

AGENDA **LEBANON**

REVIEW

Jim Quilty Daily Star staff

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FILM

The Flight of the Red Balloon

Until August 10, 8:30 p.m. +961 3 793 065 +961 3 793 065 Unbeknown to his par-ents, a mysterious red balloon affectionately follows 7-year-old Simon around Paris. French, with English subtitles.

MUSIC

Magida al-Roumi Magida ar-Koumi Beiteddine Festival August 9, 8:30 p.m. +961 1 999 666 Best-known for her song "A'm bihlamak ya hilm ya Loubanan," the diva comes to Beirut upon popular demand in a popular demand in a w production

Double Concert: Matteo and Nassib Ahmadieh Beiteddine Festival August 12, 8 p.m. +961 1 999 666 The festival closes the season with violin-cellist Ahmadieh and counter-tenor Matteo in a plat-Ahmadieh and counter-tenor Matteo in a plat-form for young Lebanese talent

'Liban Jazz: Erik Truffaz and Malcolm Braff' Music Hall August 26, 9 p.m. +961 3 807 555

French jazz-man Erik Truffaz joins Brasilian pianist Malcolm Braff before the September-release of their new album.

Hasmik Papian Bacchus Temple, Baalbek August 9, 7:30 p.m. +961 1 999 666 The soprano offers her interpretation of Handel, Mozart, Verdi, Puccini nd Catalani

ART

'Deutsche Vita' Kettaneh Bldg, Gemmayzeh Until August 13 +961 3 399 606 Stefan Moses' photogra-phy explores a range of events and personalities from the German-speak-ing world.

Collective Exhibition Janine Rubeiz Gallery,

Until September 24,

Until September 2-r, 6 p.m. +961 1 868 290 Assembling various Lebanese painters including Charles Khoury, Anita Toutikian and Mansour al-Habre, this exhibition aims to show different artistic tendencies from the young to the well-estab-lished, from local to young to the wen-con-lished, from local to those who live abroad.

'Dreams' Surface Libre Gallery,

Jal al-Dib Jal al-Dib Until August 23, 6 p.m. +961 4 712 200 Ukrainian self-taught artist Irina Basali pre-sents 31 watercolor paintings in her first exhibition.

Pecha Kucha Beirut 2' Surface Libre Gattery Jal al-Dib August 27, 7:30 p.m. +961 4 712 200 +961 4 712 200 Second round of the Japanese-born concept. Artists, designers and rchitects present their respective projects, with just 20 seconds allocated to each one.

Just a thought

start, look at each of the

boxes and see which

There is no such thing as an empty space or an empty time. There is always some-thing to see, something to hear. In fact, try as we may to make a silence, we cannot.

John Cage (1912 - 1992) American Composer

One artist's version of not getting the picture

Walid Raad's 'A History of Modern and Contemporary Arab Art' is a thought-provoking show

Mustafa Farroukh, a Lebanese arist working in the 1938a and "48, hung faiting one another that, hung faiting one another that was an experiment of the original work and the circum-stances in which Raad says sadek agreed to lead his work to the present exhibition. Raad does not mention the images from the Oxford exhibition. Here, Raad's trompe local faise perspective – perhaps a take based strome local absorbed to the present exhibition. Here, Raad's trompe local absorbed to the stronge local absorbed to the present exhibition. Here, Raad's trompe local absorbed to the stronge local absorbed to the

"Appendix XVIII: Plates 122-124: Tireless Pursuit IX, (Plate 124)," 2008, 164 x 131,5 cm (framed), Archival Inkjet Prints.

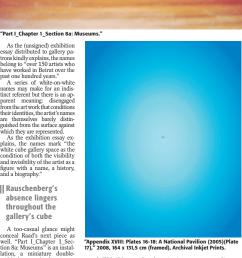
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Part I Chapter 1_Section 8.a: M As the (unsigned) exhibition essay distributed to gallery part of the sector figure with a name, a history, and a biography."

|| Rauschenberg's absence lingers throughout the gallery's cube

A too-casual glance might

A too-casual glance might conceal Rawl's next pices as well. "Part L Chapter 1 Sec-tion Set Misseume's is an instal-lation, a miniature double-width doorway leading into a fictive "room" hollowed out of the gallery wall. The doorway isn't flush to the floor, but elevated to a height that allows you to see its public will find a miniature in-public will find a miniature in-public will find a miniature in-pair of doors, though which an-other passageway can be seen. Here, as with "Artists," the strength of the work lies in its ability to lure the curious into strength of the work nes in ne ability to lure the curious into performance. "Artists" remains a blank wall unless you ap-



proach. With "Museums," seek-ing out the art object is as im-portant as the object itself. The necessary bowing to the installa-tion is as significant as the minia-ture reiteration of the blank wall that stands within.

ing it upon a canvas of irony. It provided a rich vein for the artist to mine and the perfor-mance and visual works he gen-



A detail from 'The Atlas Cocup first, but in how far off were the images taken at the photo finish, twidently, there was a scholar or two at Raad's presentation who durt get the point. "The Atlas Core with Raad's photographic works durtly hyper-produced in miniature. Dimini-tore on so even with Raad's photographic works durtly by photographic works and by photographic works and by photographic works durtly by photographic works and by photographic video artist is "the withdrawal of tradition past a supassing disaster." Certain catastrophes are so great, he suggested, that they change the way you per-centain control of the suggested that they change the way you per-centain circumstances changes." The relationship between this sort of disaster and art, Toutic suggests, is that of a mirror in a vampire film. It "reveals the withdrawal of what we think is still there...Does this entail that one should not what we think is still there...Does this entail that one should not what we think is still there...Does this entail that one should not what we think is the actentak during the Civil Wan, "N easily all the resurces thing and the the sumer-tion (and the sum the sum the photographer simply takes the photographer simply takes the photographer solution work and that this from an innocent – or a casual-ly informed – encounter with Rad's "History of Modern and Contemponry Arab Art." That doesn't really matter. The ideas that sustain the work needen't mits nave to assume it ever has:

Though Raad has publicly osed the Atlas Group file, cle

closed the Atlas Group flic, those causally familiar with his past work will be tempted to use it as a guide to understand-ing this show. The artist seems to have an-tempted to redirect if. The exhi-bition easy nero compases the pub-lic to consider the present exhi-bition as part of a process that in-cludes the Atlas Group but moves in a different direction. To paraphrase the exhibition essay, Raad's current project and "contemporay" in Arab art, asking how the work of artists, writters and thinkers can effect the way people can ad-dress how and if decades of vi-olence have affected citzens, cities, culture and tradition, ma-terally and immetrially. "Insure the exhibition of specifically the artist's 1953 work "Ensed de Kooning Draw-ing" reference birely in his tomper local of "Love is Billed". A. Kooning, saying he wanted to make art work from the era-ster of one of the icconcartist' drawings. De Kooning share of the concer-antist' drawings. De Kooning saying he wanted to make art work from the era-stre of one of the icconcartist' drawings. De Kooning saying he wanted to make art work from the era-stre of one of the local cartist' drawings. De Kooning saying he wanted to make art work from the era-stre of one of the local cartist' drawings. De Kooning saying he wanted to make art work from the era-stre of one of the local cartist' drawings. De Kooning saying he wanted to make art work from the era-stre of the local material the concertantist' drawings. De Kooning saying he wanted to make art work from the era-stre of the local material the concertantist' drawings. De Kooning saying he wanted to make art work from the erastre of the of the local material the concertantist' drawings. De Kooning saying he wanted to make art work from the erastre of the of the local material the concertantist' drawings. De Kooning saying he wanted to make art work from the erastre of the of the local material the concertantist' drawings. De Kooning saying the wanted to the saying the same the same the same the sa

Leo (July 23 - Aug. 22)

Scorpio (Oct. 23 - Nov. 21)

be careful in infancial dealings, Unex-pected changes in plans may upset your schedule today. A breakthrough is likely tonight – you have got to make the first careful move however.

Aquarius (Jan. 20 - Feb. 18)

Be careful in financial dealings. U

HOROSCOPE Taurus (April 20 – May 20)

Aries (Mar. 21 - April 19) You'll do quite well in mental areas. Writing and public speaking are espe-cially favored. However, speak your mind with diplomacy. Make sure you don't act like a wise-guy. You may be making plans to give a party. Singles may discover a delight-ful romantic opportunity tonight. Tim-ing in business is probably off so a delay proves aggravating.

Cancer (June 22 – July 22)

You'll be too busy with business and domestic concerns. Try to take a brea to relieve your stress. Don't be too impulsive and good luck will follow wherever you go today. This is another fine day for creative work as well as mental interests. Tonight enjoy dating or other happy outings. Pay down some credit cards, bills or any other short-term debts.

Libra (Sept. 23 - Oct. 22)

Take a day trip away or enjoy a fa-vorite pleasure on this day for fun. The night allows creative inspirations. We could all use some free time now couldn't we ? Make it so.

orn (Dec. 22 –)

This is a grand day to begin a decorat-ing project or entertain guests. Unfor-tunately the pace at work may be a bit slow or tedious for the moment. Compliments you receive are sincere. Preach cooperation and understand-ing in your dealings with a sensitive person today. Try your hand at preparing a gourmet dinner party for someone special tonight.

Gemini (May 21 – June 21)

Walid Raad's "A History of Modern and Contemporary Arab Art Part 1 Chapter 1: Beirut 1992-2005" is up at Sfeir-Semler Gallery in Varantina until November 8.

Today should see an improvement in your financial situation. But it's still too early to go on a shopping binge. Make sure you get invited to any work or neighborhood soiree by calling around.

Virgo (Aug. 23 - Sept. 22)

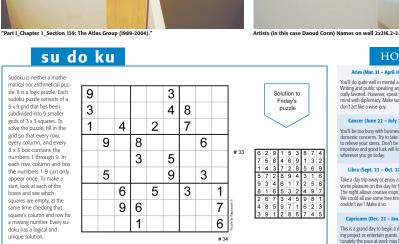
You're sure of your goals and you know how best to go about attaining them. Your efforts will meet with success! Don't do anything for anyone that they can do for themselves unless it's a treat.

Sagittarius (Nov. 22 - Dec. 21)

Expect some changes in business plans today. Do honor your commitments to others. Visitors wear out the welcome mat. Be careful not to spout your fa-vorite BIG ideas and clash with others.

Pisces (Feb. 19 - I

You'll get a backlog of tasks out of the way and you'll be pleased with your progress. Listen your intuition. Hyper-tivity may make it difficult to stay cen-tered on what really matters.



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ture reiteration of the blank wall that stands within. The miniature motif of "Mus-seums" is echoed in the next piece, "The Atlas Group (1989), set of the work Raad produced with the Atlas Group. An art project represented as a research institute interest-ed in the contemporary history of Lebanon, the Atlas Groups the hazy lare between the fire-tive transfer and the factual. Its work in-terrogated the reliability of documented reality by stretch-

artist ico mine and the perfor-mance and visual works he ger-ated under the Atlas Group's control of the Atlas Group's control of the Atlas Group's control of the Atlast of the Atlast owne Beirnt schools, swar Made University of Beirnt to present the perlaminary finding's conternet at the Atlastication on the Atlastication of the Atlast on the perlaminary finding's conternet of the Atlastication of the finding of the Atlastication of the perlaminary of the Atlastication of the Carrel Hangs''s of how at the Atlastication of the Atlastication of the theory of the Atlastication of the Atlastication of the perlaminary of the Atlastication of the theory of the Atlastication of the Atlastication of the theory of the Atlastication of the Atlastication of the theory of the Atlastication of the Atlastication of the theory of the Atlastication of the Atlastication of the theory of the Atlastication of the Atlastication of the theory of the Atlastication of the Atlastication of the theory of the Atlastication of the Atlastication of the theory of the Atlastication of the Atlastication of the theory of the Atlastication of the Atlastication of the theory of the Atlastication of the Atlastication of the Atlastication of the the Atlastication of the Atlastication of the Atlastication of the the Atlastication of the Atlastication of the Atlastication of the the Atlastication of the Atlastication of the Atlastication of the the Atlastication of the Atlastication of the Atlastication of the the Atlastication of the Atlastication of the Atlastication of the the Atlastication of the Atlastication of the Atlastication of the the Atlastication of the Atlastication of the Atlastication of the Atlastication of the the Atlastication of th

