

STUDIOCUR/*ART*

# THE SILENT ECHO

The background of the title features large, stylized Arabic calligraphy in a light red color. The calligraphy is partially obscured by the bold black letters of the title. The visible parts of the calligraphy include the word 'الصمت' (Al-Samt) in the upper right and 'الصدى' (Al-Sadi) in the lower right, which together mean 'The Silent Echo'.

**Contemporary Art Exhibition**

ARCHAEOLOGICAL SITE MUSEUM OF BAALBEK

SEPTEMBER 17 – OCTOBER 17, 2016

8:00AM – 7:00PM DAILY



*The Silent Echo* was made possible by the personal contribution of the Co-Organiser Diane Abela, Art Consultant at Gurr John's International. The personal contribution and support of Sheikha Khalida al-Thani and Sheikha Lubna Al-Thani. As well as the committee members that provided their time and network for the success of this exhibition: Nour Salame, Naji El Attar, Rabiha Chaddad, Samer Dada, Peter Hoffmann, and Alex Paulikevitch.

# THE SILENT ECHO

Under the patronage of the Ministry of Culture of Lebanon, the Ministry of Tourism, Unesco Beirut Office and the Baalbek Municipality.

**Studiocur/art is pleased to announce**  
***The Silent Echo***, an exhibition held at the  
**Archaeological site Museum of Baalbek-**  
**Lebanon. Curated by Karina El Helou and**  
**co-organised with Diane Abela.**

STUDIOCUR/**ART**

For the first time, the UNESCO world heritage site of Baalbek will host a contemporary art exhibition in its museum and the Temple of Bacchus. Composed of a triad of temples (Jupiter, Venus and Bacchus), the site dates back to 27BC and is located 90km from Beirut, Lebanon. Historically known as Heliopolis during the Hellenistic period, it is considered to be one of the most important Roman sites in the Middle East.

The exhibition sheds light on the importance of on-site Museums and explores in the context of Baalbek, how monuments and artifacts become symbols of an obsolete past, subject to destruction during war and victims of iconoclasm. The erosion of objects also caused by longterm exposure to atmospheric factors raises issues of preservation, ethics, and questions about how best to keep the vestiges of the past existent.

The silent archaeological findings are echoes of a lost time, while contemporary artworks echo the archaeology displayed in the Museum.

*Foundation* by **Ai Weiwei** invites the public to sit on the bases of a Chinese traditional house demolished as a result of urban expansion, thus establishing a forum to discuss how to build a harmonious future over the ruins of the past. **Marwan Rechmaoui** explores the notion of future archaeology through fictional landscapes and crumbled architectures, monuments of war or erosion of time; the surviving

structures ultimately become time capsules. *Perpetuum Mobile* by **Cynthia Zaven**, sponsored by Baalbeck International Festival, is a multi-channel sound installation on the passage of time. **Ziad Antar's** concrete sculptures, displayed in the gallery of *the cities of the dead*, reference the transitional state of public sculptures when being restored and show a state of in-between. *Soleil Noir* film by **Laurent Grasso** invites viewers to journey through the apocalyptic Roman ruins after the eruptions of volcanos in Pompei and Stromboli.

**Theo Mercier** displays experimental archaeology through an installation of sculptures in polystyrene which he placed in a grotto for two years, thus forming a layer of calcareous. **Paola Yacoub's** research on the different strata of Beirut excavations in the 1990's show the complexity and multiple layered nature of historical account.

**Susan Hiller** breaks the silence of the dead with recordings of extinct or endangered languages in *The Last Silent Movie* to preserve immaterial heritage. **Danica Dakic** staged photographs of migrants without documents to reference the loss of identity on the background of Hubert Robert's painting of the Louvre's *La Grande Galerie*, imagined in ruins.

**KARINA EL HELOU**

curator & founder of STUDIOCUR/ART

# الصدى الصامت

متحف الموقع الأثري في بعلبك

١٧ أيلول – ١٧ تشرين الأول ٢٠١٦

من الساعة ٨ صباحاً حتى الساعة ٧ مساءً

تفتتح جمعية ومنصة **Studiocur/art** الفرنسية للفن المعاصر، معرض بعنوان “الصدى الصامت”، في ١٧ أيلول ٢٠١٦ في متحف بعلبك الأثري- لبنان. قيّمة المعرض ومنظّمته كارينا الحلو، بمشاركة تنظيمية من ديان أبيلا.

للمرة الأولى، ستستقبل بعلبك المصنّفة كموقع تراثي عالمي من منظمة اليونسكو، معرضاً فنياً معاصراً في متحفها وفي معبد باخوس. ويعود تاريخ الموقع الأثري في المدينة، المؤلف من ثالث معابد (جوبيتر، وفينوس، وباخوس)، إلى العام ٢٧ قبل الميلاد، ويقع على مسافة ٩٠ كلم من بيروت، لبنان. وكانت بعلبك تُعرف باسم مدينة الشمس (هليوبوليس) خلال الحقبة الهلنستية، وتُعدّ من أهم المواقع الرومانية في الشرق الأوسط.

يسلّط المعرض الضوء على أهمية المتاحف المتواجدة في المواقع الأثرية، ويستكشف ضمن إطار بعلبك كيف تتحوّل المعالم والتحف الأثرية إلى رموز فيها دلالة على ماضٍ بعيد بئد، بعد اختبارها دمار الحروب وتحطيم المعتقدات التقليدية. وبدورها، تُثير عوامل التعرية الطبيعية التي ت طال الآثار، بعد تعرّضها المطوّل للتغيّرات المناخية، مواضيع على صلة بالحفظ، والأخلاقيات، إلى جانب مسائل أخرى حول أفضل طريقة لحفظ بقايا الماضي.

والآثار الصامتة التي اكتُشفت هي أصداء عن حقبة ولّت، في حين أنّ الأعمال الفنية المعاصرة هي صدى عن الآثار المعروضة في المتحف في عمله بعنوان Foundation، يطرح أي وي وي تساؤلات حول الأرض التي قد تبني الأمم عليها مستقبلاً متناغماً، ويدعو الناس للجلوس على قواعد مصنوعة من بقايا بيت صينيّ مدمّر. ومن جهته، يستكشف مروان رشماوي في عمله “PILLARS” مفهوم علم الآثار المستقبلي، من خلال مناظر مجازية وبنى هندسية مفتتة، ومبانٍ تأثرت بالحرب اللبنانية أو بعوامل التعرية، فتتحوّل البنى الهندسية الصامدة، في النهاية، إلى كبسولات زمنيّة. وجاء

عمل Perpetuum Mobile، الذي صمّمته سينتيا زافين برعاية مهرجانات بعلبك الدولية، على شكل تركيبة سمعية متعددة القنوات، تتناول موضوع مرور الوقت. في حين أن منحوتات الإسمنت التي ابتدعتها أنامل زياد عنتر، والمعروضة في صالة عرض مدن الأموات، فيها إشارة إلى الحالة غير النهائية للمنحوتات المعروضة للعموم خلال ترميمها، وتظهر في حالة ما بين بين. أما فيلم Soleil Noir الذي أخرجه وكتبه لوران داسو، فيدعو المشاهدين لمشاركته رحلة بين الآثار الرومانية المروّعة التي بقيت بعد انفجار بر كائي بومباي وسترومبولي.

أمّا تيو ميرسي فيستعرض آثاراً تجريبية، من خلال منصّة عليها أصنام من البوليستيرين، كان وضعها داخل مغارة طوال سنتين لتتشكل عليها طبقة كلسيّة. وتبحث باولا يعقوب في مختلف طبقات الحفريات التي شهدتها بيروت في تسعينات القرن العشرين، ما يُظهر التعقيدات والطبقات المتعددة التي ينطوي عليها سرد الأحداث التاريخية.

وبدورها، تخرق سوزان هيلر صمت الأموات عبر مجموعة تسجيلات للغات منقرضة أو مهددة بالزوال في سياق الفيلم الصامت الأخير، بهدف حفظ التراث غير الملموس. أما دانيكا دانيتش، فتعرض صور مهاجرين لا يملكون أوراق ثبوتية، في إحالة لخسارة الهوية، على خلفية هذه الصور، تظهر لوحة La Grande Galerie للفنان هوبير روبير في اللوفر، إنّما مصمّمة من الآثار.

كارينا الحلو

قيّمة المعرض ومؤسسة Studiocur/art

## About Studiocur/art

# STUDIOCUR/ART

Founded by Karina El Helou a Franco-Lebanese curator, STUDIOCUR/ART is based in Paris and operates as a non-profit curatorial platform specialised in contemporary art. STUDIOCUR/ART aims to work with both young and established artists researching and developing a contemporary language on subjects including, but not limited to, nature, sound, archeology and time. The platform has a keen interest in bringing contemporary art to heritage buildings and alternative spaces. It also develops an interdisciplinary approach by inviting academics and artists to meet and exchange, encouraging different thought processes in non-institutional spaces. What is important to STUDIOCUR/ART, is to offer freedom for creative thought to unfold without restraint or fear. The platform collaborates with curators and organises three exhibitions per year internationally in public and private spaces.

## Parallel Program

**19 SEPTEMBER 2016** STUDIOCUR/ART in partnership with UNESCO will hold a conference on *Archaeology, Obsolete past and Iconoclasm*, at SURSOCK MUSEUM with the following speakers: Marc-Olivier Whaler, Luc Bachelot, Margarete Van Ess, Elena Sorokina, Karina El Helou, Nigel Tallis, Assaad Seif and Philippe Charlier.

**15 OCTOBER 2016** Upon invitation from STUDIOCUR/ART and with the support of Fondation Robert Matta, the Association for the Promotion and Exhibition of Art from Lebanon (APEAL) and the BeMA: Beirut Museum of Art have commissioned Zoukak contemporary theatre company to create an outreach program with the local community of Baalbek in response to the exhibition. Following a series of 10 intensive workshops focused on issues of heritage and storytelling, a final performance will be held at the Temple of Bacchus on October 15. With the support of the Embassy of Switzerland, the outreach program will be recorded into a short documentary by filmmaker Roy Dib.

APEAL and BeMA have commissioned Zoukak, a Lebanese theatre company and cultural organization, to prepare and implement a participatory workshop centered on issues of heritage, history and identity. Conceived to engage with elders within the Baalbek community, the multi-disciplinary program aims to raise awareness of the cultural importance and rich heritage of this historical region. The interactive narrative project envisions creating a cross-generational dialogue within the local community. The collaboration falls in line with APEAL and BeMA's mission to render contemporary art accessible to diverse communities across Lebanon and to support local nonprofit art organizations. BeMA, APEAL, and Zoukak are committed to the principle that contemporary art, including theater, is an important avenue through which to reshape the relation between the local communities and public cultural spaces.

The program coordinators, along with the participants, will look into the artistic and cultural heritage of the city of the sun in relation to its contemporary social and cultural reality, from its antique history, its local popular dance and poetry traditions to the famous Baalbek festival.

Focusing on acting and improvisation exercises, the month-long interactive workshop will encourage participants to refine and hone their story building and telling techniques as well as other skills required for the creation and production of a theatre performance. The project will end with a public performance for spectators from the region and beyond to enjoy.

The workshop will be led by Hashem Adnan and Christelle Khodr, and will consist of 7 working sessions, 6 hours each, at the Palmyra hotel, Baalbek, on 6, 7, 8, 12, 13, 14, and 15 October. It will end with a theatre performance open to the public on the 15th of October at the Bacchus temple in Baalbek.



A P E A L

*I want to drive*  
*I want to fly to the moon*  
 I WANT TO SEE THE WORLD  
 I WANT TO BE A DOCTOR  
 I want to live in a castle

**Protect their dreams**

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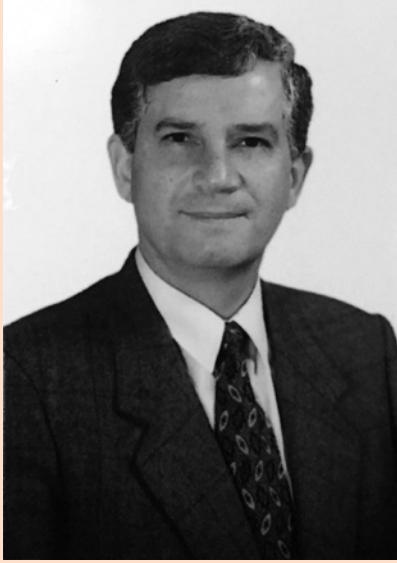
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There surely is no other place in this world as grand as Baalbek's structures and their striking depth into history, influence, art and civilization.

Organising a contemporary art exhibition, where past and present interact, resonating the echo of creativity in silence and calm from all corners of the structures to the magnificent artworks in the exhibition. This emits a special and renewed hope for a promising artistic future.

We congratulate Ms. Karina El Helou for her choice, and we assure our ongoing support, standing by her side and fulfilling all the needs available from the municipality logistically, militarily, and administratively. It is our duty to ensure the comfort of the esteemed visitors and facilitate their journey during the period of the exhibition and beyond.

As for the people of Baalbek, who take pride in their heritage, they are proud to receive guests from Lebanon and abroad, as these are our habits and customs inherited from generation to generation.

**GENERAL HUSSEIN AL LAKKIS**

*The Mayor of Baalbek*

بالطبع ليس هناك مكاناً في الدنيا أفضل من هياكل بعلبك الضاربة في عمق التاريخ عظمة وفناً وحضارة . لإقامة معرض للفن الحديث المعاصر , حيث يتفاعل فيه الماضي والحاضر , وينساب صدى الإبداع بصمت وهدوء من كافة زوايا الهياكل الى لوحات المعرض الرائعة . وينبعث منه تجدداً وتميزاً لمستقبل فني واعد.

اننا نهنيئ الأئسة كارينا الحلو على خيارها , ونؤكد وقوفنا الى جانبها ودعمها بكل الإمكانيات المتوفرة لدى البلدية لوجستياً وأمنياً وإدارياً ومن واجبنا السهر على راحة الزائرين الكرام وتسهيل أمورهم على الدوام وليس خلال فترة إقامة المعرض فقط.

اما اهالي بعلبك الذين يفخرون بتراثهم العالمي ويحفظونه برموش العيون , فهم يتشرفون بإستقبال ضيوفهم من لبنان ومن الخارج , فهذه هي سيمهم وعاداتهم الموروثة عن الأباء والأجداد.

**العميد حسين اللقيس**

رئيس بلدية بعلبك



The city of Baalbek has always been a crossroad for civilisation and culture, and today it sheds a bright light in face of the darkness surrounding us. This is what ***The Silent Echo*** will embody in the archaeological site museum of Baalbek for a month long exhibition starting the 17<sup>th</sup> of September. After this year's important celebration of the 60<sup>th</sup> anniversary of the Baalbek International Festival representing 60 years of creativity, culture, and art, Baalbek, the city of the sun, will open its doors once again to international art so we assert that our beloved nation was and still is a bright light in our bleak Middle Eastern region.

Without exaggeration, we could say that Baalbek, never saw its sun leave since the Roman Empire. It became a cradle for the arts and specifically in the engraving of the stone and sculpture which amazed the world and still continues to this day.

The greatness of Baalbek is its engineering which gave way to such beauty and inspiration feeding the imagination. When all these elements are combined then creativity generates a civilization.

The Baalbek site was and will remain a bright witness of this great legacy and it is the best space to host the exhibition ***The Silent Echo*** because of its civilisation and the mystery of the silent findings and their multiple stories.

**BASHIR KHODR**

*Governor of Baalbek-Hermel*

لطالما شكلت مدينة بعلبك جسرا لتلاقي الحضارات والثقافات وها هي اليوم تشكل صوتا مدويا في وجه الصورة القاتمة التي تحيط بنا وهذا ما سيجسده لقاء «الصدى الصامت» في متحف القلعة الاثرية ابتداء من السابع عشر من الحالي وعلى امتداد شهر كامل. وبعد الاحتفالية الكبيرة التي توجت هذا العام اكثر من ستين سنة من العطاء الثقافي والابداعي والفني في مهرجانات بعلبك الدولية تفتح مدينة الشمس أبوابها مرة جديدة لكل الفنون والهويات والجنسيات لنؤكد ان وطننا الحبيب كان وسيبقى الصورة المشرقة دوما في شرفنا الحزين.

لا نبالغ ان قلنا ان بعلبك التي كانت في يوم من الايام تحت سيطرة الإمبراطورية الرومانية التي لم تكن الشمس لتغيب عن اراضيها كانت مهدا للفنون وتحديدًا للنقش على الحجر والرسم ونحت التماثيل التي رصعت العالم ولا تزال حتى يومنا هذا.

ان العظمة الموجودة في قلعة بعلبك هي في الاساس هندسة والهندسة هي فن الجمال والجمال وهو رسم وخيال وعندما تمتزج هذه العناصر يكتمل عقد الابداع وتولد الحضارة.

ان قلعة بعلبك كانت وستبقى الشاهدة المضيئة على هذا الارث الكبير وربما يكون اختيارها لعرض «الصدى الصامت» هو الاختيار الامثل نظرا لما تمثله من حضارة ولغز يصعب على الكثيرين فكّه وترجمته في ايامنا هذه.

**بشير خضر**

*محافظ بعلبك الهرمل*

On July 13, 2016, the Directorate General of Antiquities (DGA) announced that the restoration of the Temple of Bacchus has been completed (the Cultural Heritage and Urban Development Project). The Temple will subsequently be able to host events within the framework of the 2016 Baalbek International Festival. With the completion of the first phase of restoration works, the DGA hopes to complete the restoration of the outer facades of the Bacchus Temple, an iconic example of Roman ornamentation.

The history of restoring archaeological temples goes back originally to German and French archaeological missions, which took part in archeological excavations and restored numerous archaeological vestiges. Following Lebanon's independence, the DGA took over the administration of the site. Engineer Kalyan thus led the largest restoration and reconstruction of vast surface areas of this archaeological site. Land plots around the temples of Jupiter, Bacchus and Venus were acquired but works later came to a halt with the start of the Lebanese War.

In 1998, the DGA, the Federal Republic of Germany and the German Archaeological Institute united in a joint effort on the occasion of the centenary of German Emperor Wilhelm II's visit to Baalbek in 1898. This joint venture resulted in the restoration of the cryptoporticus of the great hall of the Jupiter Temple. Architectural and historical elements epitomizing the history of Baalbek and the surrounding areas were chosen and the lower floor of the Arab Tower was also restored and earmarked for the exhibition of funeral and afterlife rites in the Roman era, whereas the upper floor of the tower was dedicated to the Islamic era. Far from limiting the Museum's inauguration to the commemoration of the German emperor's visit, the DGA sought to portray it as a cultural message that tells the history of Baalbek in a fluent and professional style while also acting as a strong link between the local community and this archeological site.

Work is currently underway to complete the second stage, which consists of rehabilitating the remaining sections of the area dedicated to the Museum. This will certainly include archeological findings of ornamented stones, in addition to an exhibition of the tools and techniques used in the restoration process by the French experts and the Lebanese team from the Directorate General of Antiquities. This area – and several others as well – will host in September and October 2016 a unique array of Lebanese and foreign artists, blending archaeology with modern art.

The primary objective of any project pursued by the DGA will be to protect this archaeological site from theft, tampering and destruction. The DGA is also mindful of other objectives, the most important being to determine the appropriate manner of highlighting any archeological site and its positive reflection on Lebanese identity. The preparation of projects always calls for preserving the main character of the site by using materials combining the history of structures with world restoration methodology. Indeed, old restoration techniques are no longer used, especially with regard to the total reconstruction of archeological structures.

Nowadays, the temples of Baalbek are open to everyone so that we all take part in protecting this archeological site while ever preserving and conserving these monuments.

**LAURE SALLIUM**

*General Directorate of Antiquities*

في الثالث عشر من شهر تموز ٢٠١٦، اعلنت المديرية العامة للآثار إنتهاء أعمال الترميم العائدة لمعبد باخوس (مشروع الأثر الثقافي) ، ليستقبل المعبد في ما بعد بعض الحفلات العائدة لمهرجانات بعلبك الدولية لموسم ٢٠١٦ منهيةً بذلك المرحلة الأولى من أعمال الترميم ، مع الأمل دائماً إكمال ترميم تدعيم الواجهات الخارجية للمعبد المذكور الذي يشكل أهمية كبيرة من ناحية الزخرفة الرومانية .

إن تاريخ ترميم المعابد الأثرية يعود اولاً الى البعثات الأثرية الألمانية والفرنسية حيث عملت هذه البعثات على الحفريات الأثرية وترميم الكثير من المنشآت الأثرية. ومع بداية الإستقلال إستلمت المديرية العامة للآثار إدارة الموقع فقاد المهندس كاليان أكبر عملية ترميم وإعادة بناء لمساحات واسعة من الموقع الأثري وإستملك عقارات تحيط بالمعابد الثلاث اي جوبيتر وباخوس وفينوس، لتتوقف لاحقاً الأعمال عند بداية الحرب اللبنانية.

عام ١٩٩٨ وتخليداً للذكرى المئوية على زيارة الأمبراطور غليوم الثاني لمدينة بعلبك (١٨٩٨)، تضافرت جهود ومساعي المديرية العامة للآثار وجمهورية إلمانية الفدرالية والمعهد الألماني للآثار فتم تأهيل سرداب (cryptoportique)الباحة الكبرى لمعبد جوبيتر، وإنتقاء مجموعة من العناصر الهندسية والتاريخية التي تلخص تاريخ بعلبك والمحيط كما تم تاهيل الطابق السفلي من البرج العربي وخُصص لعرض الطقوس الجنائزية والحياة ما بعد الموت في الحقبة الرومانية أم الطابق العلوي من البرج عينه فخصص للحقبة الإسلامية . لم يكن إفتتاح المتحف فقط لتخليد ذكرى الأمبراطور الألماني ولكن حُرِّصت المديرية العامة للآثار على جعل المتحف رسالة ثقافية تُجز بحرفية وبسهولة تاريخ بعلبك و صلة وصل فولاذية تربط المجتمع المحلي والموقع الأثري.

والياً يجري العمل على إستكمال المرحلة الثانية من تاهيل باقي اقسام المساحة المخصصة للمتحف والتي سوف تضم بالتأكيد لقي اثرية من الحجر المزخرف، وعرض للأدوات والتقنيات التي أستعملت في أعمال الترميم من قبل الفرنسيين واللبنانيين العاملين في المديرية العامة للآثار كما ان هذه المساحة إضافة الى مساحات أخرى سوف تستقبل خلال شهري ايلول وتشرين الأول من هذا العام عرضاً فريداً لفنانيي لبنانيين وأجانب بحيث يتمازج علم الآثار مع الفن الحديث .

أن اي مشروع تسعى له المديرية العامة للآثار يكون الهدف الأول منه وبأمتياز حماية الموقع الأثري من السرقة والعبث والتدمير ولا يغفل عن هذه المديرية اهداف أخرى اهمها إيجاد الطريقة المناسبة في إبراز اي موقع أثري وانعكاسه الاجابي على الهوية اللبنانية. فإعداد المشاريع يتطلب دائماً الحفاظ على الطابع الأساسي للموقع عبر إستعمال المواد التي تتناغم ما بين تاريخ المنشآت و منهجية الترميم العالمية. فالتقنية القديمة في مشاريع الترميم لم تعد تعتمد لاسيما إعادة بناء المنشآت الأثرية، بشكلٍ كامل.

أن معابد بعلبك تفتح اليوم ابوابها امام الجميع لتشارك معاً في حماية الموقع الأثري وللحفاظ سويماً على هوية هذه المعالم وصونها دائماً.

**لور سلوم**  
المديرية العامة للآثار

The Baalbeck Festival keeps on resonating with ***The Silent Echo***

60 years ago, the Baalbeck Festival was given the mission to bring back life to the temples of Baalbek, Lebanon's most majestic ancient acropolis.

Ever since, our Festival has been encouraging dialogue between the surrounding vestiges and contemporary culture in all its forms; hosting a spectrum of creativity in the arts and the performing arts.

Yet, the iconic site, an emblem of the Lebanese land, has transcended being a symbol of an antiquated past, retaining a magical spirit through the ages, whilst revealing the power of the place in the making of culture.

Repeatedly inhabited and abandoned; a sacred site, a fortress, a refuge, coveted as a commodity for gain or geopolitical strategy, the vestiges at Baalbek live on, reverberating against the city built around them.

The stones continue to resonate with the silence of history, setting the vibrancy of the builder's craft, against the diva's timbre, the musician's hands, the playwright's prose, and the dancer's motions. Silence, sound and movement measure time and live through the genius of the site.

***The Silent Echo***'s installations and Cynthia Zaven's sound explorations are a much-anticipated moment in the life of the acropolis; they inscribe themselves in the Festival's mission to keep the vestiges at Baalbek alive, relevant, and vibrant.

صدى "The Silent Echo" يدوي في مهرجانات بعلبك

قبل ٦٠ عامًا، أوكلت إلى مهرجانات بعلبك مهمة إعادة إحياء معابد بعلبك، وهي أكثر قلاع لبنان القديمة مهابةً.

لا تزال مهرجانات بعلبك منذ ذلك الحين تحثّ على الحوار بين الآثار المحيطة والفنّ المعاصر بأشكاله كافة، فاستضافت سلسلة من النشاطات المبدعة في مجال الفنّ وفنون المسرح.

غير أنّ هذا المَعْلَم البارز الذي يرمز إلى لبنان تخطّى رمزيّة الماضي القديم وحافظ على سحره على مرّ العصور، فأظهر تأثير المكان في صناعة الثقافة.

توالت شعوبٌ على الإقامة في بعلبك وهجرها، فاعتبرتها موقعًا مقدّسًا وحصنًا وملجأً واشتهتها سلعةً في لعبة المكاسب أو الاستراتيجيات السياسيّة. لكنّ آثار بعلبك لا تزال قائمة وتعكس صورتها على المدينة التي بُنيت من حولها.

ولا يزال صدى صمت التاريخ يدوي بين حجارته، فيعرض حيويّة حرفة البناء مقابل أصوات المغنّين وأيدي الموسيقيّين ونثر الكتاب المسرحيّين وحركات الراقصين ليستخدم الصمت والصوت والحركة كأدوات لقياس الوقت والعودة إلى الحياة من خلال عبقرية الموقع.

تشكّل أجهزة The Silent Echo وريادة Cynthia Zaven الصوتيّة لحظةً مُنتظرة في حياة القلعة وتندرج في إطار مهمة المهرجانات بالحفاظ على حيويّة آثار بعلبك وصلتها.



The city of the Sun hasn't been avaricious with its light that it sheds on the visitors and anyone who takes shelter in the structure of her walls.

With its reputable festivals which welcomed the greatest artists from around the world. There she is again the first to embrace ***The Silent Echo***, the first international exhibition of contemporary art which includes a group of artists from around the world guarded by Jupiter, Venus and Bacchus.

The exhibition ***The Silent Echo*** reminds us Minerva the goddess of reason, wisdom and sponsor of all arts and crafts from the ancient Romans. And as Minerva the favored girl of the great God Jupiter, so is ***The Silent Echo*** the favored child of Studiocur/art and the organising committee. The exhibition opens its doors free of charge to its visitors so that the echo reaches all countries.

**Naji El Attar**

*President of the Russian Cultural Center of Baalbek*

*Member of Organising Committee*

مدينة الشمس التي لم تبخل بنورها وأمانها على زوارها وعلى كل من احتفى بأسوار قلعتها والسباق في إقامة المهرجانات والتي وقف على ادراجها اعظم الفنانين بالعالم لتكون المنارة الاولى في المهرجانات ها هي السباقه ايضاً باحتضان "الصدى الصامت" اول معرض عالمي للفن المعاصر والذي يضم مجموعة من الفنانين العالميين بحراسة جوبيتر وفينوس وباخوس .

فمعرض "الصدى الصامت" اقيم ليذكرنا بمينرفا ألهة العقل والحكمة وربة جميع المهارات والفنون والحرف اليدوية عند قدماء الرومان وكما كانت مينرفا الطفلة المدللة لكبير الالهة جوبيتر ها هو معرض الصدى الصامت الطفل المدلل لاستديو كير ارت واللجنة المنظمة يفتح ابوابه مجاناً لزواه وليسمع صداه في جميع دول العالم .

**ناجي العطار**

رئيس المركز الثقافي الروسي في بعلبك

عضو اللجنة المنظمة



## #UNITE4HERITAGE

**Baalbek**, with its colossal structures, is one of the finest examples of Imperial Roman architecture at its apogee. It was inscribed on the world heritage list since 1984 for the outstanding artistic value of its religious complex with its exquisitely detailed stonework. Blessed by its location, Baalbek was one of the most popular destinations since antiquity. Today, with the tensions in the region, Baalbek's famous remains are almost deserted.

The initiative of **The Silent Echo** challenges this complex situation and brings back life to Baalbek through contemporary art and artistic expressions that are mostly reflecting on the archaeological remains of Baalbek and its role in our daily life. UNESCO's participation to this exhibition in Baalbek with “#Unite 4 Heritage” campaign is a clear statement of support to such positive initiatives that call for more interaction with and protection for the heritage of humanity, especially at these critical unstable times.

بعلبك، بالبنى العملاقة التي تميّزها، هي خير مثال على هندسة الإمبراطورية الرومانية في ذروتها. وسُجّلت على قائمة مواقع التراث العالمي منذ العام ١٩٨٤، نظراً للقيمة الفنية العالمية الاستثنائية للمجمع الديني فيها، والتفاصيل الجميلة المحفورة في حجارته. وبفضل موقعها الفريد والمميز، كانت بعلبك من أكثر الوجهات شعبيةً منذ القدم.

اليوم، وبسبب التوتر السائد في المنطقة، تكاد بقايا معابد بعلبك الشهيرة تكون مهجورة. تتحدى مبادرة «الصدى الصامت» الوضع الصعب والمعقّد السائد، وتعيد إحياء بعلبك من خلال أعمال فنية معاصرة، تتمعن بمعظمها في بقايا بعلبك الأثرية وفي دورها في حياتنا اليومية.

ولا شك أن مشاركة اليونيسكو في هذا المعرض اليوم، مع حملة «#متحدون مع التراث» هي اعلان واضح عن دعمها لهذا النوع من المبادرات الإيجابية التي تدعو الى تفاعل أكبر مع تراث البشرية وتناشد بحمايتها، لاسيما في هذه المرحلة الحافلة بالاضطرابات.

UNESCO

Beirut Office

مكتب اليونيسكو - بيروت

## AI WEIWEI

### *Foundation*, 2015

Foundation invites the public to sit on the bases of a Chinese traditional house demolished as a result of urban expansion, thus establishing a forum to discuss how to build a harmonious future. The installation is made of old column bases (Chinese but that evoke the democratic ideal of ancient Greece ) and considers the ruins of a lost harmony as the foundation for an optimistic future. This work is enhanced by a projection of “posts” from the artist’s Instagram account, edifying the Internet as a new agora.



AI WEIWEI | FOUNDATION, 2015 | OAK WOOD AND STONE | 9x6m  
COURTESY OF AI WEIWEI STUDIO AND LISSON GALLERY

### AI WEIWEI *Chinese*, b. 1957

Conceptual artist Ai Weiwei positions himself in and out of his Beijing studio as a cultural arbiter. Compelled by a sense of social conscience, his artistic practice extends across many roles, from filmmaker and photographer, to writer, publisher, curator and architect. As an heir to Marcel Duchamp and Andy Warhol, yet digging deep into Chinese heritage, he moves freely between a variety of formal languages, reflecting on contemporary geopolitics. In recycling historical materials, loaded with meaning, such as Han Dynasty vases or wood from destroyed temples, Ai distils ancient and modern aesthetics in works of salvage or iconoclasm. Public commissions, like bringing 1,001 Chinese citizens to the small German town of Kassel for dOCUMENTA 12 (*Fairytale*, 2007), or the pouring of hundreds of millions of handmade porcelain seeds into the Tate’s Turbine Hall (*Sunflower Seeds*, 2010), are audacious gestures that command global attention, but always underlain with humour and compassion. He is one of the leading cultural figures of his generation and consistently displays great courage in placing himself at risk to affect social change through his art. He serves as an example for legitimate social criticism and free expression both in China and internationally. Ai Weiwei was born in 1957 in Beijing where he lives and works. He attended Beijing Film Academy and later, on moving to New York (1981–1993), continued his studies at the Parsons School of Design. Major solo exhibitions include Helsinki Art Museum (2016), Royal Academy (2015), Martin Gropius Bau (2014), Indianapolis Museum of Art (2013), Hirshhorn Museum and Sculpture Garden, Washington D.C. (2012), Taipei Fine Arts Museum, Taiwan (2011), Tate Modern, London (2010) and Haus der Kunst, Munich (2009). Architectural collaborations include the 2012 Serpentine Pavilion and the 2008 Beijing Olympic Stadium, with Herzog and de Meuron. Among numerous awards and honours, he won the lifetime achievement award from the Chinese Contemporary Art Awards in 2008 and the Václav Havel Prize for Creative Dissent from the Human Rights Foundation, New York in 2012; he was made Honorary Academician at the Royal Academy of Arts, London in 2011.

## ZIAD ANTAR

*Derivable*, 2014

**Ziad Antar** *Derivable* project displayed for the first time in Lebanon at the Baalbek Museum references the transitional state of public sculptures undergoing restoration work. What started as a photographic project, developed into an experimental sculptural approach, successfully transforming two-dimensions into tangible objects.

Dr. Mohamed Farsi mayor of Jeddah in the 1970's acquired a major collection of sculptures by European artists and local artists. Works by Aref El Rayes, Juan Miro, Henry Moore, Cesar Baldaccini, Jean Arp integrated from then onwards Jeddah's landscape.

Antar came across the sculptures at the new open air Jeddah Sculpture Museum as the artworks were hidden beneath fabric, after having undergone a lengthy restoration. Antar photographed the veiled sculptures with an obsolete camera, rendering his photo-reportage a predated historical account. The decision to restore these sculptures subject to atmospherical conditions, human interventions, graffiti, and the passing of time, raises important questions related to the conservation, restoration, and preservation of cultural heritage. Questions similar to what archaeologists face daily such as to which extent should one restore, navigating around the fine line between conservation and restoration.

Ziad Antar captured the crucial moment when the sculptures are in an intermediate grey area that is neither public nor private. By using concrete for the reproduction, this transitional moment becomes permanent, revealing the city's cultural policy under construction.



ZIAD ANTAR | DERIVABLE VI, 2014 | CONCRETE SCULPTURE |  
(h)102cm x (w)45cm x (d)33cm | EDITION OF 4  
COURTESY OF THE ARTIST ZIAD ANTAR

## ZIAD ANTAR *Lebanon*, b. 1978

Born in Saida, Ziad Antar is a Lebanese multi-disciplinary artist. After studying Agricultural Engineering at the American University of Beirut, he pursued a post-diploma at the École nationale supérieure des Beaux-Arts, Paris and participated as an artist-in-residence at the Palais de Tokyo, Paris. Perhaps the best-known aspect of Antar's art, which ranges mainly across film and photography, is its reliance on hazard and non-conforming techniques often leaving place to experimentation. Antar's work has been acquired by several public collections, including Centre George Pompidou in France and the British Museum in the United Kingdom amongst others.

## MARWAN RECHMAOUI

*Pillars*, 2015

*The Pillars* are brought to life in the archaeological site Museum of Baalbek – a pathway leading to the past. Rechmaoui's pillars are monuments of their own, each one retracing a narrative depending on the decorative items embedded in the harshness of the concrete. Pillows, flowers, glass are integrated in the crumbled architectures, relics of everyday life embodied in the fictional habitats. The artist collected most of the domestic objects and materials from abandoned residential buildings, searching as an archaeologist for the remnants of a war that altered the city's architecture. These concrete blocks become architectural realities and landmarks to the inhabitants, producing a new landscape, that of a post-war experience.

For Rechmaoui, the concrete pillars are 'time capsules' reflecting both contemporary violence witnessed in the region as well as his own memory of the Lebanese war.



MARWAN RECHMAOUI | PILLAR, ANGELS 2014  
CONCRETE, METAL AND VARIOUS MATERIALS | 270cm x 100cm x 65cm  
COURTESY OF THE ARTIST AND SFEIR-SEMLAR GALLERY, BEIRUT/HAMBURG

## MARWAN RECHMAOUI *Lebanon*, b. 1976

Marwan Rechmaoui lives and works in Beirut. Deriving inspiration from the geography and rich cultural history of Beirut, Rechmaoui's work often reflects themes of urbanization and contemporary social and behavioral demographics. He uses industrial materials such as concrete, rubber, tar and glass to create tactile works on a large scale. His works have primarily focused on local landmarks, such as Beirut Caoutchouc (2004), a sprawling map of Beirut made of black rubber and embossed with precise details of roads and byways. Rechmaoui's other major works include *Spectre* (2006), a reproduction of the modernist Yacoubian Building, *A Monument for the Living* (2001), a large-scale architectural model of the derelict Burj Al Murr replicates a never-completed, abandoned 1970s high-rise, which towers over downtown Beirut. The structure once housed sniper militias in its upper levels and prisons in its underground. In 2011, Rechmaoui debuted his UNRWA series, which included hand drawn maps on concrete, wood, and tin of Palestinian refugee camps in Lebanon, and a series of found objects exposing different cluster munitions collected after the 2006 war in Lebanon, as well as the crew whose efforts helped gather these clusters.

## SUSAN HILLER

*The Last Silent Movie*, 2007/2008

*The Last Silent Movie*, opens the unvisited, silent archives of extinct and endangered languages to create a composition of voices that are not silent. In *The Last Silent Movie*, some of these voices sing, some tell stories, some recite vocabulary lists and some of them, directly or indirectly, accuse us, the listeners, of injustice.

Susan Hiller once said in an interview: “Our lives are haunted by ghosts, our own personal ghosts and the collective ghosts of our society.” These ‘ghosts’ are the starting points of art works based on cultural materials that Hiller has created in a distinguished career of more than 40 years. In *The Last Silent Movie* she has made a composition of voices from the forgotten archives of lost and endangered languages. We hear these voices speaking to us while a blank movie screen provides an area for viewers’ reflection and contemplation.

Kabara sings to us a lullaby in extinct **Kulkhassi** while Madrell speaks to us in **Manx**, a language considered to be an important part of the Isle of Man’s culture and heritage, although extinct the language was revived thanks to many recordings. *The Last Silent Movie* is an invitation to remember and preserve the intangible cultural heritage which domains were inscribed in the UNESCO 2003 convention.



SUSAN HILLER | THE LAST SILENT MOVIE, 2007–2008 | 22 min | AUDIO-VISUAL WORK  
PRODUCED AS SINGLE SCREEN BLURAY DVD | © SUSAN HILLER; COURTESY LISSON GALLERY  
PHOTOGRAPHY: HENDRIK ZEITLER

## SUSAN HILLER USA, b. 1940

Based in London since the 1960s, Susan Hiller is a major influence on the British and international art scene and known as one of the most important artists of her generation. Widely known for her innovative installations, multi-screen videos and audio works she is mainly interested in phenomena that explore the unconscious and uncanny. An anthropologist by formation, she still investigates norms and cultural objects as a basis to her art. Hiller suggests that her work is ‘paraconceptual,’ indirectly linked to conceptualism and bordering the paranormal. Her work is included in major private and public collections worldwide and has been the subject of major survey exhibitions at London’s Institute of Contemporary Arts (1986), Tate Liverpool (1996), and in a major retrospective exhibition at Tate Britain in 2011.

## DANICA DAKIC

*La Grande Galerie, 2004*

‘Both these things, allegories of transience and ruins as their visual equivalent, play a central role in the world theater of Danica Dakić. In the media of video, film, and photography, the artist questions values and concepts that are affected by ruination: culture, homeland, language, identity, tradition, violence, loss, war. Dakić’s experience as a migrant places these issues in a particular light, creating a heightened sensitivity to processes having to do with exclusion, flight, displacement, understanding, stereotyping, and cultural memory. How would the present be livable without the past, how would identity be possible without history? Is being uprooted an opportunity and not just alienation?’

Bearing all this in mind, it is clear that these works, although they appear rounded and composed, also portray the broken, the ruinous, the fragmented, thus rendering them allegorical. In the *La Grande Galerie* series (2004), pictures from the Louvre become the subject of a restaging. The typical clichés associated with “gypsies” found in Georges de La Tour’s *The Cheat* (1625) and Nicolas Régnier’s *The Fortune Teller* and Hubert Robert’s *Vue imaginaire de la Grande Galerie du Louvre en ruines* (1796) is inserted into the negation of a bucolic landscape with Romanian war refugees.

Robert painted the Grande Galerie several times—in all its glory and in ruins. In Salon de 1767, Denis Diderot wrote: “We anticipate the ravages of time, and in our imagination we scatter over the earth the very buildings we inhabit. Immediately, solitude and silence prevail around us. We alone survive from a nation that is no more.” In his picture, then, Robert is not musing on the remains of the past and reconstructing history via the imagination, instead placing himself and the viewer in the position of contemporaries anticipating the future of their present. The emphasis here is on the degree to which art and cultural creations in general are subject to the phenomenon of time, to inexorable decay, so that all that remains of such cultural achievements, if anything, are fragments—prompting melancholic contemplation. In his study, *The Origin of German Tragic Drama*, Walter Benjamin explored precisely this combination of melancholy (mourning of loss) and allegory. Here, the topos of the ruin proves to be deconstructive and reconstructive in equal measure, constantly changing depending on the point of view, generating the polyvalence of meanings and potential interpretations typical of allegory. Benjamin saw the present of the Baroque and the urban present of the nineteenth century alike as periods of upheaval in which the world was subject to constant change, where remnants of antiquity resurfaced, and when, in the face of all the debris and empty spaces, it no longer seemed possible to reconstruct collective memory as a seamless archive of history, to connect it into a unified picture. The allegory of the ruin stands not only for the

material decay of civilization and its architectural heritage, however, but also for a placelessness, a semiotic quality that loses itself and dissolves to resemble other ruins in other places. According to Benjamin, this allows language and things to be emptied and freed from their “idle talk,” consisting of the many and varied interpretations of the signs that departed from the original “name,” which guaranteed clarity, and divided the world into systems of good and evil.

TEXT BY SABINE FOLIE



### DANICA DAKIC *Bosnia, b. 1962*

Danica Dakic works with video, film, photography, and installation, to investigate sub-cultural communities in the aim to shed the light on different aspects of humanity. She has been exhibited in numerous exhibitions around the world including Documenta 12, Kassel (2007), Istanbul Biennial (2003), and (2009), Biennale of Sydney (2010), Liverpool Biennial (2010), Kyiv Biennale (2012), Marseille-Provence / European Capital of Culture, Marseilles (2013) and the Biennale in São Paulo (2014). Her recent solo exhibitions include presentations at the Museum für Moderne Kunst, Frankfurt am Main (2013), Hammer Museum, Los Angeles (2011), Museum of Contemporary Art, Zagreb (2010), Generali Foundation, Vienna (2010), and Kunsthalle Düsseldorf (2009).

## PAOLA YACOUB

*Risk*, 2016

SLIDE PROJECTION, PHOTOGRAPHS AND MOSAIC

Paola Yacoub's mixed medium installation is part of a long-term investigation of Beirut's ever-changing landscape and simultaneous reliance on the past. The polaroids, prints, and mosaic exhibited in the vitrine are in dialogue with the footage projected questioning the state of Beirut city which remained unexploited at the end of the war.

From 1995 to 1999, Paola Yacoub worked at the Institut Français d'Archéologie du Proche-Orient (IFAPO) where she was assigned the task of drawing the excavations of Beirut Downtown.

The custom-made mosaic represents one of the numerous drawings executed during the excavations undertaken at the Martyrs Square in 1995 and is presented here as a *maquette*. The different colored areas of the drawing are restituted with similar colored stone tiles that act as a thin additive layer to the initial drawing. A thin layer, yet a significant one that adds to the multiplicity of strata overlapping in the region throughout time and which are evidence to seventeen civilizations that shaped Beirut, from Mesopotamia to the Mediterranean coast. More recently, the strata covering the stones and vestiges are consequences to the contemporary wars and mass graves scattered in the region.

It is only in 1994 when the archaeological excavations took place that this drawing was able to produce an updated record of this particular bloc of stone. This lapse in time occurs since the stratification of land itself is subject to the forces of history and is constantly being destroyed by upheavals. Yet it's through a cycle of destruction caused by the Lebanese Civil War (1975-1990) that the contemporary strata were brought to light anew as well as helped reveal other Hellenistic strata that were so far unknown. A constructive destruction that archaeologists try to take advantage of in their search for the past.

The small additional layer mosaic produced activates in a way the stratification of history with the similar efficiency to that of a bacterium in an organism. Displayed site-specifically in Baalbek, the new layer physically participates to the field of forces that deeply animates the region. The artist's intervention allows for a "toucher physique nouveau" a concept introduced by the Russian painter and art theoretician Kazimir Malevich. In fact, it is to him that was attributed the concept of the additive element. Here the additive stratum is a mosaic, designed as a kind of revealer of the forces at play, but also as a bacteria inoculated into an organism.



PAOLA YACOUB | PREVIOUS INSTALLATION VIEW

## PAOLA YACOUB *Lebanon*, b. 1966

Paola Yacoub has been living and working in between Beirut, where she was born, and Berlin her adopted city. With a background in architecture, Paola Yacoub's conceptual approach and curiosity has pushed her to pursue a career as an artist, archaeologist, researcher. She worked at the Institut Français d'Archéologie du Proche-Orient (IFAPO) in charge of the excavation's drawings in downtown Beirut from 1995 to 1999 where she met Michel Lasserre her collaborator on many projects. In 2000 their artistic collaboration aimed to record changes in aspects of Lebanese territories in situations of war, mapping political implications through post-war photographic works and performances. This quest culminated in the publication *Beirut is a Magnificent City: Synoptic Tables*, published by the Fundació Antoni Tàpies, Barcelona (2003) on the occasion of Contemporary Arab Representations, curated by Catherine David at the Barcelona Foundation, Witte de With, Rotterdam and BildMuseum, Umea.

Paola Yacoub had solo exhibitions at Haus der Kulturen der Welt, Berlin (2012) and Beirut Art Center, Beirut (2011). Recent group exhibitions include 'The Shadow's Colours' in 'Allegory of the Cave Painting' at the Braem Pavilion, Middleheim Museum, Antwerp (2014/2015), amongst others. She also gave a number of lectures such as 'What do I do?' at the Photographers' Gallery, London (2010); 'Do we agree?' at Le Bal, Paris (2011); and gave an artist talk at 'The Militant Image', Camera Austria, Graz (2014). Her work is in a number of public collections including FNAC, Paris; Musée des Beaux-Arts de Nantes; FRAC Poitou-Charentes; Centre pour l'Image Contemporaine/Mamco, Geneva among others.

## THEO MERCIER

*Ghost, 2015*

True stars of archaeology displayed in Baalbek act as ghostly copies of the Ashanti doll from Ghana, Venus of Willendorf, Tlaloc statue, Mumuye statue, Chimú statue, Moai and cycladic idols. Icons of disappeared civilisations, these interpretations of famous archaeological figures question our constant relationship to time, history, to the production and reproduction of works of art. These sculptures manually reproduced in polystyrene are based on photographs, reduced or enlarged, and were subsequently placed in the darkness of a grotto and were transformed by the atmospheric conditions, letting the environment influence and interact with their nature.

After more than two years under the relentless drops of this petrifying cave, we find these objects covered with a coat of limestone, glittering and ghostly. They became stones, fossils, ghosts that nature chose to make appear.



THEO MERCIER | GHOST, 2015 | SCULPTURES  
POLYSTYRENE, LIMESTONE, STEEL, BRASS | DIMENSIONS VARIABLES  
COURTESY OF THEO MERCIER STUDIO

## THEO MERCIER *France, b. 1984*

A nominee for the Marcel Duchamp Prize in 2014, Theo Mercier graduated from l'Ecole Nationale Supérieure de Création Industrielle in Paris in 2005. He gained experience as an assistant in Mathew Barney's studio while continuing to develop his work in parallel. He is mostly known for his sculptures and photographs that revolve around the concept of ethnography and are deeply inspired by anthropomorphic figures and African masks. Théo Mercier's continual investigation consists of transforming found objects into surreal monstrous characters that often hint to humor. He aims to activate objects that surround us by for instance giving eyes to hay, books, bedsheets, or by building a colossal monster solely with spaghetti. He has had solo exhibitions at Lille 3000, Galerie Gabrielle Maubrie in Paris, and the Fondation d'entreprise Ricard in Paris and his work was part of significant group exhibitions in Paris at the Musée d'Art Moderne, the Centre Georges Pompidou, the Palais de Tokyo, La Maison Rouge, and MACVAL, among others. He is represented by Bugada & Cargnel Gallery.

## LAURENT GRASSO

*Soleil Noir*, 2014

“There is a secret bond between slowness and memory, between speed and forgetting.

A man is walking down the street. At a certain moment, he tries to recall something, but the recollection escapes him. Automatically, he slows down. Meanwhile, a person who wants to forget a disagreeable incident he has just lived through, starts unconsciously to speed up his pace, as if he were trying to distance himself from a thing still too close to him in time. In existential mathematics that experience takes the form of two basic equations: The degree of slowness is directly proportional to the intensity of memory; the degree of speed is directly proportional to the intensity of forgetting.” Milan Kundera

In *Soleil Noir*, a drone navigates slowly through the strombolian eruptions spitting ash and then moves to film the buried city of Pompei and its forgotten frescoes. A portrayal of a post-human landscape brings forward the weighing threat of natural disasters.

Laurent Grasso adds a new floating perspective to the ruins rendered majestic by the sound of an electronic symphony. Reaching towards the end of the film, the image darkens and the fascinating and mysterious phenomena of a black sun emerges. Geology, nature and science-fiction often depicted in Grasso's work become odes to obsolescence and a search of an alternative dimension within the abandoned spaces of the world.



## LAURENT GRASSO *France, b. 1972*

Laurent Grasso has developed a fascination with the visual possibilities related to the science of electromagnetic energy, radio waves and naturally occurring phenomena. Grasso also explores these sciences as they apply to paranormal activity, a favorite subject of 18th century scientists and philosophers, often used as parlor entertainment during the Victorian era.

In addition, Grasso uses imagery culled from the cinema and art history and, working in video, sculpture and, most recently, painting and drawing, he recreates phenomena – both human and natural – that set up surreal and ambiguous juxtapositions of time and space.

Grasso often intentionally manipulates imagery by imposing unique and unusual perspectives onto his subject matter, thereby subverting the viewer's instinct to accept what they see at face value. A continually shifting viewpoint is at the heart of Grasso's aesthetic sensibility – in Grasso's words, “the idea is to construct a floating viewpoint, thereby creating a discrepancy in relation to reality. We move from one viewpoint to another, and that's also how we manufacture states of consciousness.”

Grasso was awarded the Marcel Duchamp Prize in 2008 and Recent solo exhibitions have included The Horn Perspective at the Centre Pompidou and Gakona at the Palais de Tokyo, both in Paris, France in 2009. He is represented by Perrotin Gallery.

## CYNTHIA ZAVEN

*Perpetuum Mobile*, 2014

### TWELVE-CHANNEL SOUND INSTALLATION

*Perpetuum Mobile* is a composition for a 12 channel sound installation sponsored by the Baalbeck International Festival. 12 loudspeakers stand in a circle.

One note moves from one speaker to the next, every second, clockwise. This seemingly organised sonic unfolding, gradually or abruptly, turns chaotic as the composition falls into rhythmic disorder and disorientation, before returning to the one note order.

*Perpetuum Mobile* recreates the impression of a realtime echo within a controlled environment; a travelling sound that loses the consistency of its original source, and transforms over space and time. By focusing on this phenomenon, the installation examines endeavors of measuring time and contrasts the rigid order in such systems by counterpointing them with the disorder and unpredictability of experience. The apparent structure represented by time measuring devices is falsified and challenged by introducing the affects of the very chaos they attempt to organize and codify. The audience is invited to experience the fluid passing of time and its chaotic transmutations within an archaeological temple that has survived 2000 years, by using the mediums of sound and music.

*Perpetuum Mobile* was made possible with the help of Nat Muller, Angela Harutyunyan, AFAC, STEIM, Tijs Ham, the Stedelijk Museum Amsterdam, the AUB gallery.



BACCHUS TEMPLE, BAALBEK

## CYNTHIA ZAVEN *Lebanon*, b.1970

An artist and composer based in Beirut as well as a piano professor at the Higher National Conservatory of Music. She performs classical, experimental and improvised music in conversation with other medium such as video and photography. Zaven is also interested in retrieving archives and relating them to sound and the idea of time and memory. Her works include *Untuned Piano Concerto With Delhi Traffic Orchestra* (performance, 2006), *Octophonic Diary* (8 channel sound installation, 2009), *Morse Code Composition* (Soundworks, ICA, 2012) and more recently, *A Bunker Fairy Tale* (12 channel sound installation with video, 2013), exhibited at the Project Biennial of Contemporary Art ARK Underground. She recently supervised the music and composed the score for *Tramontane*, the feature length movie directed by Vatche Boulghourjian that premiered in Cannes' 2016 Critic's Week and was awarded the audience prize, the Grand Rail d'Or.

Other award-winning works have been exhibited at festivals worldwide including the international film festivals at Locarno, Toronto, Edinburgh, Dubai, as well as IDFA, the Tribeca Film Festival, the Kassel Documentary Film and Video Festival, Videobrasil, the Bern Kunstmuseum, the Institute of Contemporary Art London and Oxford's Museum of Modern Art.



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