2011-12

“This year the HWP will focus on questions surrounding insurrections, revolutions, legacies of post-colonialism, sites of trauma, repressed histories, tricksters, troubadours, and strategies of dissent. The curriculum will consist of seminar and lecture courses combined with studio courses and workshops of varying length. Two six-week seminars will focus in depth on post-colonial cinemas and the social history of communication and media and media activism. Studio courses will focus on public interventions as well as film and video. Extracurricular and interdisciplinary activities will also be emphasized within the context of Beirut, and we will open the school year with a one-month seminar focusing on the city of Beirut and interacting with its artists and residents.”

- Emily Jacir, HWP Resident Professor 2011-12

“When I first heard about the program what really attracted me was having a flexible framework for experimenting and research for a whole year. Somehow it seemed too ideal! However, I had my fears and doubts: my main fear was that the program, with all these amazing and important names, might overshadow one’s own individuality. But the diversity of the visiting professors and participants has definitely reinforced my process through the different levels of engagement and discussions, whether we were in sync or even in complete disagreement.

“Being in the school for the past months has given me the privilege of time and space to experiment, take risks and push for different forms and media.”

- Saba Innab, HWP participant 2011-12

HWP participants with visiting professor Alfredo Jaar
Towards the end of the year Ashkal Alwan held a two-day workshop led by Belal Hibri (Rez Visual) and Fadi Tabbal (Tunefork), two Lebanese technicians working respectively as a film/video colourist and post-production specialist and a sound design specialist. The workshop took place from December 14th-15th from 7-9pm with the support of Heinrich Böll Foundation, M.E.O. Participation was free.

“The rate of technological changes and innovation today can be a challenge in creating and presenting digital media. Having a solid foundation in understanding basic concepts of audio and visual elements is required. The technical workshop aims to lay this foundation and will cover topics including frames rates, resolution, formats and compression. These elements will be covered in a way which is applicable to installation and single channel work at a variety of budget levels. Participants will be trained on how to evaluate source material for quality and constructive problem solving.”

- Fadi Tabbal & Belal Hibri

Home Workspace’s public programming of lectures and seminars kicked off on 22nd November with Alfredo Jaar’s lecture, attended by over 100 people. HWP visiting professors are all asked to give a public presentation for the local community.

ALFREDO JAAR: IT IS DIFFICULT – a public lecture on recent projects – with the support of Heinrich Böll Foundation, M.E.O. Free admission.


“The sacred defenses film genre reconsiders the Iranian defense film genre through examining the potentially treacherous nature of memory-discourse on the Iran-Iraq war, both during the war and in its aftermath.”

- Kamran Rastegar

22nd November

ALFREDO JAAR: IT IS DIFFICULT public seminar, November 2011

28th November

Sacred Defenses: Treacherous Memory in Post-War Iranian Cinema public lecture, November 2011

3rd December

Other Stories – a public talk by Willie Doherty. Free admission.

1st December

An Artist talk by Sophie Calle – in honour of Walid Raad, Hasselblad Award 2011 Winner and in partnership with the Embassy of Sweden and Sfeir-Semler Gallery. Free admission.

• Welcome message by Christine Tohme
• “The Hasselblad Foundation and the Hasselblad International Award in Photography” by Bo Myhrman, Managing Director, Hasselblad Foundation
• Artist Talk by Sophie Calle with Q&A
• Closing message by Bo Myhrman

3rd December

The Pixelated Revolution – a non-academic lecture by Rabih Mroué. Admission LL10,000.

“The Pixelated Revolution aims to study the various tips and directions on mobile phone documentation, as shared via the medium of Facebook and other virtual communication tools during the ongoing events of the Syrian revolution. What is the relationship of this act of photographic documentation, when seen through the prism of Dogma 95, the cinematographic manifesto by Danish filmmakers Lars Von Trier and Thomas Vinterberg?”

- Rabih Mroué

2nd December

Other Stories – a public talk by Willie Doherty. Free admission.

6th December

Rabih Mroué, The Pixelated Revolution, December 2011

Other Stories – a public talk by Willie Doherty. Free admission.

6th December

Walid Raad during the Hasselblad Award event, December 2011

Rabih Mroué, The Pixelated Revolution, December 2011

“Sacred Defenses: Treacherous Memory in Post-War Iranian Cinema reconsiders the Iranian defense film genre through examining the potentially treacherous nature of memory-discourse on the Iran-Iraq war, both during the war and in its aftermath.”
COMMUNITY PROGRAM

Home Workspace’s community programming – giving the space to host the activities of cultural associations and other non-profits – did not reach full capacity in 2011 but was launched by hosting the young Lebanese theatre company and cultural association Zoukak for a week in December 2011, and the Dar Onboz book launch on 20th December for the comic book for adults, Madina Moujawira Lil Ard.

RESIDENCY

Comic book artists Remco Polman and Jantien de Kroon (Netherlands) resided in our Ain el Mreisse apartment in early 2011. Ashkal Alwan signed the rental lease on a new apartment in Badaro in April, to house visiting professors and artists in residence. Curator and visual artist Ala Younis split her 2-month residency into two parts: for the first month in February-March she stayed in our Ain el Mreisse apartment, and for the second she was resident in Badaro.

VIDEO WORKS 2011

The 3rd edition of Video Works took place between May 18th-21st at Metropolis Empire Sofil cinema. 8 new works commissioned by Ashkal Alwan were screened from emerging artists and filmmakers:

Roy Dib (Under a Rainbow)
Wajdi Elian (A Place To Go)
Rami El Sabbagh (The Last Hero)
Raed & Rania Rafei (Prologue)
Siska (EDL)
Tamara Stepanyan (February 19)
Colin Whitaker (Beirut Phantasy)
Cynthia Zaven (Dear Victoria)

The works were produced with the coordination of Video Works 2011 Artistic Director, filmmaker Ghassan Salhab. The program also featured 3 recently produced works screening in Beirut for the first time:

Akram Zaatar (Tomorrow Everything Will Be Alright)
Ahmad Ghossein (My Father is Still a Communist: Intimate Secrets to be Published)
Rania Stephan (The Three Disappearances of Soad Hosni).

This 3rd edition of Video Works revealed a marked accumulation for Beirut’s video scene since its inception in 2006-7. Themes in 2011 merged the personal with the political and dealt with love, urban experiences, war, archive, revolution, migration, and nostalgia, with a pronounced interest in the formal and conceptual relations between and limitations of video and cinema, fiction and documentary, image and narrative.

The Andy Warhol Foundation for the Visual Arts
Corporate Rental: the launch of Ashkal Alwan’s income-generating plan
The Home Workspace venue was rented out for the first time in December to furniture company KannDesign, in return for an in-kind payment of furniture for the Library.

Non-Profit Rental: supporting civil society and cultural ventures
The Home Workspace venue was hired out to the Arab Fund for Arts & Culture (AFAC) for their two-day event in mid-December.

Home Workspace was rented out to publishers Dar Onboz on 20th December for the launch of Madina Moujawira Lil Ard, a comic book for adults by Jorj A. Mhaya.

ASHKAL ALWAN IN NUMBERS

Audiences
Public Opening: 600
Walid Raad/Sophie Calle artist talk: 345
Rabih Mroué, The Pixelated Revolution: 230
Alfredo Jaar: IT IS DIFFICULT: 100
Kamran Rastegar: 60
Willie Doherty, Other Stories 40

Online Presence
Newsletter subscribers/ January 2011: 3214
Newsletter subscribers/ January 2012: 3547
Members of Facebook page: 525
Followers on Twitter: 138
Website visitors: 38,151
Website Pageviews: 98,519

Home Workspace Program 2011-12
Applications: 210
Participants: 12
Resident Professor: 1
Visiting professors (2011-12): 12

Workshops
Technical workshop participants: 38

Residency Program
Resident artists: 3

Public Research Archive
Total Book Count: 1177
Total Magazine/Journal Count: 232
Total Video/Film Count: 1010
"...but the week belonged to the twelve students who constitute the first class in Ashkal Alwan’s Home Workspace Program. Perhaps the single most effective engine firing Beirut’s contemporary art scene, Ashkal Alwan began in 1994 as the producer of a series of unprecedented public space projects. In 2002, the organization’s director, Christine Tohme, initiated the Home Works Forum, which has become the closest thing (but better) that Beirut has to an international biennial... Tohme’s voice was shaking as she welcomed the crowd and introduced the program. “This is a miraculous institution,” [Alfreda] Jaaq began, as if to ease her mind. Not for nothing does this project have more permanence than anything Ashkal Alwan has ever done—or tried—before.

“All that nervous energy had dissipated by Saturday afternoon, when the official public opening for the program began. People packed in slowly, a critical mass of artists, then architects, filmmakers, musicians, designers, gallery owners, patrons, restaurant mavericks, bankers, philanthropists, and everyone who had attended any of the events earlier in the week... There was a full-on dance party underway by midnight. It felt like an auspicious start.”

- ArtReview’s The Power 100 (72nd place), November 2011

“Given the Arab Spring, Ashkal Alwan’s role seems more pertinent than ever. Taking advantage of the off-year in its biennial Home Works festival cycle, the Beirut-based organization has moved house, installing itself in a base that comes complete with production and editing studios, performance spaces, auditoriums and Lebanon’s first multimedia library for contemporary arts.”

- ArtReview’s The Power 100 (72nd place), November 2011

"التجربة باتت حاضرة في المشهد السينمائي اللبناني: أفلام فيديو تجمع التقنّيّ والدرامي، وتحل التقبليّات إلى حيل صورية مفتوحة على أسلة الشكل والفضاء مع "الجمعية اللبنانية للفنون التشكيلية (المشكّل أوان)." مستمرة في تأمين الحد الأدنى من المقومات الفنية لجعل هذا النمط من الأفلام السينمائية، الدورة الثالثة، المطلقة مسابقة أيام fundamental "جوانا إيموريتاس" في أمير السيف الدين (الداربية)، دعوة إلى متابعة هذا الجديد، إطلاق نقاش نقديّ يصحح التبجي. وجعل الصورة محوراً أساسيًا في حلقة الحالة الإبداعية."
FUNDRAISING AND FRIENDS

2011 saw the establishment of Ashkal Alwan’s Board of Trustees, entrusted with overseeing the direction, financial health and long-term sustainability of the association. Each trustee serves for a period of 3 years. The Board had its first meeting in December and consists of members:

Carla Chammas
Tamara Corm
Zaza Jabre
Robert Matta
Rana Sadik
Jimmy Traboulsi

A Fiscal Sponsorship Agreement was reached with ArteEast for 501c3 status in the US, signed in February, and enabling us to attract US donors with tax-deductible donation privileges.

There was a shift in Ashkal Alwan’s funding in 2011 towards private donation, as we continue to build an extensive network of Lebanese and international arts philanthropists and receive generous long-term sponsorship of 2 or 3 year scholarships for the Home Workspace Program. The launch of our tiered donor benefits scheme and the Donor Wall in Home Workspace has helped us in creating a sustainable system for fundraising.

A fundraising benefit was organised in March in New York for the Home Workspace refurbishment and raised considerable extra funds.

THE YEAR’S FINANCIAL REPORT

The Lebanese Association for Plastic Arts (ASHKAL ALWAN)

Statement of Operations for the year ending December 31st, 2011

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>USD</th>
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<tbody>
<tr>
<td>Revenues: (Chart 1)</td>
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<tr>
<td>Donations</td>
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<td>Bohem Foundation</td>
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<td>Private Donations</td>
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<td>Books Sales</td>
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<td>Income Generation</td>
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<td>Other Income</td>
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<td>Total Income</td>
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<td>Interest on Income</td>
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<td>Expenses:</td>
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<td>General Operating Expenses (Chart 2)</td>
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<td>Transportation</td>
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<td>Fuel &amp; Gas</td>
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<td>Phone</td>
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<td>Maintenance &amp; Repair</td>
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<td>Rental Fees</td>
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<td>Lighting</td>
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<tr>
<td>Cultivation &amp; Hospitality</td>
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<td>Lawyer Fees</td>
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<td>Accounting Fees</td>
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<td>Other Expenses</td>
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<td>Salaries, Social Security &amp; Bonuses</td>
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<td>Taxes &amp; Duties</td>
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<td>Bank Fees</td>
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<td>Programming Costs (Chart 3)</td>
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<td>Video Works</td>
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<td>Residencies</td>
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<td>Website</td>
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<td>Public Programs</td>
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<td>Workshops</td>
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<td>Resident Professor (HWP)</td>
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<td>Visiting Professors (HWP)</td>
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<td>Participants (HWP)</td>
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<td>Curriculum Committee (HWP)</td>
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<td>Total expenses</td>
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<td>Net Period Operating Result</td>
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<td>Net Cash Brought Forward</td>
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<td>Total Net Cash</td>
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<td>Payments on Assets Expenses (Chart 4)</td>
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<td>Building Installations &amp; Improvements</td>
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<td>Office &amp; Technical Equipment</td>
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<td>Furnitures &amp; Fixtures</td>
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<tr>
<td>Net Period Cash Result</td>
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Note: Home Workspace and the Home Workspace Program were launched in Autumn of 2011; Home Workspace was only officially opened to the public in December 2011. The majority of Ashkal Alwan’s resources in 2011 were directed towards towards the refurbishment of Home Workspace. The association’s staffing almost doubled in late 2011, with additional staff members taken on in early 2012. For these reasons 2011 does not represent a typical year for Ashkal Alwan, financially or otherwise.

External Auditor: Chadi Hachem, Global Auditing Enterprise

Ashkal Alwan’s Donor Wall in Home Workspace

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— 19 —
Founding Partners & Donors (before 2011)

**Honorary Board Members:** Maria & Malek Sukkar

**Major Benefactors:** FOUNDATION FOR ARTS INITIATIVES

**Benefactors:** Maya & Ramzy Rasamny

**Major Patrons:** OUSSEIMI FOUNDATION, Anonymous

**Patrons:** Yasmina & Bernard Sabrier

**Fellows:** Joumana Rizk, Anonymous

**Members:** Anonymous, Anonymous, A.K.

**Partners & Donors 2011**

**Major Benefactors:** FOUNDATION FOR ARTS INITIATIVES (two scholarships), HEINRICH BÖLL FOUNDATION MEO, THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS

**Benefactors:** Rana Sadik (scholarship), BOHEN FOUNDATION (scholarship)

**Major Patrons:** ESPACE KETTANEH-KUNIGK

**Patrons:** Carol & Antoine Kareh, John Mack, FONDS BKVB

**Fellows:** Penguin Cube, Lloyd Jamil Baroody, Wassim Rasamny, Anonymous, Dolly & George Chammas, Mimi & Elias Farhat, Eungie Joo, Nasser Nakib, H. Judith Roaman, Rhona & Camile Saba, Anonymous, Anonymous

**Members:** Art&Education, Aileen Agopian, Okwui Enwezor, Anonymous

**Friends:** ArteEast, Antoinette Botarelli, Suhail Shadoud, Nada Sawaya
Director & Founder of Ashkal Alwan: Christine Tohme
Assistant Director: Amal Issa
Team: Victoria Lupton, Zeina Assaf, Ghalas Charara

Images courtesy of Houssam Mchaimch, Joe Namy and Emily Jacir

www.ashkalalwan.org
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