

THOMAS DANE GALLERY

The screenshot shows the website for the 'BOĞAZIÇI CHRONICLES' exhibition. The header includes the exhibition title, navigation links for 'NEWS' and 'ABOUT', and social media icons for Vimeo, YouTube, Twitter, and Facebook. A date range 'Mar 3, 2014 to Mar 28, 2014' is displayed. Below the header, there are three tabs: 'short bio', 'works', and 'chronicles'. The 'short bio' tab is active, showing a portrait of Akram Zaatari and a text block. To the left of the portrait is a list of 'RESIDENTS' including Susan Buck-Morss, Akram Zaatari, Juliana Hodkinson, Michael Hardt, Amitav Ghosh, and Alberto Manguel. The text block describes Zaatari's work, mentioning his production of over 40 videos, books, and photographic installations, and his role in Beirut's contemporary art scene.

Akram Zaatari has produced more than forty videos, a dozen books, and countless installations of photographic material, all pursuing a range of interconnected themes, subjects, and practices related to excavation, political resistance, the lives of former militants, the legacy of an exhausted left, intimacies among men, the circulation of images in times of war, and the play of tenses inherent to various letters that have been lost, found, buried, discovered, or otherwise delayed in reaching their destinations. Zaatari has played a critical role in developing the formal, intellectual, and institutional infrastructure of Beirut's contemporary art scene. He was one of a handful of young artists who emerged from the delirious but short-lived era of experimentation in Lebanon's television industry, which was radically reorganized after the country's civil war. As a co-founder of the Arab Image Foundation, a groundbreaking, artist-driven organization devoted to the research and study of photography in the region, he has made invaluable and uncompromising contributions to the wider discourse on preservation and archival practice. Zaatari has been focusing since 2004 on studying the archive of studio Shehrazade, which was founded by photographer Hashem el Madani. Zaatari represented Lebanon at the Venice biennale 2013. He has taken part of Documenta 13 (2012), the Istanbul Biennial (2011), and the Venice Biennale (2007), among many other exhibitions. He has shown his films, videos, photographs, and other documents in institutions such as the Centre Pompidou in Paris, Tate Modern in London, Kunstverein and Haus der Kunst in Munich, Le Magasin in Grenoble, MUSAC in Leon, MUAC in Mexico City, Videobrasil in Sao Paulo, and the Museum of Modern Art in New York. Zaatari was born in Saida in 1966. He lives and works in Beirut. His films have screened at the Berlinale, Rotterdam, Toronto, and Oberhausen film festivals. By Kaelen Wilson-Goldie

Sfeir-Semler Gallery/Beirut This Day @ Ten by celebrated Lebanese artist Akram Zaatari December 6, 2013 - March 22, 2014

The exhibition revisits Zaatari's documentary work, where the artist becomes the archaeologist of modern history. It derives its title from a film Zaatari made ten years

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ago about the production and circulation of images at times of war. This concern is further explored in the current exhibition with the screening of other works Zaatari has produced since, notably latest film *Letter to a Refusing Pilot* (2013), which was made for the Lebanon pavilion at the Venice biennial 2013.

Source: Sfeir-Semler Gallery

Lebanese Pavillion at 55th Venice Biennale Akram Zaatari, "Letter to a Refusing Pilot" June 1–November 24, 2013

Curators: Sam Bardaouil and Till Fellrath
Commissioner: The Association for the Promotion and Exhibition of the Arts in Lebanon (APEAL)

Akram Zaatari will be presenting a major new work, titled *Letter to a Refusing Pilot*, in the Lebanese Pavilion at the 55th International Art Exhibition – La Biennale di Venezia. Curated by Sam Bardaouil and Till Fellrath, the exhibition marks the debut of Zaatari's most aesthetically ambitious and politically nuanced project to date, and creates a dialogue between two works, a new 45-minute video and a looping 16mm film, in an immersive environment conceived as a stage awaiting an actor, or a cinema awaiting a spectator.

In the summer of 1982, a rumor made the rounds of a small city in South Lebanon, which was under Israeli occupation at the time. It was said that a fighter pilot in the Israeli air force had been ordered to bomb a target on the outskirts of Saida, but knowing the building was a school, he refused to destroy it. Instead of carrying out his commanders' orders, the pilot veered off course and dropped his bombs in the sea. It was said that he knew the school because he had been a student there, because his family had lived in the city for generations, because he was born into Saida's Jewish community before it disappeared. As a boy, Akram Zaatari grew up hearing ever more elaborate versions of this story, as his father had been the director of the school for twenty years. Decades later, Zaatari discovered it wasn't a rumor. The pilot was real...

source: e-flux more info: apeal

MoMA contemporary art program: the Elaine Dannheisser Projects Series 100 Akram Zaatari May 11 - September 29, 2013

In photography, film, video, and installation, Beirut-based artist Akram Zaatari (Lebanese, born 1966) has built a complex body of work that explores the state of image-making today. Zaatari was a founder of the Arab Image Foundation, established in 1997, which collects and preserves photographs from the Middle East and North Africa. Similarly, in his own work he collects, examines, and recontextualizes documents—from found audiotapes to family photographs to YouTube videos—that testify to the cultural and political conditions in Lebanon (and its regional cultural context), investigating the ways these artifacts straddle or conflate notions of history and memory.

Source: MOMA

AKRAM ZAATARI SANATÇI KONUŞMASI VE FİLM GÖSTERİMİ

15 Mart Cumartesi Albert Long Hall, Güney Yerleşkesi-Bebek

15:00 Akram Zaatari Sanatçı Konuşması
Moderatör: Rana Zincir Celal (Columbia Global Centers Türkiye - Program Yöneticisi)

AKRAM ZAATARI ARTIST TALK AND FILM SCREENING AT ALBERT LONG

THOMAS DANE GALLERY

HALL

15 March Saturday at Albert Long Hall, South Campus-Bebek

15:00 Akram Zaatari Artist Talk Moderator: Rana Zincir Celal (Columbia Global Centers Turkey - Program Manager)

AKRAM ZAATARI IS IN THE HOUSE!

Akram Zaatari is now arrived to Bogaziçi University, and he will be chronicling till the 28th of march...

RESIDENTS

SUSAN BUCK-MORSS

AKRAM ZAATARI

JULIANA HODKINSON

MICHAEL HARDT

AMITAV GHOSH

ALBERTO MANGUEL

Mar 4, 2014



15 March Saturday at Albert Long Hall, South Campus-Bebek

15:00 Akram Zaatari Artist Talk

Moderator: Rana Zincir Celal (Columbia Global Centers Turkey - Program Manager)

16: 00 A work by Akram Zaatari: "This Day"

A Musée Nicéphore Niépce commission, 2003, 86 minutes

Language: Arabic and English. Turkish subtitles

This Day

A dream like montage of images gathered from Lebanon, Syria and Jordan, *This Day* examines archive photographs ranging from portraits of Bedouins in the desert to images of the Arab-Israeli conflict circulating on the Internet. The imagery moves from an idyllic rural past, when the central conflict was between camel and car, to the strife ridden present propaganda and urban alienation.

The outcome of a three-year long research on the circulation of images in the Middle East, *This Day* is at once an extroverted voyage in geography and an introverted voyage in memory and the recording of the daily. Through video and photography the film evokes movement and stillness in image making and in geography in the actual divided region. It starts in the ever-changing the desert, where presumably, Arab civilization(s) originate, and unfolds to become an observatory of images at times of war, where images of cityscapes are observed, and produced in the light of politically charged present and past.

"Akram Zaatari's *This Day* is a landmark in the field of film, video and photography, a pivotal work that has contributed to the increasing spotlight on artistic practices in the Arab World. Eighty-six minutes in length and shot in Lebanon, Syria and Jordan, it is part road movie, part meditative journal. Commissioned by the Museum Nicéphore Niépce in France, Zaatari's subtly constructed montage of moving and still images is all the more remarkable for the way in which a history of the present is woven into a composition of simplicity and poise, one that is scintillating in its originality and lightness." Suzanne Cotter