

# Ashkal Alwan 2012





*“2012 was a period of consolidation for Ashkal Alwan. After 2011 saw so many sea changes in the association’s practices, with the launch of Home Workspace and the Home Workspace Program (HWP), this year has seen a process of building on last year’s accomplishments, aiming to transform what last year was as yet a fragile space into a strong and vibrant hub for contemporary arts.”*

**— Christine Tohme**





The association further developed the facilities at Home Workspace, with new studios built for participants in the Home Workspace Program (HWP), the construction of a café/ bar and the soundproofing of an auditorium for sound and film performance and production.

The first edition of HWP with Resident Professor (RP) Emily Jacir was completed at the end of July 2012, with a much-anticipated ten-day Open Studios presentation of participants' work to the local community. The open call for the second edition of the HWP was launched in early January 2012, participants were selected in the spring, and the program started in September with RP Matthias Lilienthal.

Meanwhile 2012 saw a marked accumulation in Ashkal Alwan's public programming, with 35 events in the course of the year, including film screenings, performances, workshops (in photography, digital publishing and performance

art), talks and presentations, and book launches. This public programming has confirmed the position of Home Workspace in the Beirut landscape of arts and civil society initiatives.

Finally, Ashkal Alwan's practices continued in various other areas, with the development of the Library and archive in Home Workspace, the solo exhibition *How Soon is Now? A Tribute to Dreamers* by Joana Hadjithomas and Khalil Joreige, which opened in February in Beirut Exhibition Center and was curated by Ashkal Alwan (with Associate Curator Mirene Arsanios), and the translation, editing and publication of Rabih Mroué's play *How Nancy Wished That Everything Was an April Fool's Joke*, published in Arabic and English and launched in April at Home Workspace. Ashkal Alwan hosted two artists-in-residence in 2012: Ala Younis (Jordan) and Doa Aly (Egypt).

## HOME WORKSPACE PROGRAM (HWP)

The first and second editions of HWP, Ashkal Alwan's annual arts study program, have both provided the opportunity for artists of diverse backgrounds to study in Beirut, with their selection based purely on merit, and tuition provided for free – in addition to a further stipend or free accommodation.

HWP 2012-13 participants Monira al Qadiri and Sara Hamde



## **HWP 2011-12 with Resident Professor Emily Jacir | Concluding July 2012**

The first edition of HWP, Ashkal Alwan's annual arts study program in Beirut, was led by resident professor Emily Jacir and concluded in July 2012 with a ten-day long Open Studios. In 2012 Emily Jacir invited visiting professors Franco Berardi, Cesare Pietroiusti, Hito Steyerl and Hassan Khan to lead seminars of varying lengths and diverse formats for between one week and two months. Each professor also gave a public talk for the local community, all of which were well-attended by an average of around 60 people.

In terms of public involvement, the HWP Open Studios in July marked a new high for Home Workspace, with over 500 people attending the opening. All HWP participants produced work, ranging from painting, photography and video to sound installations and performances, which was a testament to the interdisciplinarity of the program. The participants' work often marked a departure or a significant development in their work since the start of the program, and the Open Studios served to highlight the strength of the curriculum's emphasis on critical thinking, theory, research and production.

Ashkal Alwan continues to follow up on all HWP participants on a regular basis after they have left the program, working to secure residencies or other opportunities for them around the world, and playing a "mentoring" role with those who desire such support. The program has thus opened doors for further professional opportunities for many participants, such as Joe Namy (currently teaching at the Lebanese American University and upcoming resident with Delfina Foundation/ Dubai Art Fair), Maria Elena Fantoni (currently assistant to the Lebanese pavilion at the 2013 Venice Biennale), Noor Abu Arafah and Mohamed Abdel Karim (both residents at Tokyo Wonder Site), and Mahmoud Khaled (resident in the VideoBrasil In Context Prize, in Sao Paulo and London in collaboration with Delfina Foundation) among others.

*"Taking part in the first edition of the HWP study program was not only an opportunity for me in my professional career and my educational formation and experience, but it was also a chance to benefit from sustained artistic security for a year. It is a rare thing to find a study program given by a local or regional art institution that doesn't attempt to shape or mould the participants, but allows them to see things differently through shared experience and by questioning their own forms of practice.*

*"It was a big learning experience for everyone involved. But at the heart of it all was a genuine desire to question an art school's function: how it can operate in the current moment and how it can accommodate and feed into*

*new languages of artistic production and the heterogeneous nature of contemporary art.*

*"It was basically an invitation for me to rethink the relationship between my practice and the theme I have been working on of failure as a state of anxiety, and to practically and theoretically question artistic and cultural practices within the complex framework of contemporary events. The program undoubtedly activated a very healthy - and necessary - critical environment in which I could work, fail and meet great minds and influential practitioners in the international art scene. This was amazingly important in the formulation of my artistic knowledge at this point in my career."*

**— Mahmoud Khaled, HWP 2011-12**

HWP 2011-12 participants in a critique session with Joana Hadjithomas, Kamran Rastegar and Walid Sadek





*Heroes of a Transitional Time* by Haig Papazian, HWP Open Studios, July 2012

HWP Open Studios, July 2012







HWP participants Saba Innab and Tamara al Samerraei at Open Studios, July 2012

*Automobile* by Joe Namy, HWP Open Studios, July 2012



## **HWP 2012-13 with Resident Professor Matthias Lilienthal | Starting September 2012**

September 2012 marked the start of the second year of the Home Workspace Program, under the direction of theatre director and resident producer (RP) Matthias Lilienthal. Similarly to the 2011-12 edition of HWP, the program was fee-free for participants, who also all received full financial support, including monthly stipends and free accommodation.

As with the first edition of the HWP, the Curriculum Committee (CC) grounded the program and defined its educational framework, inviting Matthias Lilienthal to take up the role of RP for HWP 2012-13, and meeting in March for the selections process. The CC consists of members: Joana Hadjithomas, Walid Raad, Khalil Rabah, Lina Saneh and Gregory Sholette.

The 14 selected participants for HWP 2012-13 were selected based on in-person and Skype interviews, past work and project proposals submitted in response to an open call sent out via Ashkal Alwan's newsletter and many other international channels in January 2012.

The selected participants for HWP 2012-13 range in age between 21 and 32 and come from various disciplinary back-

grounds including performance, dance, sound, visual arts, film & video, theory, writing and curatorial practice. They are:

**Dareen Abbas (Syria)**  
**Hisham Awad (Lebanon)**  
**Alex Baczynski-Jenkins (UK/ Poland)**  
**Liane al Ghusain (Kuwait)**  
**Romain Hamard (France)**  
**Marwan Hamdan (Lebanon)**  
**Sara Hamde (Egypt)**  
**Maxime Hourani (Lebanon)**  
**Jessika Khazrik (Lebanon)**  
**Raed Motar (Iraq)**  
**Monira al Qadiri (Kuwait)**  
**Monica Restrepo (Columbia)**  
**Urok Shirhan (Iraq/ Netherlands) and Stefan Tarnowski (Lebanon/ UK).**

RP Matthias Lilienthal selected artists/visiting professors whose works are primarily focused on performance and sound; up to December 2012 they were: Tony Chakar, Phil Collins, Simon Fujiwara, Rimini Protokoll, Dirk Baecker, and Natascha Sadr Haghghian.

Lilienthal initiated the X-Apartments (X-Homes) project in Beirut, a format he has presented in the past in numerous cities, and one with which the participants will engage in the context of the program in 2013.



HWP 2012-13 participants in a feedback session with Christine Tohme and Matthias Lilienthal

*“My background is the theatre. My career started very conventionally in the municipal theatres of Germany, where I was a dramaturge (or script editor who discusses the concept of a production with the director). For many years I was a dramaturge at different theatres, and since 2003 I was the Director of the independent theatre company Hebbel am Ufer/HAU.*

*“I enjoy inventing new formats. I love playing with them. Formats, in this respect, are more than pure form. They have to do with responding to social/societal changes.*

*“My way of seeing art is clearly shaped by its social dimension. For me, it is about a social and intellectual discourse in an interplay with art, rather than a game of aesthetics.*

*However, I am less interested in the character of the process than in its tempo, in trying out concepts, i.e. in the aesthetics of speed.*

*“I expect to bring together artists, performers, filmmakers and others. We will work on different formats in visual arts and performance, site-specific work and special formats. Subsequently, we will decide which forms we should reasonably use for a production in Lebanon, and whether to use a joint format or individual formats for the presentation of our works. We will develop and realize the new format(s) over the 10 months, opening spaces for inventions that transcend the genres. Everybody contributes the know-how of her/his profession.”*

**— Matthias Lilienthal, RP, HWP 2012-13**



HWP 2012-13 participants Marwan Hamdan, Sara Hamde, Maxime Hourani with visiting professor Dirk Baecker

Audiences at *This Unfortunate Thing Between Us*, a conversation with Phil Collins and Matthias Lilienthal, October 2012





HWP 2011-12 and 2012-13 participants in Home Workspace

HWP 2012-13 participants at the workshop with Rimini Protokoll, November 2012





HWP 2012-13 participants in a critique session with Curriculum Committee member Lina Saneh and Christine Tohme

*"I got here with the idea of getting to know the Lebanese art context more deeply and having the time and space to continue my practice as a visual artist. It has only been four months so far but it feels like I have changed a lot and more than simply having a chance to continue my practice, I have the opportunity to think again, to try different things and to turn it all upside down."*

**— Monica Restrepo, HWP 2012-13**

*"As a student on the 2012-13 edition of the Home Workspace Program I have been consistently challenged and inspired as I further develop my practice of writing artistic research. This year has been rigorous in approach and content, the curriculum replete with an enlightening array of workshops, practitioners, and modes of thinking. We have been lucky to have workshops on film (Harun Farocki), performance (Phil Collins), sound (Natascha Sadr Haghigian), and sys-*

*tems theory (Dirk Baecker), amongst others.*

*"Whilst the intensity and speed of the program has been overwhelming at times, the large amount of exposure to different practitioners who work and think in a variety of modalities has been highly valuable - helping my fellow participants and I to be more effective when determining the content, process, format, and strategy for our work in the future.*

*"The ever-growing community resources have been a key part of the HWP experience. We have had the privilege to take advantage of the impeccable selection of materials in the library and attend the conferences hosted at Ashkal Alwan. The irreplaceable context and energy of Beirut have also played a major role in helping us to develop our conceptual frameworks – thanks so much for this opportunity!"*

**— Liane Al-Ghusain, HWP 2012-13**

## PUBLIC PROGRAMMING

With almost 30 public events taking place in Home Workspace in the course of the year, Ashkal Alwan strongly boosted its programming of performances, book launches, film screenings and talks. All public events were free and open to all, and all visiting professors on the HWP gave presentations for the local community.

*(Attendance numbers in italics.)*

Setareh Shahbazi with audience at the launch of her book *Spectral Days*, November 2012





Salah M Hassan at a dOCUMENTA (13) notebooks presentation in Home Workspace, April 2013

## Calendar | Public Programming I

**31st January** The European Crisis and the Global Collapse of Financial Capitalism | a public talk by Franco Berardi Bifo 65

**9th February** Transparent Evil | a film screening by Roy Samaha 40

**23rd February** Je t'aime infiniment and Oxygene | a film screening by Corine Shawi 50

**1st March** Posthumous Reckonings: A Cosmology of Infinitudes | a performance by Mireille Astore 39

**6th March** Paradoxical Forms of Exchange | a public talk by Cesare Pietroiusti 35

**12th March** Dark Matter: Art and Politics in the Age of Enterprise Culture by Gregory Sholette | book launch & talk 24

**29th March** HITO STEYERL: PLUS ONE | a

public lecture on recent projects 61

**30th March** An Artist's Talk with Hassan Sharif & Catherine David 115

**24th April** 100 Notes – 100 Thoughts dOCUMENTA (13) notebooks presentation | with Carolyn Christov-Bakargiev, Salah M Hassan & Chus Martinez 129

**25th April** Where Do I Stand Now? | a public talk by Hassan Khan 56

**17th May** accumulations | a public talk by Emily Jacir 58

**24th May** Triboluminescence | a sound performance by Joe Namy 28

**15th June** The performative, the participative and the rest | a public talk by G H Rabbath 23

**19th June** Single Channel | a public talk by



## Calendar | Public Programming II

Laura Marks 34

**28th June** Substances Capable of Thought: Matter, Melancholy and Horror in Andrei Tarkovsky's *Solaris* and Reza Negarestani's *Cydonopedia* | a public talk by Hisham Awad 62

**18th – 31st July** HWP Open Studios *500 for the opening, 250 subsequently*

**31st July** *Automobile* | a sound performance by Joe Namy (aka Iqaa) 52

**2nd October** *Hacking Rites: Art and Activism in the Virtual Age* | a public talk by Tarek El-Ariss 80

**11th October** *This Unfortunate Thing Between Us* | a conversation between Matthias Lilienthal & Phil Collins 75

**30th October** *1982* | an artist talk by Simon Fujiwara 55

**15th November** *Staging Reality* | a video-lecture with Rimini Protokoll 70

**16th November** *Situation Rooms* | a workshop presentation by HWP participants & Rimini Protokoll 38

**20th November** *Spectral Days* by Setareh Shahbazi | book launch 30

**28th November** *How And Why Modern Society May Already Be Past* | a public talk by Dirk Baecker 50

**6th – 8th December** *Rapid Eye Movement* | a performance by Mounzer Baalbaki 110

**11th December** Christoph Schlingensiefel's Big brother *Container or How Can Art Get Political?* | a public talk by Matthias Lilienthal 25

**18th December** *The Year of the Leopard* | a public talk by Natascha Sadr Haghghian 30

Audiences in Home Workspace, December 2012



## WORKSHOPS

From May 14th, French photographer Laurence Leblanc conducted a week-long workshop entitled “Sensibilities, Experiences: Going Beyond the Surface” for 14 professional and amateur photographers based in Beirut. Each participants engaged in a process of critically analyzing their work; the week was so successful that a mini-exhibition of images produced during the workshop was installed in Home Workspace.

*“With practical exercises exploring the different stages of a personal research, Laurence*

*Leblanc will push participants to discover their inner sensitivity: a sensitivity with strength, with fragility; one that can be intensified by the image or on the contrary rejected by it. The goal is to go beyond the surface of things, to find personal obsession, to confront our choices, our wishes, our vision with what is around us... At the end to understand our own approach to looking at human beings, always searching for sense and coherence. Day by day they will build up an approach that is sensitive, people-oriented and constantly in search of meaning and sensation.”*

— Laurence Leblanc

Participants in Laurence Leblanc’s photography workshop at Home Workspace, May 2012





Daniel Urey, Fadi Tufayli and Erik Engren speaking at the e-books conference, November 2012

From 6th to 8th November, Ashkal Alwan collaborated with Daniel Urey and Erik Engren of Swedish digital media organization IMNS (International Media Network Services for Human Rights) on a three-day conference and workshop around digital publishing with a focus on the Arab region.

Entitled “Love at First Site: The Arab Digital Book”, the workshop included two days of conferences and a one-day practical workshop

on technically creating e-books. Speakers included: Marwa Arsanios (98weeks), Mohamed Al Attar, Houeida Charara (LAU Library), Rania Stephan (Librairie Stephane), Maud Stephan (Lebanese University), Fadi Tufayli (Portal 9), and representatives from Penguin Cube including Mia Azar and Josette Khalil. The workshop was attended by around 40 people and a further collaboration is planned between Ashkal Alwan and IMNS for 2014.

## RESIDENCIES

Ashkal Alwan hosted two artists-in-residence in 2012, with Ala Younis (Jordan) coming to Beirut between December 2011 and January 2012, and Doa Aly (Egypt) between May and July 2012.

### Ala Younis | Plan for Greater Baghdad

*“Work-in-progress utilizing interviews, archives, readings of theory writing and notes. In addition to material already collected in Jordan, Iraq and France, the work utilizes archives located in the American University of Beirut, the Arab Image Foundation and other institutions in Beirut, as well as interviews with key scholars and historians based in Lebanon. The work looks into the projects that envisaged a utopian Baghdad, resonating with today's reconstruction of Iraq and Abu Dhabi museum projects. The work looks also in the Arabic socialist literature and the alternating lifecycles of rulers/ regimes and architectural structures.”*

— Ala Younis

The soundproofed editing suite at Home Workspace





Video still from *Roy* (2012), directed and choreographed by Doa Aly, performed by Roy Dib

## Doa Aly | Roy

*"When I arrived in May, I immediately realized that Beirut's legendary magnetism derived mostly from its people. The beautiful scenery fascinated me, but the people's nature, their intensity, passion, anxiety and anticipation, made me dizzy. Every encounter was at once social, historical, and political. A promise of intimacy carrying within it the threat of reticence. Dense conversations flowed with such ease, in confident language well-versed in the discussion of fragile realities. I thought about the semantics of war and revolution, about the need for constant agitation, about my own reality and context. About my work. I experienced Beirut as a series of questions and magical encounters, seemingly definitive encounters opened up to the unknown through a hovering precariousness.*

*"I never based a project on real-life events, or real people. Fiction and mythology provided me with the themes I'm interested in more readily. Then I went to Beirut, and I met Roy Dib. Working from a real biography and choreographing the performer's own life was a new experience, and a new process. I consider this project the closure of a phase, the end of cautious detachment from real histories.*

*"Roy (2012) is based on the story of Roy Dib, a visual artist and journalist from Beirut. I had five long sessions with Roy, in which he told me the story of his life. The video is a sequence of gestures we choreographed based on the events and situations from Roy's life. Some situations already came with actions, some we had to suggest with symbolic gesture."*

**— Doa Aly**



## CURATING PROJECTS

*How Soon Is Now: A Tribute to Dreamers* by Joana Hadjithomas and Khalil Joreige opened on 29th February in Beirut Exhibition Center and was curated by Ashkal Alwan. It was a well-attended show; indeed, it was scheduled to close on 20th April but was extended to 28th April due to its popularity.

*“Ashkal Alwan and Beirut Exhibition Center present How Soon is Now: A Tribute to Dreamers, the first solo exhibition of Joana Hadjithomas and Khalil Joreige in Beirut. The show includes projects from 1997 to 2012, accentuating the artists’ ongoing research on the image and representation of the present.*

*“At the exhibition’s crux is their most recent project Lebanese Rocket Society, an exploration of an Armenian-Lebanese space program initiated at Haigazian University in the late 60s that successfully launched the first regional rocket. The project ponders the apparent absence of this program from our collective memory, shedding light on our perceptions of the past and present – and our imagination of the future.”*

**— Excerpt from exhibition catalogue**

## PUBLICATIONS

Ashkal Alwan translated, edited and published Rabih Mroué's play *How Nancy Wished That Everything Was an April Fool's Joke*, written by Rabih Mroué and Fadi Toufiq, launched on 13th April at Home Workspace. The book was published in both Arabic and English.

*"Four combatants recount chapters from the Lebanese wars through the battles they fought and still do, weaving thus part of the networks of political and military alliances and conflicts among Lebanese parties, – as well as the various other organizations operating on Lebanese territories – in whose wars the four imaginary fighters valiantly fought, and whose politics and ideological goals they valiantly defended."*

— Press text about *How Nancy...*

Rabih Mroué and Fadi Toufiq at the book signing for *How Nancy Wished That Everything Was an April Fool's Joke*, Apr 2012



## LIBRARY

The Library platform's activities accelerated this year, with the appointment of our Librarian and our securing of a sponsorship specifically for the Library. 2012 saw the purchase of around 500 new books for the library, a new computer and network storage facilities for digitizing and storing the video archive, new furniture and a Xerox photocopier for the space, along with the donation of a new television.

The Librarian conducted a thorough inventory of the Ashkal Alwan archives and has started a process of requesting "wish-lists" of books from local and international artists and thinkers, in addition to providing an interactive system of book categorization, which allows readers and researchers to tag and group the books themselves as relevant to their own preferences.

Visitors to the library have been steadily increasing since the opening of Home Workspace; in addition to the HWP participants, who use the archives on a daily basis, international researchers and artists, local students and cultural practitioners – as well as the general public – find the collection a reference for their projects and work.

Visitors at Ashkal Alwan's library, November 2012







HWP 2012-13 participants in their studios at Home Workspace, December 2012

## HOME WORKS 6

In 2012 Ashkal Alwan began to focus resources on Home Works 6, scheduled for May 14th – 26th 2013.

Home Works: A Forum on Cultural Practices is a multidisciplinary platform that takes place in Beirut, Lebanon every 2-3 years. Launched by Ashkal Alwan in 2002, Home Works has evolved into one of the most vibrant platforms for contemporary cultural practices in the Arab region and internationally.

The 6th edition will mark new directions for the Forum's structure, informed by Ashkal Alwan's evolving practices. The forum includes programs curated by Christine Tohme and Tarek Abou El Fetouh, and the X-Apartments project by HWP Resident Professor Matthias Lilienthal produced with the participants of HWP 2012-13.

Certain research projects, workshops, and film programs initiated during the May forum will carry on until the end of the year.



Inside view of Home Workspace, December 2012

## NON-PROFIT RENTALS | I

The space was given over to a variety of cultural or non-profit events at subsidized rates:

- French arts collective Peeping Tom used the space in February to shoot a panel on the art scene in Lebanon
- Ashkal Alwan developed a collaboration with Lebanese law advocacy non-profit Legal Agenda, hosting a press conference over the censorship of the film Beirut Hotel, in addition to a conference on the status of law in the country
- Cultural organizers Sandra Noeth and Lejla Mehanovic from Tanzquartier Wien (Austria) took the space for a four-day workshop on performance and choreography in September, attended by international artists including Antonia Baehr, Claudia Bosse, Tony Chakar, Janez Jansa, Adrian Lahoud and Jalal Toufic
- The Arab Image Foundation in collaboration with Centre Pompidou arranged a two-day symposium in November at Home Workspace, proposed by Akram Zaatar and Clément Chéroux and entitled “History of the Last Things Before the Last: Art as Writing History”. The symposium was attended by around 150 people

## NON-PROFIT RENTALS | II

- The Spanish association Cervantes Institute of Beirut took the space for a three-day workshop on using online content and platforms in video art by Spanish collective EMBED from 4th – 6th December. The workshop was attended by around ten university students with an interest in filmmaking
- Heinrich Boell Foundation MEO used the space in December for the launch of their book *Anywhere But Now: Landscapes of Belonging in the Eastern Mediterranean*

## INCOME GENERATION

Meanwhile, Ashkal Alwan was able to generate \$15,000 of income by renting Home Workspace and its equipment for various corporate meetings and advertising or film shoots, including Mitsulift corporation for their regional meeting in January, and advertising location-scouting company Tueni Photoloc in February.

Marwa Arsanios, Akram Zaatar, Marwan Rechmaoui and Ali Cherri speaking at the symposium with Arab Image Foundation and Centre Pompidou, November 2012



## RENOVATIONS

The year saw three periods of construction: in April, one of the two 50-seat auditoria was soundproofed using Kilzi boarding, enabling us to present film screenings and music or sound performances to a high quality.

The summer saw the creation of a new studio space for the HWP participants, separated from the main public area and allowing each participant to have their own private workspace, as well as allowing the main space to be used for classes and public events.

The café-bar was constructed in collaboration with Jai Catering in October. This was an important renovation for the association in terms of developing the space as a local hub for artists and the local community to converse, collaborate and exchange -- as well as providing affordable food and a cooking corner for HWP participants, who spend long hours at the space.

Home Workspace's cafeteria, November 2012





Audiences at Arab Image Foundation/ Centre Pompidou conference at Home Workspace, November 2012

## CAPACITY-BUILDING

2012 was a landmark year in terms of Ashkal Alwan's sustainability. With the renovation of Home Workspace and the establishment of the HWP in place, the association was able to turn its attention to developing its organization in a genuine process of capacity-building. The Board of Trustees, initiated in December 2011, met twice in 2012 (in June and December), and is instrumental in suggesting new and creative means of fundraising and sustainability and acting as ambassadors for the association in Lebanon and elsewhere,

as well as in providing practical assistance where we experience day-to-day problems. In 2012 the association also overhauled its financial management and book-keeping processes, with the introduction of new accounting software, a new filing system and the generation of its first quarterly budget in June 2012, including Capital and Operational reported and projected budgets. These developments kick-started a process leading to more efficient and transparent administration in Ashkal Alwan.

## MISSION & VISION STATEMENT

Embedded in Lebanon and the Arab region, Ashkal Alwan is committed to facilitating artistic production in a way that fosters critical thinking around contemporary discourses and realities and creates communities of empowered and engaged individuals.

The mission of Ashkal Alwan is to:

- 1.** Create networks of exchange between artistic and cultural practitioners in the Arab region and internationally
- 2.** Offer a space open to the public and focused on production, research and critical reflection, providing platforms for local engagement in the arts
- 3.** Build an archival record of artistic and critical endeavours in Lebanon and beyond, and a multimedia public library for contemporary arts
- 4.** Support emerging and established artists by providing resources, commissioning works and giving them public exposure
- 5.** Rethink art education outside the academic framework, offering an interdisciplinary curriculum for free
- 6.** Enrich cultural discourse in the Arabic language, and diffuse Arabic-language texts to a wider audience through translation and publications
- 7.** Foster a network of committed individual and institutional donors from the region invested in quality cultural production
- 8.** Support emerging curators and cultural producers and their initiatives invested in the local and regional context
- 9.** Provide resources to independent initiatives working in the civic sphere, and support innovative local businesses

Within this Ashkal Alwan's vision is to:

- 1.** Create a sustainable infrastructure and hub for the arts in Lebanon and the Arab region, involving institutions, collectives, artists and the local community
- 2.** Encourage rigorous standards and critical engagement in artistic and cultural production
- 3.** Promote an interdisciplinary approach to the arts focused on research, production and context engagement
- 4.** Connect contemporary art with the civic sphere in a way that promotes dialogue, and supports initiatives that are independent from political and social hegemonies



HWP 2012-13 participants with visiting speakers Eungie Joo and Júlia Rebouças from Inhotim, Brazil, November 2012

HWP 2012-13 participants Alex Baczynski-Jenkins and Urok Shirhan in Home Workspace, October 2012



# ASHKAL ALWAN IN NUMBERS

## Online Presence

**Newsletter subscribers Jan 2012** 3547  
**Newsletter subscribers Jan 2013** 3663  
**Members of Facebook page** 1313  
**Followers on Twitter** 544

**Website visits 2011** 38,151  
**Website visits 2012** 37,396  
**Website pageviews 2011** 98,519  
**Website pageviews 2012** 95,229

## Home Workspace Program

### 2012-13

**Applications** 219  
**Participants** 14  
**Resident professor** 1  
**Visiting professors (2012-13)** 10  
**Open Studios** 1

## Audiences: Public Programming

**Talks, lectures, conferences** 17  
**Performances** 4  
**Film screenings** 2  
**Book launches** 2  
**Exhibitions** 1  
**Workshops** 2

Public events (talks, performances, film screenings, book launches) were attended by an average of 75 people per event. There were, respectively, 14 and 40 participants in the photography and the ebooks workshop.

## Audiences: Hosted Events

**Conferences** 3  
**Book launches** 1  
**Workshops** 2  
**Shoots** 1

## Residency program

**Resident artists** 2

## Library

**Total book count 2011** 1177  
**Total book count 2012** 1754  
**Total magazine/ journal count 2011** 232  
**Total magazine/ journal count 2012** 251  
**Total video/ film count 2011** 1010  
**Total video/ film count 2012** 1456  
**Total ebook count** 3990



## MEDIA COVERAGE

Publication/Source	Title	Date	Author
Agenda Culturel	L'hommage aux reveurs de Hadjithomas et Joreige	29-Feb	Grace Barmaki
Agenda Culturel	Les douze travaux de la premiere edition du HWP	31-Jul	-
Al Akhbar	مانيفستو الفن المعاصر في لبنان: نداء ضد اللبرلة	16-Jan	Jana Nakhal
Al Akhbar	"جوانا حاجي توما وخلييل جريج: بيروت الصورة" المرتبكة	21-Mar	Roy Dib
Al Akhbar	21-Jul فنانو "أشغال داخلية" يستنطقون بيروت	21-Jul	Amal Kaouche
Al Akhbar	13-Mar ربيع مروّة المتلاعب بأساطير الراهن	13-Mar	Pierre Abi Saab
Al Akhbar	19-Dec منذر بعلبكي: عن عرض لم يحدث	19-Dec	Roy Dib
Al Balad	23-May معركة الرقابة انطلقت: نجيب ميقاتي أمام القضاء	23-May	Farid Qamar
Al Hayat	15-Mar ربيع مروّة... مساءلة الذاكرة وثقافة السائد	15-Mar	Rana Najjar
Al Joumhouria	متى يحين الحاضر؟	25-Feb	-
Al Mustaqbal	8-Mar معرض مشترك لجوانا حاجي توما وخلييل جريج في "أشكال ألوان": بين سحر الأمكنة	8-Mar	Yaqzan At Taki
Al Ray News	24-Feb متى يحين الحاضر؟" في مركز بيروت للمعارض"	24-Feb	-
Alliwa	14-Mar معرض جوانا حاجي توما وخلييل جريج: بين المرئي واللامرئي سيرة سؤال	14-Mar	-
Al Nahar	5-Mar متى يحين الحاضر؟" لجوانا حاجي توما وخلييل جريج: أمس الآن"	5-Mar	Lor Ghorayeb
Art Agenda	How Soon is Now: A Tribute to Dreamers	Feb	-
ArtAsiaPacific	Home Workspace Program 2011-2012: Open Studios	14-Jul	Nadia Al-Issa
Artforum	History Lessons	2-Feb	Kaelen Wilson-Goldie
Artforum	Fund and Games	17-Jan	Kaelen Wilson-Goldie
Artforum	Public Education	1-Oct	Kaelen Wilson-Goldie
As Safir	15-Sep كريستين طعمة: عام ثانٍ لأول أكاديمية من نوعها تهتم بلقاء الفنون	15-Sep	Ahmed Bazzoun
Canvas	The Power 2012	Mar-Apr	-
Daily Star	100 days, 100 notes, 100 thoughts	24-Apr	Kaelen Wilson-Goldie
Daily Star	Art that's intriguing enough to steal	3-Oct	Jim Quilty
Daily Star	Creating a safe house for experiment	28-Jul	Jim Quilty
Ibraaz	Home Workspace	2-May	Anthony Downey
L'Orient le Jour	Un (infime) avant-gout de la dOCUMENTA13	26-Apr	Maya Ghandour Hert
L'Orient le Jour	Joana Hadjithomas et Khalil Joreige	21-Mar	Colette Khalaf
L'Orient le Jour	Home Workspace Program	25-Jul	Nathalie Tissot
L'Orient le Jour	Hassan Khan décortique les codes sociaux	27-Apr	Colette Khalaf
Nafas		1-Jan	Kaelen Wilson-Goldie
Penguin Cube	Penguin Cube's Bookshelf Wins 2012 SEGD Global Design Award	10-Oct	-
Time Out Beirut	Home Workspace	B114/Dec	-

## FUNDRAISING AND FRIENDS

Ashkal Alwan's Board of Trustees meets twice a year and is entrusted with overseeing the direction, financial health and long-term sustainability of the association. It consists of members:

**Joumana Asseily**  
**Carla Chammas**  
**Tamara Corm**  
**Zaza Jabre**  
**Robert Matta**  
**Hoor al-Qasimi**  
**Rana Sadik**  
**Jimmy Traboulsi**

## OUR SUPPORTERS

### Founding Partners & Donors (before 2011)

**Seed Fund** FORD FOUNDATION  
**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** A.K., Anonymous, Anonymous

Christine Tohme and HWP 2012-13 participant Sara Hamde with Board Members Tamara Corm and Hoor al-Qasimi





Ashkal Alwan's Donor Wall in December 2012

## Partners & Donors 2011

**Major Benefactors** Robert Matta, FOUNDATION FOR ARTS INITIATIVES (2 scholarships), HEINRICH BÖLL FOUNDATION MEO, THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS

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

**Major Patrons** Dania Sakka, ESPACE KETTANEH-KUNIGK

**Patrons** Carol & Antoine Kareh, John Mack, Sfeir-Semler Gallery, FONDS BKVB, Anonymous

**Fellows** Aileen Agopian, Art&Education, Lloyd Jamil Barood, Dolly & George Chammas, Penguin Cube, Okwui Enwezor, Mimi & Elias Farhat, Eungie Joo, Mitsulift, Nasser Nakib, Wassim Rasamny, H. Judith Roaman, Rhona & Camile Saba, Hanan Sayed Worrell, Anonymous, Anonymous, Anonymous, Anonymous, Anonymous

**Friends** ArteEast, Antoinette Botarelli, Nada Sawaya, Suhail Shadoud

## Partners & Donors 2012

**Honorary Board Members** FORD FOUNDATION

**Major Benefactors** ALLIANZ CULTURAL FOUNDATION (HWP), FOUNDATION FOR ARTS INITIATIVES (2 scholarships), Henri & Joumana Asseily (library)

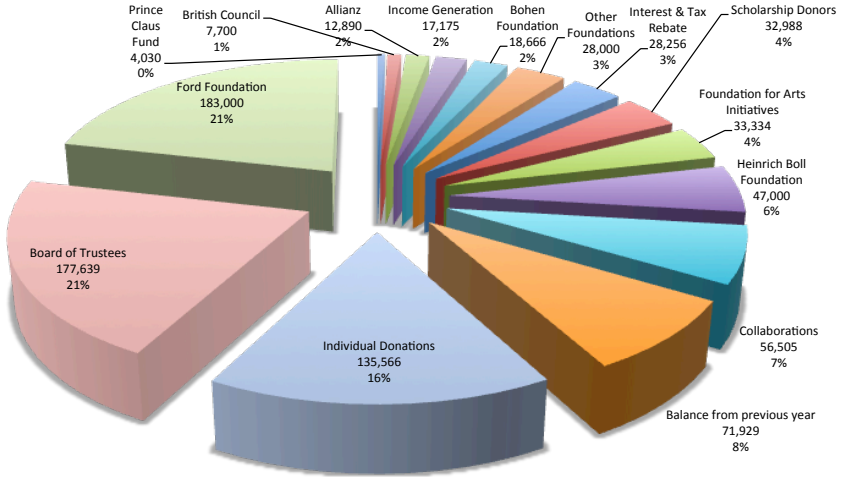
**Benefactors** Maya & Ramzy Rasamny (scholarship), Tony Salamé (scholarship), ASSOCIATION FOR THE PROMOTION AND EXHIBITION OF THE ARTS IN LEBANON (APEAL) (scholarship), BASIL AL-RAHIM FOUNDATION (scholarship), BOHEN FOUNDATION (scholarship), HEINRICH BÖLL FOUNDATION MEO, TAMARI FOUNDATION (website), Anonymous, Anonymous

**Major Patrons** BRITISH COUNCIL, OUSSEIMI FOUNDATION

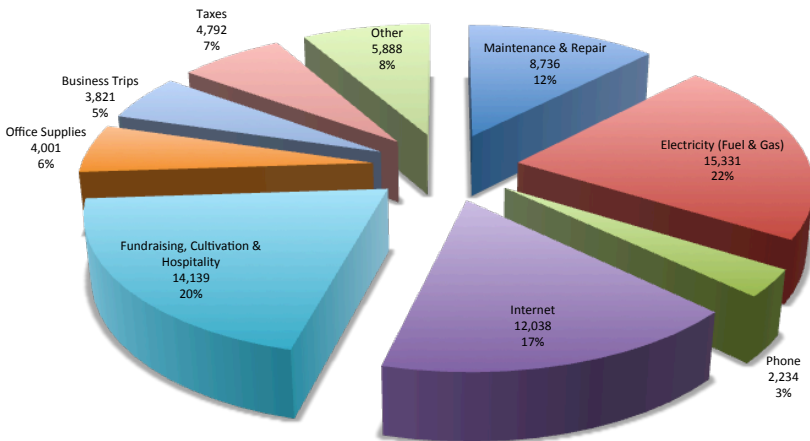
**Patrons** French Institute in Lebanon, PRINCE CLAUS FUND, Anonymous, Anonymous

**Fellows** Eungie Joo, PHOTO PALADIUM

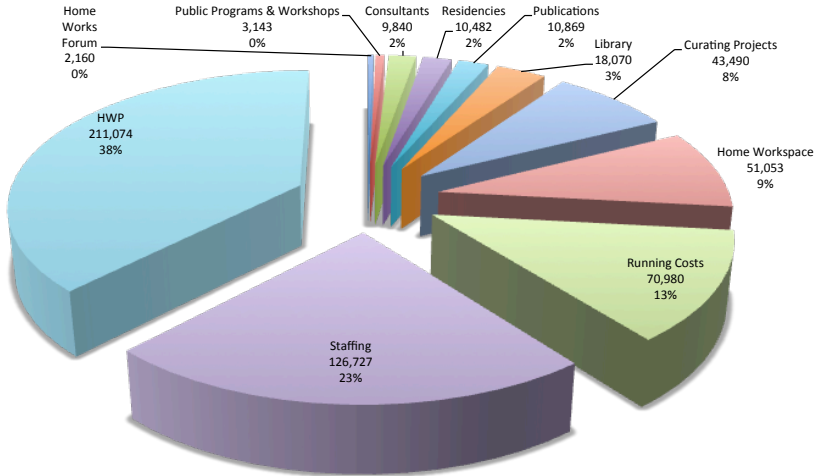
### Chart 1 | Income



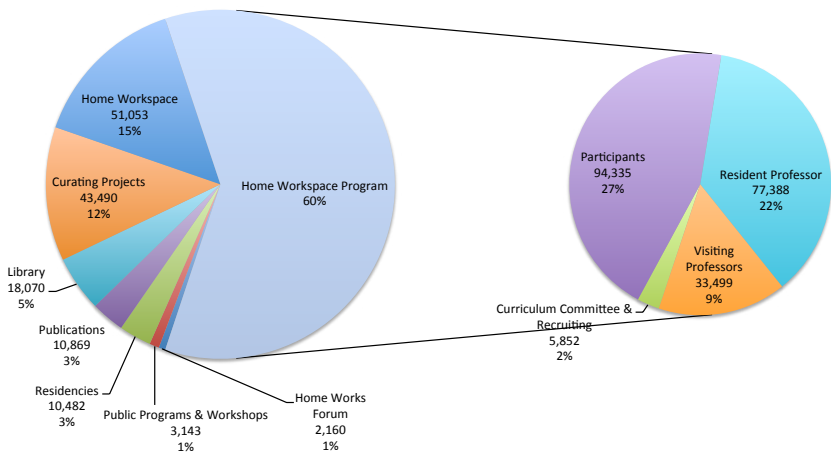
### Chart 2 | Running Costs



### Chart 3 | Capital Budget Expenditure



### Chart 4 | Overall Expenditure



# THE YEAR'S FINANCIAL REPORT

Statement of operations for the fiscal year ending December 31st, 2012  
Ashkal Alwan – The Lebanese Association for Plastic Arts is fully audited by external auditor Chadi Hachem, Global Auditing Enterprise

Ashkal Alwan is a registered charity in Lebanon with the Ministry of Interior under Decree 249/AD, and is fiscally sponsored for 501c3 status in the U.S. via ArteEast, New York.

## OPERATIONAL BUDGET

<b>Revenues</b>	
Balance from previous year	71,929
Ford Foundation	183,000
Heinrich Boll Foundation	40,000
Other Foundations	28,000
Individual Donations	53,194
Board of Trustees	165,972
Income Generation	14,550
Interest & Tax Rebate	28,256
<b>Expenses</b>	
<b>Staffing</b>	<b>126,727</b>
<b>Consultants</b>	<b>9,840</b>
<b>Running Costs</b>	<b>70,980</b>
Maintenance & Repair	8,736
Electricity (Fuel & Gas)	15,331
Phone	2,234
Internet	12,038
Fundraising, Cultivation & Hospitality	14,139
Office Supplies	4,001
Business Trips	3,821
Taxes	4,792
Other	5,888
<b>TOTAL REVENUES</b>	<b>584,901</b>
<b>TOTAL EXPENSES</b>	<b>207,547</b>
<b>NET INCOME/LOSS</b>	<b>377,354</b>

<b>Contribution to Capital Income</b>	<b>72,162</b>
<b>FINAL INCOME TO TAKE OVER TO 2013</b>	<b>305,192</b>

In-Kind Donation of Home Workspace	120,000
Space Rental (paid w/ in-kind donation)	120,000

## CAPITAL BUDGET

<b>Revenues (café income)</b>	<b>3,218</b>
<b>Expenses</b>	<b>51,053</b>
Café Refurb & Fixtures	14,012
Space Refurb & Fixtures	31,070
Technical Equipment	5,971

## HWP

<b>Revenues</b>	<b>164,763</b>
Individual Donations	43,488
Board of Trustees	11,667
Foundation for Arts Initiatives	33,334
Bohen Foundation	18,666
Allianz	12,890
British Council	7,700
Prince Claus Fund	4,030
Scholarship Donors	32,988
<b>Expenses</b>	<b>211,074</b>
Resident Professor	77,388
Visiting Professors	33,499
Participants	94,335
Curriculum Committee & Recruiting	5,852

## Residencies

<b>Revenues (Andy Warhol Foundation)</b>	<b>5,194</b>
<b>Expenses</b>	<b>10,482</b>

## Library

<b>Revenues</b>	<b>45,884</b>
Individual Donations	38,884
Heinrich Boell Foundation	7,000
<b>Expenses</b>	<b>18,070</b>
Books & Furniture	7,000
Technical Equipment	11,070

## Public Programs & Workshops

<b>Revenues (collabns &amp; wkshp fees)</b>	<b>16,475</b>
<b>Expenses</b>	<b>3,143</b>

## Publications

<b>Revenues (book sales)</b>	<b>2,625</b>
<b>Expenses</b>	<b>10,869</b>
Translation, Editing & Research	2,750
Communication, Printing & Design	7,679
Hospitality	440

## Curating Projects

<b>Revenues (from collaborations)</b>	<b>40,030</b>
<b>Expenses</b>	<b>43,490</b>
Consultants & Support Staff	10,750
Technical Equipment	16,280
Travel & Transportation	8,431
Production & Communication	4,197
Translation, Editing & Research	3,832

## Home Works Forum

<b>Expenses</b>	<b>2,160</b>
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<b>TOTAL INCOME</b>	<b>278,189</b>
<b>TOTAL EXPENSES</b>	<b>350,341</b>
<b>NET INCOME/LOSS</b>	<b>-72,152</b>



**Director** Christine Tohme | **Administrative Director** Amal Issa | **Programs Coordinator**  
Victoria Lupton | **Office Manager** Zeina Khoury | **Librarian** Sara Hamade | **Technical**  
**Coordinator** Ghalas Charara | **Home Works 6 Assistant Curator** Suzy Halajian