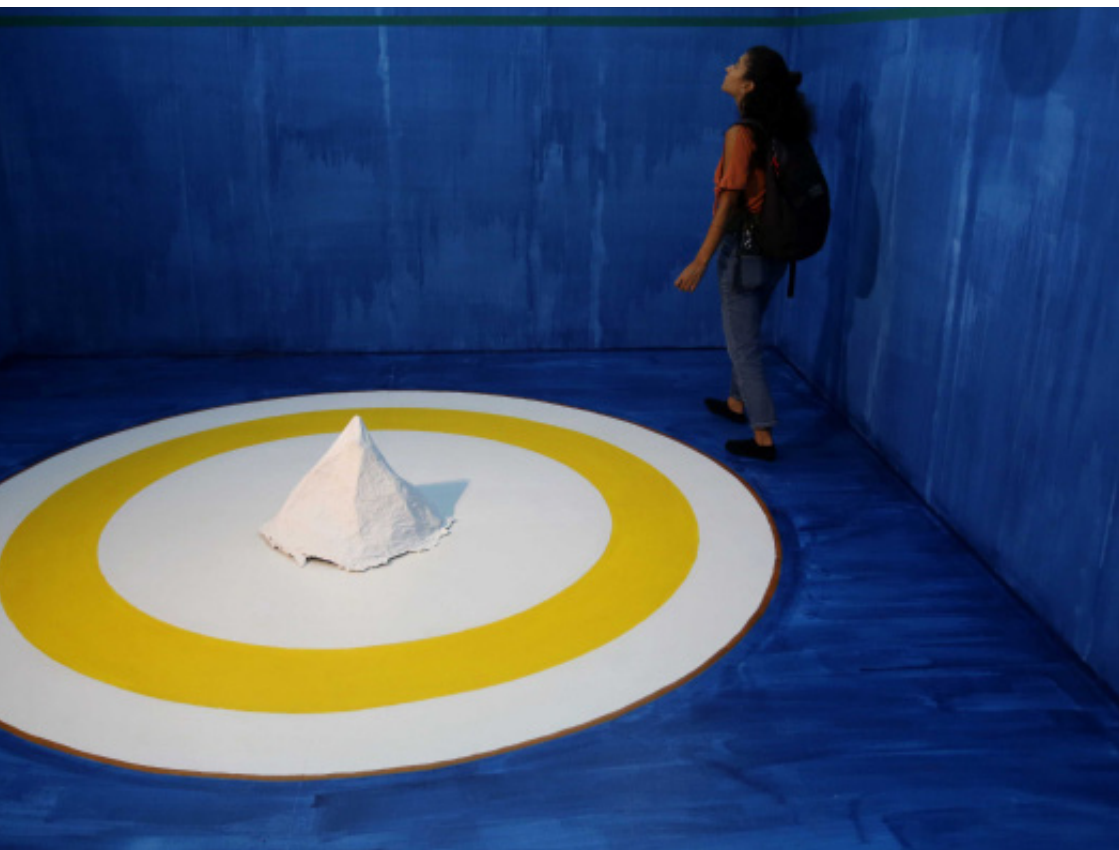


ASHKAL ALWAN 2017



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INTRODUCTION

One of the main points of focus for Ashkal Alwan in 2017, was the production and organization of **Sharjah Biennial 13's** concluding program, which took place between 14 - 22 October 2017. As the fourth and final interlocutor of the biennial, Ashkal Alwan conceived both the off-site project *Upon a Shifting Plate*, around the theme of “culinary,” as well as Act II of the biennial, which comprised of exhibitions, talks, publications, film screenings, dance and theatre performances taking place across the city.



SB 13 - ACT II | Mollusk Theory: Soft Bodies, performance by Madison Bycroft.
Image by Marwan Tahtah



HWP 2016-17 | Open Studios. Courtesy of Ashkal Alwan

In addition, Ashkal Alwan continued to develop its public facilities and the digital archive as well as running its core programs: in June, **Home Workspace Program (HWP)** concluded the 6th edition with the annual Open Studios, and October welcomed fifteen new fellows for the 7th edition of HWP. **Video Works** allocated four grants this year, and four additional projects were selected to receive support for the 2017 edition, which took place June 2017.

PROGRAMS

HOME WORKSPACE PROGRAM

HWP 2016–17

October 2016 – July 2017

The 6th edition of HWP started on October 10th, 2016 and ended on July 15th, 2017 with the annual Open Studios. *Head Above Water* aimed to put more emphasis on the theoretical framework of weekly seminars, in parallel with practice based workshops. We welcomed fifteen fellows from Egypt, India, Iran, Iraq, Lebanon, Pakistan, Palestine, Turkey and USA. The public events of this edition welcomed up to 1,200 people.

The program began with a three-week *preface* with artist Ali Cherri, serving as an orientation to Beirut and to some of its artistic practices. The preface speakers explored the city through looking at its center and its peripheries. Additional themes of urban expansion, population displacement, real-estate development, gentrification and road planning were also explored.

The *preface* was followed by four workshops led by Visiting Professors Cevdet Erek, Lawrence Abu Hamdan, Maha Maamoun and Metahaven, each of whom invited guests to give talks and workshops.

The study program's sixth edition was structured around a series of seminars



Home Workspace Program 2016-17 | Workshop III with Lawrence Abu Hamdan, Visit to Arslan Mosque. Courtesy of Ashkal Alwan



Home Workspace Program 2016-17 | Public talk, Module 3: *Technologies, life and the Future* with Keller Easterling, Courtesy of Ashkal Alwan

organized into four modules entitled *Listening, seeing, writing, moving; Histories of the artist; Technologies, life and the future* and *Financialization*.

The modules were led by Mirene Arsanios, Haytham Al Wardany, Hala Auji, Elie Ayache, Seth Ayyaz, Diann Bauer, Ray Brassier, Keller Easterling, Sami Khatib, Kristine Khoury, Suhail Malik, Walid Sadek, Ana Teixeira Pinto, Jalal Toufic, Jihad Touma and Tirdad Zolghadr, and ran throughout the 10 months of the program.

Joe Namy, the Resident Advisor for the year 2016-17, conducted tutorials with fellows, led three sessions of group critique with invited guests, and co-organized the Open Studios.



Home Workspace Program 2016-17 | Open studio set up. Courtesy of Ashkal Alwan

Ghalya Saadawi, the Resident Professor for the year 2016-17, prepared the curriculum and open call for the coming edition, conducted regular tutorials with fellows, co-organised the group critiques and Open Studios, and managed the program and its guests.

Visiting Professors invited guest speakers, including artists and thinkers such as Mohammad Salemy and Susan Schuppli, to elaborate on their points of inquiry.

As with every year, Open Studios marked the end of HWP, taking place 12-15 July 2017, each fellow presented a new work-in-progress in Ashkal Alwan. The event was highly visited with over 600 visitors throughout the four days.



Home Workspace Program 2016-17 | *preface*, . Courtesy of Ashkal Alwan



Home Workspace Program 2017-18 | *preface* led by Rayyane Tabet. Courtesy of Ashkal Alwan

HWP 2017–18

October 2017 – July 2018

The 7th edition of Ashkal Alwan's study program started on October 22, and welcomed fifteen fellows from Lebanon, Egypt, Turkey, Cyprus, Colombia, Iran and India.

The program was initiated in tandem with the fourth and final Sharjah Biennial 13 off-site project, *Upon a Shifting Plate* and ACT II, the concluding program of SB13, both of which took place across Beirut on October 14-22, 2017. A two-week orientation followed, with a preface led by artist Rayyane Tabet.

Visiting Professors Natascha Sadr Haghigian, Lina Majdalanie, Iman Issa and Raqs Media Collective are invited to run two to three-week workshops, including guests of their choice, exploring themes, media and forms affined with their artistic practices. The

VPs are also expected to conduct studio visits and engage in close discussions with HWP fellows.

The course, composed of 6 seminars, explores theoretical and discursive concepts addressed in the work of each of Guest Professors; Jalal Toufic, Monika Halkort, Walid Sadek, Carine Doumit, Elie Ayache and Walid Raad, while interlocking with the themes of the VPs.

Roy Samaha was invited as this year's Resident Advisor, offering mentorship and advice to each of the HWP fellows.

As in the previous year, the program started off with a preface, this time co-organized by artist Rayyane Tabet, which gave the new fellows an in-depth observation of the immediate surroundings of Ashkal Alwan, three neighborhoods in Beirut, and three sites across Lebanon through the lenses of geology, archeology and architecture.

The first seminar took place over 4 sessions and was led by the artist and theorist Jalal Toufic, exploring his book entitled *The Withdrawal of Tradition Past a Surpassing Disaster*. Group critique preparations are also underway and due to take place in January 2018.

As with every year, the Open Studios will take place in July 2018, marking a conclusion of the 2017-2018 Home Workspace Program.

“Ashkal Alwan’s Home Workspace Program 2017-18 kicked off quite festively as it coincided with the Sharjah Biennial Off-Site Project and Act II in Beirut.

For me as a writer, it was a powerful introduction to the local and regional concerns/artistic practices that resound globally. Likewise, Rayyane Tabet’s introduction to the city was excellent as it was a shared discovery process, rather than Rayyane lecturing us. (I have to say getting a sense of greater Lebanon - not just Beirut - was most useful.) Now, into our fourth week with Jalal Toufic, we are dissecting his theory on the withdrawal of tradition past a surpassing disaster, which I think would have benefited from bringing into perspective within a broader discussions of his writing. The community we are slowly building at Ashkal is welcoming and very supportive, and the seminar/workshop load leaves plenty of time for experimentation.”

- Gökcan Demirkazik, HWP Fellow, 2017-18



Home Workspace Program 2017-18 | preface led by Rayyane Tabet. Courtesy of Ashkal Alwan



Home Workspace Program 2017-18 | preface led by Rayyane Tabet. Courtesy of Ashkal Alwan

“Being in Beirut for a considerable amount of time is an amazing experience which has been made possible through Ashkal Alwan.

As an Iranian artist based between New York and Tehran, I find Beirut a place rich in similarities with my hometown’s culture and very active and present in the international art scene which has proven to be a very engaging and captivating experience so far. HWP is a platform where I am able to meet other artists with various ethnicities and backgrounds. It is also a place that allocates various forms of educational and economic resources that are needed for my practice, from the wide range of archival offerings available on the “Pandora” platform to the mechanisms made available for the facilitation of idea development.

Most of all, it is the community that Ashkal Alwan has created and constantly expanding that forms an amazing space to be a part of.»

- Golnaz Esmaili, HWP Fellow, 2017-18



Video Works 2017. Courtesy of Ashkal Alwan



Video Works 2017. Courtesy of Ashkal Alwan

VIDEO WORKS 2017

The public screening of the 7th edition of Video Works was held at the Beirut Art Center on 9-12 June 2017. This was the second time that Video Works was held outside of a cinema context, allowing the works to exist within a wider framework of contemporary art discourse. Each work was screened twice throughout the four days, attracting an audience of over 500 viewers in total.

The four selected grant recipients were Ahmad Al Trabolsi, Toni Geitani, Johnny Hchaime, and Ieva Saudargaite. In addition to the open call selection, four other projects were produced by Ashkal Alwan this year; the recipients of the production grant were Stéphanie Dadour and Sirine Fattouh, Ahmad Elghoneimy, Mohamad Hafeda, and Mustapha Jundi.

This year's jury was composed of Tamara Al Samerraei, Vatche Boulghourjian, Marie Muracciole and Ghassan Salhab.

After yet another fruitful Video Works edition, and with a long history of supporting artists and works that have later been widely shown and exhibited internationally, both in film and art contexts, Ashkal Alwan decided to take some time this year to reflect on the program and its structure, in order to see what can be changed and adjusted so as to make Video Works more accessible and in tune with the current needs and interests of the young emerging community of both art and film.

ARTIST RESIDENCY PROGRAM

Ashkal Alwan welcomed four artists for a residency, covering travel, accommodation, and per diem. In addition, Ashkal Alwan also offered facilities and studio spaces to some of the artists participating in the Sharjah Biennial 13, who worked on new commissions.



Marie-Helene Pereira at Em Nazih Restaurant. Courtesy of Ashkal Alwan

January 2017

Marie-Helene Pereira works as program manager at Raw Material Company in Dakar. During her month-long residency, Marie-Helene got acquainted with the working structures and programming of Ashkal Alwan as well as meeting other arts professionals and artists based in Beirut, to familiarise herself with the scene and research potential

future collaborations. This residency was supported by Arts Collaboratory, a visual arts organizations network, which both Ashkal Alwan and Raw Material Company are part of.

February - April 2017

Dala Nasser lives and works in Beirut and holds a BFA from Slade School of Fine Art, University College London (UCL). During her residency, Dala continued her research into perceptions of waste and how we are implicated in what is discarded and seen as garbage, questioning the boundaries between what we understand and what we project socially, economically, and politically on the material and metaphoric waste.

July - August 2017

Nadine Khouri lives and works in Beirut and holds a BFA in Studio Arts and Art History from Concordia University. After concluding her fellowship at HWP 2015-2016, Khouri continue working in Ashkal Alwan on a painting which she started during the program. In her painting, Khouri looks at patterns of architecture through layering, preservation and erasure, creating an urban palimpsest of sorts.

July - August 2017

Mohamed Bourouissa is an artist living and working in Paris, who was in residence to conduct research for his new commission as part of Sharjah Biennial 13 Act II exhibition at Beirut Art Centre. This residency enabled

Bourouissa to meet with artists and other cultural practitioners with whom he later collaborated on his new commission, while researching the economic, urban conditions of the city alongside its informal music production and circulation.

August 2017

Akira Takayama lives and works in Tokyo, where he founded the theater unit Port B in 2002. His work aims to expand the parameters of theater and audience participation in urban space. During his residency in Beirut, Takayama conducted research about the city's social and urban fabric, as well as meeting potential collaborators for the Beirut edition of Heterotopia, which was commissioned by and presented at Sharjah Biennial 13, Act II.



Mohamed Bourouissa. Courtesy of Ashkal Alwan

November 2017 - January 2018

Dorine Potel is based in Tripoli and works with photography. In her practice, Potel investigates how photography shapes our relationship with reality and representation. During her residency, Potel will continue to look at how the real and the imaginary are interdependent in the medium of photography, and how other vernacular images, circulated in our everyday lives can be brought into this interplay as well.

OTHER PLATFORMS

LIBRARY & AUDIO

VISUAL ARCHIVES

Throughout the year 2017, the library has continued its initiative to expand on and open up its archive through efforts of archiving, digitization and research. This year's main objectives included finishing an online library catalogue, re-arranging the physical layout of books to allow for an easier navigation and browsing experience, as well as continuing to digitize the CDs, DVDs, VHS tapes and other media existing in Ashkal Alwan's archive.

The online library catalogue is now accessible online, to familiarize the public with the library content. There are constant book donations from



Library. Courtesy of Ashkal Alwan

different artists and institutions; some 300 books were recently entrusted to the library by 98Weeks. The library also continues to exchange Ashkal Alwan publications with other institutions, such as Beirut Art Center and Surssock Museum.

The open source video archiving database used by the library is continually being updated with new material, artist videos and film works, as well as with documentation of Ashkal Alwan's public events, focusing on making available an extensive archive of Lebanese artists' respective oeuvres. In 2017 we successfully completed the digitization of our VHS and DVD collection, ensuring its safeguard and accessibility.

In parallel, the library has started focusing on populating the archive in order to improve the searching process. An archivist will be joining the library team to focus on populating metadata, with the goal to make searching for and discovering content in our collection easier.

During Sharjah Biennial 13, the library created a reading room section, where all the publications commissioned by Sharjah Biennial 13, including Act I and Act II as well as from the SB13 off-site projects in Dakar, Istanbul, Ramallah and Beirut, were available for visitors to explore and discover. Following the conclusion of the biennial, it was decided that the reading room would become a permanent section of the library. The publications were also available for sale along with previous Ashkal Alwan publications.

PRODUCTION FACILITIES & GRANTS

In 2017, Ashkal Alwan awarded the following grants in support of artist production and scholarship support:

HWP 2016-17 alumni **Nour Abed** and **Mark Lotfy**, were given support to develop a new video project, on which they started collaborating during the end of the program.

HWP 2016-17 alumni **Dina Aboul Fotouh** received support to cover her living expenses for the beginning period of the master's program at the Dutch Art Institute (DAI).

HWP 2016-17 alumni **Ali Eyal** received support to complete the production of his video work presented in Open Studios 2017.

The poet **Adel Nassar** received support to work on his new book of poetry, which he is compiling for a publication.

Ashkal Alwan's former Program and Development Coordinator **Marie-Nour Héchaimé**, received travel support for her move to Paris in order to take part in the Experimental Programme in Political Arts (SPEAP) at Sciences Po.

The artist **Randa Mirza** received the second installment of her support for the production of an exhibition that took place last year in November, 2016 at Galerie Tanit.

Ashkal Alwan continued to support **Toufic Kerbage** and **Ali Jaber** in the development of their radio project Cut the Mean Tone.

Ashkal Alwan's former Assistant to the Director, **Garine Aivazian** was offered a grant in order to assist with fees for her master's at the Paris-Sorbonne University.



HWP 2016-17 - Open Studio | Tonight's Programme, Video by Ali Eyal. Courtesy of Ashkal Alwan



Ashkal Alwan space. Courtesy of Ashkal Alwan

THE SPACE

In 2017, Ashkal Alwan continued to open up the space for use as an accessible workplace, a safe meeting space, and a hub for artistic, creative and civil practices.

2017 is also the NGO-in-Residence initiative's second year. *Difaf*, this year's resident organization, has been substantially growing since the beginning of the year, both in the size of its staff members as well as its projects. *Difaf's* staff members have been actively using the open space and auditoriums for their meetings, as well as advising on a more sustainable way of waste management and recycling for the entire Ashkal Alwan space.

Difaf is a consultancy and technical design enterprise based in Lebanon that works on identifying activities and assessing impacts on water and environmental systems.

Difaf is composed of a team of engineers, natural scientists, and policy experts that work on delivering appropriate technologies in order to promote better conservation, management, and restoration of natural resources.



Ahmad Al Akhdar cooking at Ashkal Alwan. Courtesy of Ashkal Alwan

THE CAFETERIA

Ashkal Alwan was pleased to welcome our new chef, Ahmad Al Akhdar, who took over Ashkal Alwan's cafeteria in November 2017. Offering home-cooked meals, this is Al Akhdar's first experience in running a small business, making it a wholesome addition to the social fabric of the space.

RENTALS FOR NON-PROFITS

Ashkal Alwan has continued its engagement and support of non-profit organizations and their activities by renting its various spaces for a subsidised rate.

The various events included a two day teacher training organised by and for the staff members of **Seenaryo** - an organisation working with Syrian and Palestinian young adults and children across Lebanon in building theatre productions and art programmes; a two day workshop by students enrolled in the cinema studies program at **ALBA, The Lebanese Academy of Fine Arts**, in order to film and produce their final yearly film projects; a meeting of the **Beirut Madinati** campaign; **Arab Fund for Arts and Culture, AFAC** held a two day presentation by the mentors of the Arab Documentary Photography Program (ADPP); the human rights organisation **Dawlaty** held a two day workshop for their staff; the Syrian non-profit organization **Bidayyat for Audiovisual Arts** held a week long review and discussion of the short film projects produced by the grantees of their program; **Médecins Sans Frontières (MSF) International** held a two day closed workshop for their Lebanon based staff members; and most recently the artist **Hiba Alansari** presented an installation and performance piece titled *The Math Book*, in the main

Ashkal Alwan space, as part of “MINA - Artistic Ports & Passages,” a program organized by Ettijahat in partnership with the Goethe-Institut Lebanon.



Hiba Alansari's performance entitles *the Math Book* at Ashkal Alwan.
Courtesy of Ettijahat-Independent Culture

INCOME GENERATING RENTALS

In order to generate additional income independently from funding channels, Ashkal Alwan rents out different spaces for photo shoots, workshops, conferences and other events. This year the space rentals included large scale events such as the Irtijal Festival 2017, and generated \$31,000 in total.



Sharjah Biennial 13 | TAO Dance Theater. Photo by Marwan Tahtah

SHARJAH BIENNIAL 13

Sharjah Biennial 13 (SB13), *Tamawuj* concluded its year long program of exhibitions, discussions and events with Ashkal Alwan - one of the SB13 interlocutors - organising the off-site project ***Upon a Shifting Plate*** and ***Act II*** of the biennial, across the city of Beirut from 14-22 October 2017.

Themed around the keyword “culinary,” the biennial’s fourth and final off-site project *Upon a Shifting Plate* comprised a weekend of discursive and performative projects, where workshops, walks, talks, and cooking sessions explored the production and consumption of culinary heritage, and how our eating habits condition and shape our psychological and cultural dispositions.

Act II featured a public programme of exhibitions, talks, film screenings, and performances across the city, including new commissions and publications released throughout SB13 in Beirut,

Dakar, Istanbul, Ramallah, and Sharjah.

The two Act II exhibitions were conceived by guest curators **Hicham Khalidi** and **Reem Fadda** at Beirut Art Center and Sursock Museum respectively.

Reem Fadda's exhibition *Fruit of Sleep* explored the notion of dormancy, looking at sleep as an act of neither the singular nor the collective mind, but rather of a social body carefully plotting action in the face of failed revolutionary attempts.

Hicham Khalidi's exhibition *An unpredictable expression of human potential* sought to address the current moment of disenfranchisement and frustration, pondering whether the young generation holds the vitality needed to upturn the socio-political legacies of modernity.



Sharjah Biennial 13 | Fruit of Sleep opening at Sursock Museum. Photo by Marwan Tahtah





The artists, curators, writers and thinkers participating in this final iteration of the biennial were both Beirut based and international, emerging and well established, creating a wider variety of minds coming together to share dialogue and concerns under the theme of the culinary as well as a wider range of topics as part of the Act II program.

The artists and speakers included: Noor Abuarafeh, Omar Abusaada, Eric Baudelaire, Mohamed Bourouissa, Ali Cherri, Céline Condorelli, Tarek El-Ariss, Forensic Architecture, Sandi Hilal and Alessandro Petti, Emily Jacir, Hiwa K, Mohamed Khan, Candice Lin, Sahar Mandour, Lina Mounzer, Naeem Mohaiemen, Radouan Mriziga, Rabih Mroué and Lina Majdalanie, Christodoulos Panayiotou, Praneet Soi, SUPERFLEX, Akira Takayama, TAO Dance Theatre, and Anton Vidokle, among others.

With a great local and international attendance and interest in the biennial events, as well as widespread media coverage including reviews in Artforum, Frieze, Art Asia Pacific, Al Hayat, Harper's Bazaar Arabia and Al Akhbar, the total attendance reached 2,685 for the nine day event, not including the ongoing visits to the two exhibitions at Beirut Art Centre and Surssock Museum since their opening on the 14 October 2017.



Sharjah Biennial 13 | *History Ate Everything*, Celine Condorelli in conversation with Zeynep Oz.
Photo by Marwan Tahtah



Sharjah Biennial 13 | *An unpredictable expression of human potential* opening at Beirut Art Center.
Photo by Marwan Tahtah



Arts Collaboratory | 2017 Assembly in Costa Rica. Photo courtesy of Arts Collaboratory

ARTS COLLABORATORY

Arts Collaboratory is a collaborative network of 25 arts organizations from Africa, Asia and Latin America, which was established in 2007 by DOEN Foundation and Hivos. AC focuses on encouraging organizations to work with each other towards bringing a different voice to the global arts scene through assemblies, residencies and collaborative projects.

Every year a gathering of representatives of Arts Collaboratory's core network is organized with a different AC group which is tasked with hosting the event.

This year the assembly took place on June 11-22 in Costa Rica, and was hosted by TEOR/eTica, an independent nonprofit

organization working on building a civil society and aiming to stimulate art practices in the Central American region.

During the assembly, Middle East based organizations: Ashkal Alwan, Al-Ma'mal Foundation (Jerusalem), RIWAQ (Ramallah) and Darb 1718 (Cairo) decided to organise a “banga” meeting in Amman, Jordan to discuss a possible regional collaboration.



Arts Collaboratory | Middle East 'banga' Meeting in Jordan. Photo courtesy of Ashkal Alwan

The meeting resulted in a collaborative initiative aiming to pull resources and share knowledge towards strengthening the infrastructures of unique repository archives belonging to those three institutions, enhancing their use as open, active digital repositories of shared heritage, knowledge and research, through utilizing state of the art digital solutions.

MEDIA COVERAGE

In August 2017, freelancer Edwin Nasr and social media analyst Dyala Badran were hired to take over digital communications for the Beirut iteration of the Sharjah Biennial 13. Following the biennial, Edwin Nasr was offered a part-time position as Communications Coordinator to boost Ashkal Alwan's online presence and draw up a consistent social media strategy, primarily focusing on our website, Facebook, and Instagram. Ashkal Alwan's Facebook and Instagram followers have increased considerably since the takeover. It was decided that Ashkal Alwan's Twitter account would be no longer used to promote events and news.

Ashkal Alwan
@ashkatalwanbeirut

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Art School in Beirut, Lebanon
4.8 ★★★★★ · [Open Now](#)

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- 👍 9,677 people like this
- 👤 9,548 people follow this
- 👤 Joyce Nassar and 26 other friends like this or have checked in

Date	Source	Title	Author	Subject
29 Sep 2017	Artnet	Beirut's Art Scene is in the Midst of a Reawakening, Its Movers and Shakers Say	Arsalan Mohammad	General Ashkal Alwan Activities and Space
8 Jun 2017	Annahar English	Ashkal Alwan to showcase experimental works by emerging filmmakers in Lebanon	Rea Haddad	Video Works 2017
12 Jun 2017	Al Modon	فيديو 2017: وجهة الإبانة	Roger Outa	Video Works 2017
10 Jun 2017	Al Akhbar	أشغال فيديو 2017: «تجارب طليعية في غمرة التحوّلات»	Rawan Ezzedine	Video Works 2017
9 Jun 2017	Al Mostaqbal	أشكال ألوان 2017: أشغال فيديو	Editorial	Video Works 2017
17 Oct 2017	The Daily Star	Talking Trash: Sursock Museum Guests Discuss Garbage	Dala Osseiran	Sharjah Biennial 13
28 Oct 2017	The Daily Star	The Martyrdom of Dib al-Asmar	Jim Quilty	Sharjah Biennial 13
19 Oct 2017	The National UAE	Sharjah Biennial 13: Tamawuj Act II	Nick Leech	Sharjah Biennial 13
14 Oct 2017	Art Radar	Sharjah Biennial 13 Concluding Program in Beirut	Editorial	Sharjah Biennial 13
20 Oct 2017	Frieze	Postcards from Beirut	Barbara Casavecchia	Sharjah Biennial 13
23 Oct 2017	The Daily Star	Play About Syria Gets as Close to Home as it Can	Ayat Basma	Sharjah Biennial 13
24 Oct 2017	L'Orient - Le Jour	Lorsque Beyrouth accueille Sharjah	Thomas Sazpinar	Sharjah Biennial 13

26 Oct 2017	Harper's Bazaar Arabia	Act II: Sharjah Biennial Opens in Beirut	Editorial	Sharjah Biennial 13
15 Oct 2017	ArteEast	Shifts and Measures: A Brief Overview of Art Events in West Asia	Maymanah Farhat	Sharjah Biennial 13
30 Oct 2017	ArtAsia Pacific	Upon a Shifting Plate: Sharjah Biennial 13, Act II (Part 1)	HG Masters	Sharjah Biennial 13
17 Nov 2017	ArtAsia Pacific	To the Nearest Heterotopia: Sharjah Biennial 13, Act II (Part 2)	HG Masters	Sharjah Biennial 13
21 Oct 2017	Al Khalij	عروض البينالي تستكشف أثر تدمير البيئة على الانسان	Hana' Toobi	Sharjah Biennial 13
18 Oct 2017	Al Akhbar	رحلة راقصة إلى الصين القديمة	Editorial	Sharjah Biennial 13
15 Oct 2017	Al Khalij	حور القاسمي تفتتح الفصل الختامي من بينالي الشارقة في بيروت	Hana' Toobi & Zeina Hamood	Sharjah Biennial 13
20 Oct 2017	Al Khalij	بينالي الشارقة يحلق بثقافة الصورة في بيروت	Hana' Toobi	Sharjah Biennial 13
20 Oct 2017	Al Modon	فيلم آخر عن الحرب	Hasan al-Sahili	Sharjah Biennial 13
19 Oct 2017	Al Modon	عمر أبو سعد ل"المدن": ثمة مسرح جديد سيولد لسوريا	Roger Outa	Sharjah Biennial 13
22 Oct 2017	Al Modon	شغب" رانيا اسطفان": حراك 2015 كجارية جسدية	Roger Outa	Sharjah Biennial 13
20 Oct 2017	Al Arab	فنون ومحاضرات في إختتام عام بينالي الشارقة في بيروت	Editorial	Sharjah Biennial 13
29 Oct 2017	Al Jazeera	فعاليات متنوعة في إختتام "بينالي الشارقة 13"	Editorial	Sharjah Biennial 13

14 Oct 2017	Al Akhbar	بينيلي الشارقة 13" في بيروت: الجسد في إسباته... ويقطته	Rawan Ezzedine	Sharjah Biennial 13
26 Oct 2017	Al Hayat	العنف ووحشية الشرطة والحالة المعاصرة العيش الموت	Rana Najjar	Sharjah Biennial 13
24 Oct 2017	Al Hayat	عندما كنت انتظر: " غيبوبة سورية الوطن	Editorial	Sharjah Biennial 13
23 Oct 2017	Al Bayan	بينيلي الشارقة 13 يحتتم فعالته في بيروت	Editorial	Sharjah Biennial 13
23 Oct 2017	Enab Baladi	بينما كنت انتظر: " غيبوبة سورية على مسارح بيروت	Editorial	Sharjah Biennial 13
2 Dec 2017	Ocula	Making Waves: Sharjah Biennial 13 in Beirut	Stephanie Bailey	Sharjah Biennial 13
6 Dec 2017	Hyperallergic	So Many Narratives, So Little Time in Act II of the Sharjah Biennial	Mary Pelletier	Sharjah Biennial 13
2 Dec 2017	Art Basel	The Institutional	Mertaza Vali	General Ashkal Alwan Activities and Space + Sharjah Biennial 13

