

## CONTEXTUALISING THE ART SALON IN THE ARAB REGION

### BIOGRAPHIES

**Amin Alsaden** is a PhD Candidate, Harvard University, whose work focuses on global exchanges of ideas and expertise across cultural boundaries. His dissertation investigates a crucible moment in post-WWII Baghdad, when a host of factors produced an unprecedented movement characterized by a unique aesthetic and intellectual agenda, and propelled by the active social role that artists and architects played in a crisis-laden Baghdad. Alsaden holds a Master of Arts from Harvard University, a Post-Professional Master in Architecture from Princeton University, and a Bachelor in Architecture and a Minor in Interior Design from the American University of Sharjah.

**Zeina Arida** is the director of the Sursock Museum in Beirut. Her career in the Lebanese cultural sector spans over twenty years. From 1997 to 2014, she was the director of the Arab Image Foundation (AIF), where she set up, managed, and engaged in various artistic and photographic preservation projects. She also served as a board member of the Arab Fund for Arts and Culture (AFAC) from 2006 to 2012, and was a member of the Prince Claus Fund Network Partner Committee from 2007 to 2013. She has been a member of Beit Beirut's Scientific Committee since 2010.

**Hala Auji** is an art historian specialized in the arts of the Islamic world. She holds a PhD in Art History from the State University of New York (SUNY) at Binghamton, and an MA in criticism and theory from Art Center College of Design, Pasadena. Her research interests include Arabic print culture, the nineteenth century decorative arts in Europe and the Middle East, the history of Islamic manuscript practices, the politics of exhibiting and collecting Islamic Art, global art historiography, design history and theory, and the arts of the book in Asia. She is the author of *Printing Arab Modernity: Book Culture and the American Press in Nineteenth-Century Beirut* (Brill, 2016).

**Monique Bellan** works as a research associate at the Orient-Institut Beirut. Her current research project focusses on aesthetic reflection in 20th century Lebanon and Egypt. Previously, she has worked on Lebanese contemporary art and theatre and has published a book titled *dismember Remember: The Anatomical Theatre of Lina Saneh and Rabih Mroué* (2013).

**Rowina Bou-Harb** is the Sursock Museum's Library and Archive Officer. She specialized in photography and musicology at the Holy Spirit University of Kaslik (USEK). She was previously the archivist and media officer at Hiba Al Kawas International Inc., as well as the library manager at Espace SD. At the Sursock Museum, Rowina provides research assistance and access to archival materials to the public, and is responsible for the digitization of the Museum's archives.

**Gregory Buchakjian** is a Beirut based art historian and photographer. He holds a PhD from Université Paris IV Sorbonne, and is assistant professor at the Académie Libanaise des Beaux-Arts (ALBA). Buchakjian's scholarly research in modern and contemporary Lebanese and Arab art generated numerous publications. His personal work deals with the city and its history through multiple scopes including writing (Halte), installation (Leningrad), animation film (What, shoes?, 2006) and most notably, photography. He is a member of the advisory committee of the Saradar Collection and took part in many academic and artistic juries.

**Yasmine Chemali** is Head of Collections at the Sursock Museum in Beirut. She graduated from the École du Louvre with a focus on preventive conservation and Islamic arts. From 2011 to 2014, she was the collection manager of The Fouad Debbas Collection, a photographic collection comprising over 30,000 images from the Middle East from 1830 till the 1960s. At the Sursock Museum, Yasmine is responsible for studying the collection, and ensuring that it is kept in optimal climate-controlled conditions for its preservation.

**Eileen Cooper** is a contemporary painter and printmaker. She studied at Goldsmiths College from 1971-1974 being in the cohort of students who were selected by Jon Thompson. She went on to study Painting at the Royal College of Art under Peter de Francia, graduating in 1977 and soon began to exhibit her work. Cooper has always taught part time in numerous institutions including St Martins, Royal College of Art and the Royal Academy Schools. She became a Royal Academician in 2000 and from 2010-2017 served as Keeper of the Royal Academy, the first woman to be elected to this role since the Academy began in 1768. She was the Co-Ordinator of the Royal Academy Summer Exhibition 2017.

**Catherine Cornet** is adjunct professor at the American University of Rome and cultural journalist for the newsmagazine Internazionale. She obtained her PhD in 2016 from EHESS Paris and University of Rome II with a thesis entitled "In Search of an Arab Renaissance: Artists, Patrons and Power in Egypt after 2001". She studied Middle Eastern politics and Islamic Art at the School of Oriental and African Studies (SOAS) and political sciences at Institut d'Etudes Politiques in Aix-en-Provence.

**Nancy Demerdash-Fatemi**, a Visiting Assistant Professor of Art History in the Department of Visual Arts at Wells College, specializes in modern and contemporary art and architectural history of the Middle East and North Africa. She received her doctorate from the Department of Art and Archaeology at Princeton University. She earned her MS in Architecture Studies from the Aga Khan Program for Islamic Architecture at the Massachusetts Institute of Technology and holds an Honors BA in Art from the University of Wisconsin-Madison. She serves as editorial assistant for the *International Journal of Islamic Architecture*, and has published in *New Middle Eastern Studies*, the *Journal of North African Studies*, and the *Journal of Arabian Studies*.

**Abed Al Kadiri**, a Lebanese artist and curator, focuses on the artistic themes of constraint and deprivation of freedom in society by examining contemporary cultural issues including heritage, occupation, migration, and belonging in his work. Al Kadiri studied Arabic Literature and Fine Arts at the Lebanese University, and at the eruption of the 2006 Lebanon War, he relocated to Kuwait, where he worked as an art critic, established the FA Gallery, Kuwait and took on the role of Director at Contemporary Art Platform, Kuwait. He has participated in several group exhibitions regionally and internationally, showing in places such as Kuwait, Bahrain, Dubai, Doha, Istanbul, Paris, London, Hungary and Basel. His work can be found in private and public collections.

**Kristine Khouri** is an independent researcher and writer. Khouri's research interests focus on the history of arts circulation and infrastructure in the Arab world. She curated *The Founding Years (1969 – 1973): A Selection of Works from the Sultan Gallery Archives* (2012) at the Sultan Gallery, Kuwait and co-led a Digitizing Archives Workshop with Sabih Ahmed (Asia Art Archive) in Kuwait as part of Art Dubai's Global Art Forum (2015). She is co-founder, with Rasha Salti, of "The History of Arab Modernities in the Visual Arts Study Group", a long term regional project whose main mission is to investigate the history of production, exhibition, critical engagement and consumption of modern art in the region that remains undocumented from the period of 1940s-1980s in the Middle East. Together they curated *Past Disquiet: Narratives and Ghosts from the International Art Exhibition for Palestine, 1978* (2015-ongoing).

**Nadia von Maltzahn** is a research associate at the Orient-Institut Beirut (OIB). She is the author of *The Syria-Iran Axis. Cultural Diplomacy and International Relations in the Middle East* (I.B.Tauris, 2013, 2015), and holds a DPhil in Modern Middle Eastern Studies from St Antony's College, University of Oxford. Her research interests include cultural policies and urban governance, artistic practices and the circulation of knowledge. Her current research project deals with cultural policies in Lebanon, looking in particular at cultural institutions and their role in the public sphere.

**Alain Messaoudi** is a Lecturer of Modern History at the Université de Nantes. He is the author of *Savants, interprètes, médiateurs. Les arabisants et la France coloniale (1780-1930)* (ENS Editions, 2014), and currently works on cultural transfers between North Africa and Europe, in particular between Tunisia and France in the visual arts.

**Marie Muracciole**, director of the Beirut Art Center since February 2014, is an art critic, a writer and an independent curator based in Beirut and Paris. She worked with Allan Sekula, Yto Barrada, Claude Closky, and curated "unfinished conversations" (2015), "aftercinema" (2015), "retrospective by xavier le roy" (2015) at Beirut Art Center. Apart from having published numerous works, such as "contre-courants: à propos d'allan sekula et d'aerospace" and "a love story, transportations", she is also the french editor of *écrits sur la photographie*, Allan Sekula, éditions de l'ensba, Paris, 2013.

**Camilla Murgia** is a Lecturer in Art History of the Modern Period at Université de Genève. She studied Art History at the University of Neuchâtel where she obtained a Bachelor of Arts degree. Subsequently, she continued her studies as a PhD student at Oxford University (Merton College) and in 2008 she defended a thesis on Pierre-Marie Gault of Saint-Germain (1752-1842). Among others, Camilla Murgia is interested in the visual and material culture of the "long 18th century" and its various events in France and England. She has published numerous books and articles.

**Maria-Mirka Palioura** studied French Letters and Art History (BA, PhD Athens University, MA Université Paris I Panthéon-Sorbonne). She has edited two books and presented several conference papers on nineteenth-century Greek art. She has taught at the Athens School of Fine Arts, the Hellenic Open University and worked in the Greek Ministry of Culture. She is a Member of the Hellenic Association of Art Historians and is currently working in the Finopoulos Collection – Benaki Museum, Athens, Greece.

**Dina A. Ramadan** is Assistant Professor of Arabic at Bard College. She received her PhD from the Department of Middle Eastern, South Asian, and African Studies at Columbia University and is currently working on a manuscript entitled *An Education of Taste: Art, Aesthetics, and Subject*

*Formation in Colonial Egypt*. She is a senior editor of *Arab Studies Journal* and the guest editor of the Spring 2010 themed issue on the visual arts. She is a founding member of the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA). She has contributed articles, book chapters, and reviews to *Arab Studies Journal*, *Art Journal*, *Journal of Visual Culture*, *Journal of Aesthetics and Art Criticism*, *Middle East Studies Association Bulletin*, *Nka: Journal of Contemporary African Art* and other publications.

**Nora Razian** is the former Head of Programs and Exhibitions at the Sursock Museum in Beirut. Before joining the Sursock Museum, Nora Razian was curator of public programs at Tate Modern and Tate Britain from 2009 till 2015. She has also taught at Goldsmiths' College Center for Arts and Learning. As Head of Programs and Exhibitions, Nora curated the Museum's temporary exhibitions, public programs, and film program, and initiated collaborations with other arts organizations.

**Ghalya Saadawi** teaches art theory and history at the American University of Beirut, the University of St. Joseph, and the Lebanese School of Visual Arts, Balamand University. She earned a PhD in 2015 from Goldsmiths University of London in sociology, and from 2015-2017, was Ashkal Alwan's Home Workspace Program Resident Professor. Saadawi co-edits *Makhzin* magazine, and is affiliated with BICAR.

**Nada Shabout** is a Professor of Art History and the Coordinator of the Contemporary Arab and Muslim Cultural Studies Initiative (CAMCSI) at the University of North Texas and the founding president of the Association for Modern and Contemporary Art from the Arab World, Iran and Turkey (AMCA). She was the Consulting Director of Research at Mathaf: Arab Museum of Modern Art, Doha. She is the author of *Modern Arab Art: Formation of Arab Aesthetics*, University of Florida Press, 2007; co-editor with Salwa Mikdadi of *New Vision: Arab Art in the 21st Century*, Thames & Hudson, 2009; and co-editor with Anneka Lenssen and Sarah Rogers the forthcoming volume *Modern Art in the Arab World: Primary Documents*, part of the International Program at the Museum of Modern Art, New York, 2017.

**Nayla Tamraz** is a Lebanese writer, art critic, curator, researcher and professor of Literature and Art History at the Université Saint-Joseph in Beirut where she has also been, from 2008 to 2017, the Head of the French Literature Department. In 2010 she designed, proposed and launched the MA in Art Criticism and Curatorial Studies that she heads. Nayla Tamraz' current research explores the issues related to the comparative theory and aesthetics of literature and art, which brings her to the topics of history, memory and narratives in literature and art in post-war Lebanon. Since 2014, she's been developing a multi-disciplinary seminar and research platform on the paradigm of modernity. More recently she's working on the poetics and politics in the representations of spaces and territories.

**Amar A. Zahr** is the founder and director of the Beirut Art Residency where she leads the development of the core program, artist collaborations and exhibitions. Prior to establishing the residency she worked at Art Dubai as Art Week Manager and was the Director of Communications at the Jalanbo Collection, a New York based collection of Middle Eastern and North African art. In parallel, Zahr partook in residencies herself in New York and Istanbul working predominantly in the mediums of sculpture and installation.