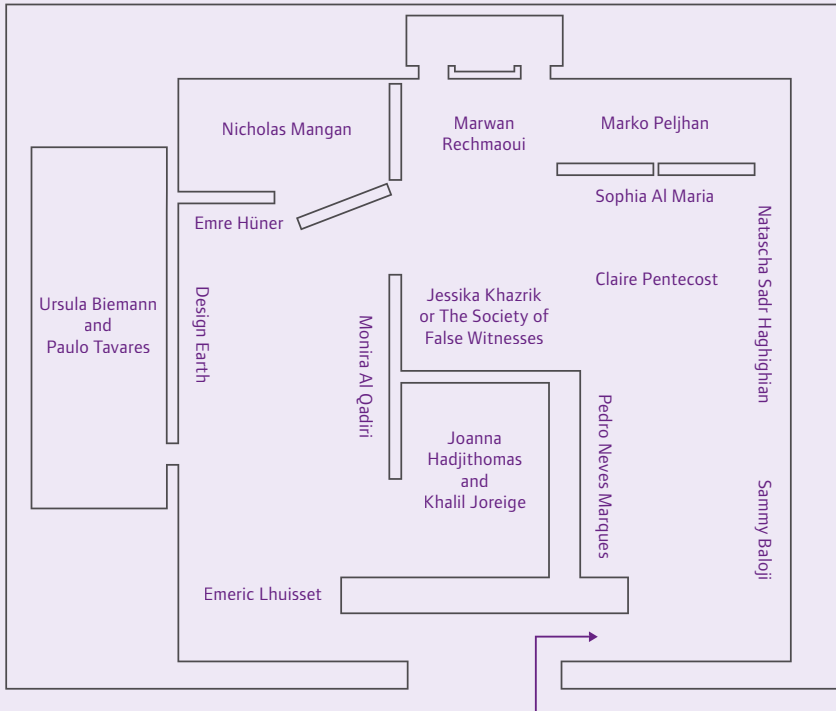


# Let's Talk About the Weather

Art and Ecology in a Time of Crisis



14 July – 24 October 2016



**Esplanade:**  
Adrian Lahoud

**Salon Arabe:**  
Marwa Arsanios  
in collaboration with  
Samer Frangie

**Curated by** Nataša Petrešin-Bachelez and Nora Razian

**Participating artists:** Marwa Arsanios in collaboration with Samer Frangie, Sammy Baloji, Ursula Biemann and Paulo Tavares, Design Earth, Joana Hadjithomas and Khalil Joreige, Emre Hüner, Jessica Khazrik or The Society of False Witnesses, Adrian Lahoud, Emeric Lhuisset, Nicholas Mangan, Sophia Al Maria, Pedro Neves Marques, Marko Peljhan, Claire Pentecost, Monira Al Qadiri, Marwan Rechmaoui, and Natascha Sadr Haghighian.

**Exhibition partners:** The American University of Beirut – University Libraries, Cedar Environmental, Château Marsyas, The Embassy of Switzerland in Lebanon, The French Embassy in Lebanon, Al Furat Publishing and Distribution, marra.tein, Pikasso, Salem International Group (SIG), and V4 Advisors.

**Exhibition design and graphics:** Mind the gap

**Booklet design:** Mind the gap

**Printing:** Byblos Printing

**Copy editor:** Alfred Bridi

#LTAW #artandecology #sursockmuseum

*Let's Talk About the Weather: Art and Ecology in a Time of Crisis* addresses urgent issues around a changing climate, future ecological disaster, and how this affects our present moment affectively, politically, economically, and ethically. As humans move from biological agents – that is agents affecting their immediate environment – to *geological* agents affecting weather patterns and planetary biodiversity, a new way of understanding our footprint on the planet and the biosphere is needed. Here, the term Ecology encompasses the economic, social, and historical forces shaping our relationship to the planet. From the cultural and ecological legacy of petroleum to the harsh material realities of resource extraction and the looming threat of growing resource wars, the works presented here tackle urgent ecological issues that are as yet little explored from a regional perspective.

Featuring works by 17 local and international artists, the exhibition is also an exercise in the challenges and opportunities of exhibition making in a sustainable and transparent way. From plastics to wood to synthetic paints, we have sought to trace the provenance of materials used in the making of this exhibition and draw attention to their life cycle.

All these themes are further developed in a rich program of screenings, panel discussions, talks, workshops, and tours for all ages.

### **Publication**

A special series of five publications edited by Ashkan Sepahvand, titled *Elements for a World: Fire, Stone, Wood, Sky, Water*, has been produced in conjunction with the exhibition. Contributors are Angela Anderson, Marwa Arsanios, Omar Berrada and Sarah Riggs, Ursula Biemann and Paulo Tavares, Ewen Chardronnet, Adib Dada, Rania Ghosn (Design Earth), Forensic Architecture, Hamza Hamouchene, Razmig Keucheyan, Lara Khaldi, Jessika Khazrik, Kapwani Kiwanga, Adrian Lahoud, Bronwyn Lay, Erica Lee and Zoe Todd, Namik Mačkić, Fadi Mansour, Sophia Al Maria, Achille Mbembe, Angela Melitopoulos, Pedro Neves Marques, Elizabeth Povinelli, Pelin Tan, Françoise Vergès, and Elisabeth von Samsonow.

# Sammy Baloji

b. 1978 Lubumbashi, Democratic Republic of Congo  
Lives and works between Lubumbashi, Democratic Republic of Congo  
and Brussels, Belgium

**Raccord No.1, Cité de Kawama, 2012**

**Détail site d'extraction artisanale #1, 2011, 2012**

**Mine à ciel ouvert noyée de Banfora #1**

**Lieu d'extraction minière artisanale, 2010, 2012**

**Tunnel d'extraction artisanale, 2011, 2012**

These four images of breathtaking landscapes, flooded open-pit mines, and ant-sized workers are taken from a larger series of photographs of the mining area of Kolwezi in the Katanga region in the Democratic Republic of Congo. From 2009 to 2011, Sammy Baloji documented artisanal copper and cobalt mining at the time when the Chinese government was granted access to these mines in exchange for its rehabilitation of Congolese infrastructure. The absence of human presence in the images is intentional – an illustration of the years of colonial and postcolonial exploitation of the site. A photograph of workers' accommodation is juxtaposed with a poster of a suburban house and swimming pool, a utopian dream found in this dystopian present.

## RELATED PUBLICATION

*Elements for a World: FIRE*  
with contributions by Lara Khaldi, Achille Mbembe, Elizabeth Povinelli, Françoise Vergès, and Elizabeth von Samsanow.

## RELATED TALK

Artist Talk: Sammy Baloji

Thursday 13 October, 19:00 to 20:30

Auditorium, Level -2  
In French | *Free admission*

### Sammy Baloji

**Raccord No.1, Cité de Kawama, 2012**

Digital inkjet print on Baryta paper, 80×239.45 cm

Courtesy of the artist and Galerie Imane Farès



# Pedro Neves Marques

b.1984, Lisbon, Portugal

Lives and works between Lisbon, Portugal and New York, NY, USA

## The Limits to Growth, 2013

### Alternate Timeline for Limits to Growth: From Ecology to Abstraction, 2016

In 1972, scientists from various disciplines were commissioned by the global think-tank Club of Rome and funded by the Volkswagen Foundation to publish a report on the human environment and its future. The report, titled “The Limits to Growth,” was a simulation of economic and population growth in the context of finite resources. The simulation indicated that there was a very possible limit to economic growth, after which quality of life would decrease and natural resources would be permanently depleted. The first video, *Limits to Growth* (2013), revisits the simulations and data of the original report. In *Alternate Timeline for Limits to Growth* (2016), Marques takes the broad frame of “environments” – including how they are projected, modeled, and rendered – as a means of thinking through the current ecological and economic crisis. In doing so, he speculates on how current events related to the original “Limits to Growth” report might come to unfold in the near future.

#### Pedro Neves Marques

##### Alternate Timeline for Limits to Growth: From Ecology to Abstraction, 2016

Digital animation video, 4'42", color, no sound

Courtesy of the artist and Galleria Umberto di Marino

#### RELATED PUBLICATION

*Elements for a World: SKY*

with contributions by Omar Berrada and Sarah Riggs, Adrian Lahoud, Kapwani Kiwanga, Pedro Neves Marques, and Pelin Tan.

#### RELATED FILM PROGRAM

*Elements for a World: SKY*

Publication Launch and Film Screening

Thursday 29 September, 19:00 to 21:00

Auditorium, Level -2

In English | Free admission

In conjunction with the publication launch of *Elements for a World: SKY*, Pedro Neves Marques' short film *Where to Sit at the Dinner Table?* (2013) will be screened along with Fabrizio Terranova's *Donna Haraway: Story Telling for Earthly Survival* (2016) and Susan Schuppli's *Can the Sun Lie* (2014).



# Claire Pentecost

b. 1956, Baltimore, MD, USA – Lives and works in Chicago, IL, USA

## Amor Fati, 2016

Produced by the Sursock Museum  
With thanks to Cedar Environmental

*Amor Fati* is a Latin phrase generally translated as "love of one's fate," a principle for living well referred to by many philosophers in the Stoic tradition, in reference to embracing the terms of one's life. As we face the global effects of climate change, is it still possible to love our fate?

The image is of a fossilized *Cyclobatis* that once inhabited the warm sea in what is now Lebanon. Fossilized life – in the guise of petroleum – is the engine of our culture. The historian Dipesh Chakrabarty connects fossil fuel to one of the deepest values of Western culture. ". . . One could say that freedom has been the most important motif of written accounts of human history of these two hundred and fifty years. [...] The mansion of modern freedoms stands on an ever-expanding base of fossil-fuel use. Most of our freedoms so far have been energy-intensive."

The destiny of all carbon-based life forms arcs toward the condition of the fossil. The carbon in our bodies will join that of countless other life forms leaving their marks in Earth's geological history. Although human history is but a fraction of geological time, the legacy of our presence is overtaking the future, marking the geological record with accelerated destruction. The question is whether we can comprehend a fate shared by countless other beings, human and nonhuman. The basic imperative of *amor fati* is to shape a destiny we are able to love.

## RELATED PUBLICATION

*Elements for a World: WATER*  
with contributions by Angela Anderson, Marwa Arsanios, Ewen Chardronnet, Adib Dada, Jessika Khazrik, and Angela Melitopolous.

## RELATED TOUR

Tour in the Chouf  
With Tony Chakar

Tuesday 19 July, 10:00 to 20:00

Saturday 17 September, 10:00 to 20:00

Sunday 9 October, 10:00 to 20:00

Saturday 15 October, 10:00 to 20:00

Meet at the Museum esplanade  
In English and Arabic  
LBP 30,000 per person

Spaces limited, booking required. Tickets can be booked through our website.

A bus will depart from the Sursock Museum at 10:00.

This tour in the Chouf with artist Tony Chakar takes place in the ancient and recent history/ies of this region that were instrumental in the formation of modern Lebanon. The full day itinerary is: Beirut – Deir el Qamar – Beiteddine – Maasser el Chouf – the Cedar Reserve – the Beqaa Valley – Chtaura – Beirut.

## Claire Pentecost

### Amor Fati, 2016

Polluted water from Lebanese sources, hand-blown glass, recycled paper, printed banner

Cyclobatis image credit: Citron / CC-BY-SA-3.0

Produced by the Sursock Museum

With thanks to Cedar Environmental



# Natascha Sadr Haghghian

b. 1962 in Almada – Lives and works in Lisboa (borrowed from bioswop.net)

## De Paso, 2011-2016

*De Paso* consists of a piece of hand luggage driving over and crushing, repeatedly and mechanically, a plastic water bottle. The crush produces a sound, amplified by eight channels, which occupies the totality of the exhibition space. This work is a meditation on travel, throw away economies, and the constant mobility of artworks and artists across the globe.

# Sophia Al Maria

b. 1983 Tacoma, WA, USA – Lives and works in London, UK

## A Whale Is A Whale Is A Whale, 2014

*A Whale Is A Whale Is A Whale* is a haunting tribute to the disappearing Arabian Humpback Whale population, told from the perspective of the species. The video also alludes to what is known as the “Sixth Mass Extinction” or “Anthropocene Extinction,” a rapid shrinking of Earth’s non-human biodiversity primarily due to human activity. Through a poetic narrative accompanying archival footage, the artist traces the near-extinction of the Arabian Humpback Whale from whaling for oil and sport and from the destruction of its habitat caused by industry in the Gulf. The perspective is that of the whale’s – presenting humans as a threatening and invasive species and the whale as a sociable and conscious one.

### Sophia Al Maria

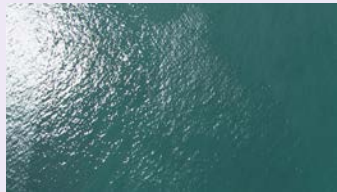
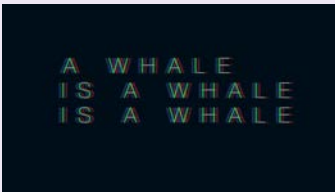
#### A Whale Is A Whale Is A Whale (film stills), 2014

Single-channel video, 2’41’’

Courtesy of the artist and The Third Line

With thanks to Creative Time. This work has been made possible, in part, by the Robert Rauschenberg Foundation.

Found footage from Getty Images.



## RELATED TOUR

Toxic Tour of the Beirut River  
With Adib Dada

Sunday 17 July, 17:00 to 19:00

**Meeting point:** The petrol station at the intersection of Corniche el Nahr and Armenia Street/the Bourj Hammoud bridge

In Arabic | Free admission

Spaces limited, booking required. Tickets can be booked through our website.

A tour of the Beirut River area with architect Adib Dada and several invited speakers, looking at the transformation of the Beirut River from a natural river to its present condition as a toxic site, and its potential rehabilitated future as a public space.

## RELATED TALK

Elements for a World: WATER

Publication Launch and Panel Discussion

Thursday 28 July, 19:00 to 21:00

Auditorium, Level -2

In English | Free admission

A launch of the publication *Elements for a World: WATER*, followed by a panel discussion with architect Adib Dada, water specialist Nadim Farajalla, Beirut Syndrome (Kareem Chehayeb and Sarah Shmaitilly), and artist Jessika Khazrik. Moderated by publications editor Ashkan Sepahvand.

## Marko Peljhan

b. 1969, Šempeter pri Gorici, Yugoslavia (now Slovenia)  
Lives and works between Santa Barbara, CA, USA, Slovenia, and Latvia

### System 67 – Immaterial; a work of the resolution series, 2016

Produced by Zavod Projekt Aktol and the Sursock Museum

*System 67 – Immaterial; a work of the resolution series* is an acoustic-spatial installation charting the ecological fissures of contemporary Lebanon. Featuring interviews and statements by Lebanese citizens, including scientists, tactical media workers, and politicians, as well as a display monitoring the presence of ecosystem pollutants, the work aims to instigate an understanding of the ecological future of Lebanon through questioning the present moment.

## Marwan Rechmaoui

b. 1964, Beirut, Lebanon – Lives and works in Beirut, Lebanon

### Waste, 2016

Produced by the Sursock Museum

From the Great Pacific Garbage Patch, a man-made landmass visible from space, to the deep pits dug through Lebanese soil to bury plastics, metals, chemicals, and other toxic wastes, humanity is being engulfed by its own waste.

The four sculptures in *Waste* are each composed of everyday materials and highlight the life cycle of materials in our contemporary consumer culture, questioning the notion of waste and wastefulness as well as asking us to rethink preconceived notions of utility and beauty.

#### Marwan Rechmaoui

##### Waste, 2016

Sculptural installation of 4 cubes made from recast plastic bottles and caps, aluminum cans, rubber tires, and corrugated cardboard; stainless steel plinth  
Courtesy of the artist and Sfeir-Semler Gallery (Beirut and Hamburg)  
Produced by the Sursock Museum

#### RELATED WORKSHOPS

**What Is to Be Done? What Have I Done?**  
With Marko Peljhan

Friday 15 July, 14:00 to 16:00

Workshop Space, Level -1  
In English | *Free admission*

Spaces limited, booking required.  
Tickets can be booked through our website.

A seminar on citizen environmental monitoring, cartography, and data-gathering strategies.

**Summer School**  
**Practices of Commoning: Critical Spatial Ecology in Beirut**

19-24 July

Various locations and times

A summer school organized by Pelin Tan with invited speakers, looking at practices and discourses of critical urban ecology in and around Beirut.

#### RELATED TALK

**The Zero Waste Home**  
Bea Johnson

Saturday 24 September, 16:30 to 18:00

Auditorium, Level -2  
In English | *Free admission*

Author of *Zero Waste Home* (2013) Bea Johnson shares her tribulations and secrets to achieving a zero waste lifestyle.





# Jessika Khazrik or The Society of False Witnesses

b. 1991 between Baghdad, Iraq and Beirut, Lebanon  
Lives and works between Cambridge, MA, USA and Beirut, Lebanon

## Waste Eats Your Histories, 2016

### All the Flowers that Were Thrown on my Head Come Back Panting, 2016

Produced by the Sursock Museum

While reinvestigating the case of toxic waste trade brought illegally from Italy to Lebanon in the 1987 – some of which was partially dumped minutes away from where she grew up – Jessika Khazrik stumbled upon thousands of photographs in the laboratory of eco-toxicologist and herbal pharmacologist Pierre Malychef, one of the three official scientific investigators assigned to the case. Malychef was an avid documenter of dumping sites as well as local flora for over five decades, taking thousands of photographs of waste as well as flowers and plants.

After seven years, the case was forcefully closed when Malychef was detained under accusations of false testimony. Khazrik's discovery of Malychef's involvement in the case and his body of work in photography and research initiated the founding of the interdisciplinary platform, The Society of False Witnesses, whose first research center will be located in the late eco-toxicologist's laboratory in Bsalim. The aim of the center is to archive his work and make it publicly accessible onsite and online. The center is scheduled to open in 2018.

## Normandy, You Are Not in the Underground, 2016

Produced by the Sursock Museum

During the 1975 “Battle of the Hotels” at the beginning of the Lebanese Civil War, many of the hotels were occupied and turned into battlegrounds. One of these was the Normandy Hotel, the rubble from which, according to several testimonies, was kept in place for an extended period of time. It eventually grew into what became known as the Normandy landfill, the main garbage-dumping site of Beirut during the Civil War. By 1994, the volume of the landfill reached about 5 million m<sup>3</sup> with half its volume submerged below sea level – its reach extending to 20 meters below sea level and 600 meters off the mainland. That same year, the Council of Development and Reconstruction (CDR) struck an agreement with Solidere to implement the waste treatment work on behalf of the state in return for an allocation of 291,800 m<sup>2</sup> of development land in the New Waterfront District.

## RELATED PUBLICATION

*Elements for a World: WATER*  
with contributions by Angela Anderson, Marwa Arsanios, Ewen Chardronnet, Adib Dada, Jessika Khazrik, and Angela Melitopolous.

## RELATED TOUR

**Toxic Tour**  
**Anything But Being Underground:  
The Normandy We Want**  
With Jessika Khazrik or The Society of  
False Witnesses

Sunday 31 July, 17:00 to 19:00

**Meeting point:** Al-Mawarid bank  
construction site, next to the Bank  
Audi Head Office  
In Arabic | *Free admission*

Spaces limited, booking required. Tickets  
can be booked through our website.

The Society of False Witnesses invites  
witnesses from the fields of life,  
construction, geotechnical engineering,  
hydrology, linguistics, and spatial theory  
to present a tour of the Normandy landfill.

## Emre Hüner

b. 1977, Istanbul, Turkey – Lives and works in Istanbul, Turkey

*Desert*, 2005

*Samoan*, 2005

Set in an unknown yet familiar place, the two small prints are vignettes into a larger narrative of a possible future. Emre Hüner's work unpicks and reimagines the architectural, spatial, and material components of our world.

## Nicholas Mangan

b. 1979, Geelong, Victoria, Australia – Lives and works in Melbourne, Australia

*Ancient Lights*, 2015

With thanks to Salem International Group (SIG)

*Ancient Lights* is a two-channel video installation exploring humanity's historical, cultural, and economic relationship to the sun as source of both physical energy and mythical power. Drawing on extensive research carried out by the artist on the physical and conceptual power of the sun, the work shown here draws a relationship between energy and social transformation by exploring links between Aztec mythology, a thermosolar plant in Spain, and dendrochronology, a scientific method of dating based on the analysis of tree ring patterns.

The video installation is entirely powered by solar energy. It is harnessed through solar panels installed on the Sursock Museum's esplanade, converting sunlight into projector light.

Nicholas Mangan's work is often powered using alternative energy sources, drawing attention to the physical and conceptual structures that support our way of life.

### RELATED FILM PROGRAM

**Film Screening:** *Containment*

Directed by Peter Galison and Robb Moss

Friday 14 October, 20:00 to 21:30

Auditorium, Level -2

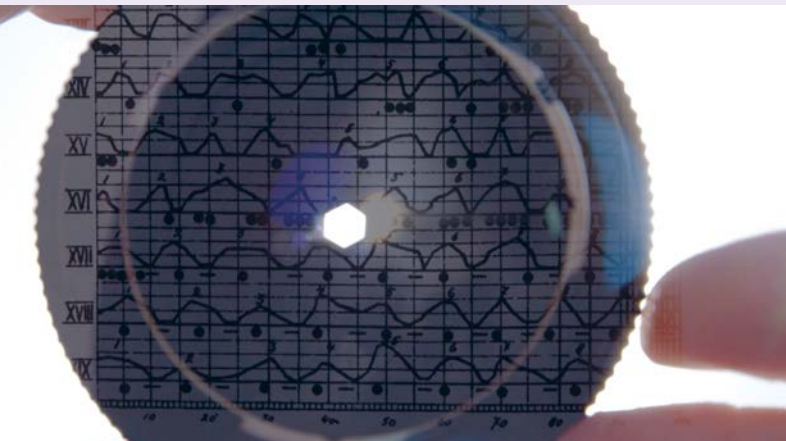
In English | *Free admission*

Part observational essay filmed in weapons plants, Fukushima and deep underground – and part graphic novel – *Containment* (2015) weaves between an uneasy present and an imaginative, troubled far future, exploring the idea that over millennia, nothing stays put.

### RELATED PUBLICATION

*Elements for a World: SKY*

with contributions by Omar Berrada and Sarah Riggs, Adrian Lahoud, Kapwani Kiwanga, Pedro Neves Marques, and Pelin Tan.



### Nicholas Mangan

*Ancient Lights* (film still), 2015

Two-channel HD video, sound, off-grid photovoltaic power supply

Courtesy of the artist and Sutton Gallery

With thanks to Salem International Group (SIG)

## Design Earth

Rania Ghosn: b. 1977, Beirut, Lebanon – Lives and works in Cambridge, MA, USA  
El Hadi Jazairy: b. 1970, Algiers, Algeria – Lives and works in Ann Arbor, MI, USA

“Das Island, Das Crude,” *After Oil*, 2016,

“Strait of Hormuz Grand Chessboard,” *After Oil*, 2016

“Bubiyah Island, There Once Was an Island,” *After Oil*, 2016

Through speculative drawings on the post-oil future, *After Oil* critically engages the future and present geographies of oil in the Gulf region. The projects chart matters of concern for sites of extraction (Das Island), transit logistics (Strait of Hormuz) as well as the slow violence of climate change (Bubiyah Island). Collectively, *After Oil* renders visible the embeddedness of the oil system in the region, and invites us to imagine the long-term consequences of crude oil’s relationship with the Earth.

## Monira Al Qadiri

b. 1983, Dakar, Senegal – Lives and works in Amsterdam, The Netherlands

*Spectrum 1*, 2016

Produced by the Sursock Museum

Pearls and oil share the same color; they are on opposite ends of the dichroic color spectrum. The exploitation of these two materials at various points in history has been fundamental to the cultural and economic life of the Gulf region.

*Spectrum 1* follows on from Monira Al Qadiri’s research into the historical and cultural legacy of the pearl trade and the massive socio-economic shifts brought about by its replacement with a petro-economy.

Based on the heads of deep-sea oil drills, these alien-like sculptural objects liken these machines to intruders from another planet. Here, the substance of oil is seen as an alien intruder, one that dramatically altered the historical narrative of an entire region.

### RELATED PUBLICATION

*Elements for a World: STONE* with contributions by Rania Ghosn (Design Earth), Hamza Hamouchene, Namik Mačkić, Fadi Mansour, and Sophia Al Maria.

### RELATED TALK

*Elements for a World: STONE*  
Publication Launch and Panel Discussion

Thursday 21 July, 19:00 to 21:00

Auditorium, Level -2  
In English | *Free admission*

A launch of the publication *Elements for a World: STONE*, followed by a panel discussion with architect Fadi Mansour, artist Monira Al Qadiri, artists Joana Hadjithomas and Khalil Joreige, and designer Namik Mačkić. Moderated by publications editor Ashkan Sepahvand.

### RELATED PUBLICATION

*Elements for a World: STONE* with contributions by Rania Ghosn (Design Earth), Hamza Hamouchene, Namik Mačkić, Fadi Mansour, and Sophia Al Maria.

### RELATED FILM PROGRAM

Film Screening: *A Fire and Unearthing Disaster*

Friday 29 July, 19:00 to 20:30

Auditorium, Level -2  
In English | *Free admission*

Screening of *A Fire* (1961, dir. Ebrahim Golestan), and *Unearthing Disaster I* (2013, dir. Angela Melitopoulos and Angela Anderson), with an introduction by Ashkan Sepahvand, editor the publication series *Elements for a World: WOOD, STONE, WATER, SKY, Fire*.

# Ursula Biemann and Paulo Tavares

Ursula Biemann: b. 1955, Zurich, Switzerland  
Lives in Zurich, Switzerland and works worldwide

Paulo Tavares: b. 1980, Campinas, São Paulo, Brazil  
Lives and works in São Paulo, Brazil

## Forest Law, 2014

What are the limits of current models of international law when addressing the uneven impacts of climate change? To understand the global scale of changes to our planet and to look for alternative models for understanding the natural world, we must look to situated struggles around the globe.

The multimedia installation *Forest Law* looks at the intersection of western models of jurisprudence with the indigenous cosmology of the “Living Forest.” by examining a series of landmark cases brought by indigenous people to contest mining and resource extraction operations on their land.



**Ursula Biemann and Paulo Tavares**  
**Forest Law (film still), 2014**  
Two-channel video installation, 41'  
Courtesy of the artists

## RELATED PUBLICATION

*Elements for a World: WOOD*  
with contributions by Ursula Biemann and Paulo Tavares, Erica Lee and Zoe Todd, Forensic Architecture, Razmig Keucheyan, and Bronwyn Lay.

## RELATED TALKS

**Swiss Art Talks: Ursula Biemann**  
In partnership with the Embassy of Switzerland in Lebanon  
With the support of Association Philippe Jabre

Friday 15 July, 19:00 to 20:00

Auditorium, Level -2  
In English | *Free admission*

A screening and discussion with artist Ursula Biemann of her speculative video essays *Deep Weather* (2013) and *Subatlantic* (2015).

**Elements for a World: WOOD**  
Presentation of the Publication and Panel Discussion

Friday 7 October, 19:00 to 21:00

Auditorium, Level -2  
In English | *Free admission*

A launch of the publication *Elements for a World: WOOD*, followed by a panel discussion with contributors and invited speakers. Moderated by Nora Razian, Head of Programs and Exhibitions at the Sursock Museum.

## Joana Hadjithomas and Khalil Joreige

b. 1969, Beirut, Lebanon – Live and work between Paris, France and Beirut, Lebanon

### Unconformities, 2016

Coproduced by the Sharjah Art Foundation and the Surssock Museum

The term “unconformity” is a technical term that designates a break in the sedimentary geologic record, signifying an age gap or a temporal rupture.

The installation *Unconformities* is comprised of photographs, archeological drawings, and narratives, based on the analysis of core samples from the ground of different sites in Beirut. Cores – cylindrical samples of soil extracted by a special drill – are used to analyze the ground before the start of construction. Materials from the core samples reveal many different layers of various ancient civilizations, up to contemporary ones, and can highlight the obscured geo-history of a place. In the era of the Anthropocene, these are read as actions rather than as layers or strata. A geological sample of ecological and planetary perturbations is transformed into an artistic and photographic tool through which a new fictional narrative and representation of Beirut emerges, drawing our attention to the poetic and invisible traces of history.

## Emeric Lhuisset

b. 1983, Paris, France – Lives and works between Paris, France and the Middle East

### The Last Water War: Ruins of a Future, 2016

Through this series of photographs taken at the archaeological site of Girsu in Iraq, where a war over water took place around 2,600 BC, the artist asks us to look to the future through the past.

Games between regional powers, the civil war in Syria, the presence of the Islamic State, of which a strategic objective is the control of dams, and the control exerted upstream by Turkey on the flow of the Tigris and the Euphrates, are all factors of instability and tension in relation to Iraq and the region.

### RELATED TALKS

#### Françoise Vergès

With the support of the SCAC of the French Embassy in Lebanon

**Thursday 22 September, 19:00 to 20:30**

Auditorium, Level -2

In English | *Free admission*

In conjunction with the publication *Elements for a World: FIRE*, publication contributor and social theorist Françoise Vergès gives a talk on the relationship between colonialism, slavery, and the Anthropocene.

#### Elements for a World: STONE

Publication Launch and Panel Discussion

**Thursday 21 July, 19:00 to 21:00**

Auditorium, Level -2

In English | *Free admission*

A launch of the publication *Elements for a World: STONE*, followed by a panel discussion with architect Fadi Mansour, artist Monira Al Qadiri, artists Joana Hadjithomas and Khalil Joreige, and designer Namik Mačkīč. Moderated by publications editor Ashkan Sepahvand.

### RELATED TALK

#### Artist Talk: Emeric Lhuisset

With the support of the SCAC of the French Embassy in Lebanon

**Saturday 16 July, 17:30 to 18:30**

Auditorium, Level -2

In French | *Free admission*

## Marwa Arsanios in collaboration with Samer Frangie

Marwa Arsanios: b. 1978, Washington D.C., USA – Lives and works in Beirut, Lebanon  
Samer Frangie: b. 1978, Beirut, Lebanon – Lives and works in Beirut, Lebanon

### The Reading Room, 2016

In collaboration with The American University of Beirut – University Libraries  
and Al Furat Publishing and Distribution

Referencing histories of critical pedagogy and self-emancipation through learning, *The Reading Room* brings together over 300 publications that serve as an entry point to thinking our contemporary global era and its historical and political roots. The selection of books has been carried out according to a wide range of themes and questions related to the exhibition, including Third Worldism, environmental justice, and eco-feminism.

Some of the questions informing the selection are: What is the contemporary global legacy of past political projects, such as panarabism and Third Worldism? How can we critically reconnect with these past emancipatory politics in a way that is not nostalgic or melancholic? Do eco-feminists provide an alternative way of thinking through our current moment of ecological crisis?

During the run of the exhibition, *The Reading Room* will be regularly activated through reading groups. Please check online for an up-to-date list of upcoming activities.

## Adrian Lahoud

b. 1975, Sydney, Australia – Lives and works in London, UK

### The Shape of the Eclipse, 2016

Coproduced by the Royal College of Art and the Sursock Museum

This project tracks the movement of anthropogenic aerosols from north to south, and the movement of humans from south to north. Emitted by industrial processes in the Northern Hemisphere and carried into the air by wind currents until they float high above the Atlantic Ocean, aerosols interact with solar radiation changing ocean temperatures and affecting the intensity of the wet season in the Sahel. One consequence of exacerbated water stress in the Sahel is a loss of arable land, something that intensifies existing conflicts and drives diasporic movements of people toward cities like Lagos and the shores of southern Europe.

### RELATED PUBLICATION

*Elements for a World: FIRE*  
with contributions by Lara Khaldi,  
Achille Mbembe, Elizabeth Povinelli,  
Françoise Vergès, and Elizabeth von  
Samsanow.

*The Reading Room* will be activated at  
the following times:

Wednesday 20 July from 19:00 to 21:00  
with Lina Mounzer

Saturday 30 July from 16:00 to 18:00  
with Nadia Bou Ali

### RELATED PUBLICATION

*Elements for a World: SKY*  
with contributions by Omar Berrada and  
Sarah Riggs, Adrian Lahoud, Kapwani  
Kiwanga, Pedro Neves Marques, and  
Pelin Tan.

### RELATED TALK

Artist Talk: Adrian Lahoud

Saturday 16 July, 19:00 to 20:00

Museum Esplanade, GF  
In English | Free admission

# CALENDAR

## THURSDAY 14 JULY

19:00 – 20:30 **TOUR**  
**Let's Talk About the Weather**  
Curators' Tour with Participating Artists

## FRIDAY 15 JULY

14:00 – 16:00 **WORKSHOP**  
**What Is To Be Done?**  
**What Have I Done?**  
With Marko Peljhan

19:00 – 21:00 **TALK**  
**Swiss Art Talks: Ursula Biemann**

## SATURDAY 16 JULY

16:00 – 17:30 **TOUR**  
**Let's Talk About the Weather**  
Curators' Tour with Participating Artists

17:30 – 18:30 **TALK**  
**Artist Talk: Emeric Lhuisset**

19:00 – 20:00 **TALK**  
**Artist Talk: Adrian Lahoud**

## SUNDAY 17 JULY

17:00 – 19:00 **TOUR**  
**Toxic Tour of the Beirut River**  
With Adib Dada

## TUESDAY 19 JULY

10:00 – 20:00 **TOUR**  
**Tour in the Chouf**  
With Tony Chakar

19- 24 July **WORKSHOP**  
**Summer School**  
Practices of Commoning:  
Critical Spatial Ecology in Beirut

## WEDNESDAY 20 JULY

19:00 – 21:00 **TALK**  
**Reading Room Activation**  
With Lina Mounzer

## THURSDAY 21 JULY

19:00 – 21:00 **TALK**  
**Elements for a World: STONE**  
Publication Launch and Panel Discussion

## FRIDAY 22 JULY

16:00 – 17:30 **TALK**  
**From Forms of Exception to Forms of Decay**  
Pelin Tan

19:00 – 20:30 **FILM PROGRAM**  
**Carte blanche to Rasha Salti**

## THURSDAY 28 JULY

19:00 – 21:00 **TALK**  
**Elements for a World: WATER**  
Publication Launch and Panel Discussion

## FRIDAY 29 JULY

19:00 – 20:30 **FILM PROGRAM**  
**Film Screening: A Fire and Unearthing Disaster I**

## SATURDAY 30 JULY

16:00 – 18:00 **TALK**  
**Reading Room Activation**  
With Nadia Bou Ali

## SUNDAY 31 JULY

11:00 – 13:00 **FAMILY PROGRAM**  
**Imaginary Friends: Little Bottled Creature Night Lights**  
With Junk Munkez

17:00 – 19:00 **TOUR**  
**Toxic Tour**  
Anything But Being Underground:  
The Normandy We Want  
With Jessika Khazrik or The Society of False Witnesses

## SATURDAY 10 SEPTEMBER

16:00 – 18:00 **WORKSHOP**  
**Composting 101**  
With Ziad Abi Chaker and Cedar Environmental

## SUNDAY 11 SEPTEMBER

11:00 – 13:00 **FAMILY PROGRAM**  
**Imaginary Friends: Little Bottled Creature Night Lights**  
With Junk Munkez

## SATURDAY 17 SEPTEMBER

10:00 – 20:00 **TOUR**  
**Tour in the Chouf**  
With Tony Chakar

## SUNDAY 18 SEPTEMBER

10:00 – 12:00 **FAMILY PROGRAM**  
**Urban Gardening Family Workshop**  
With Monika Fabian

## THURSDAY 22 SEPTEMBER

19:00 – 20:30 **TALK**  
**Talk: Françoise Vergès**

## SATURDAY 24 SEPTEMBER

11:00 – 13:00 **WORKSHOP**  
**Home Grown: An Urban Gardening Workshop**  
With Monika Fabian

16:30 – 18:00 **TALK**  
**The Zero Waste Home**  
Bea Johnson

## THURSDAY 29 SEPTEMBER

19:00 – 21:00 **TALK**  
**Elements for a World: SKY**  
Publication Launch and Film Screening

## SATURDAY 1 OCTOBER

11:00 – 14:00 **FAMILY PROGRAM**  
**Walk and Picnic in Horsh Beirut**  
With Nahnoo

## FRIDAY 7 OCTOBER

19:00 – 21:00 **TALK**  
**Elements for a World: WOOD**  
Publication Launch and Panel Discussion

## SUNDAY 9 OCTOBER

10:00 – 20:00 **TOUR**  
**Tour in the Chouf**  
With Tony Chakar

## THURSDAY 13 OCTOBER

19:00 – 20:30 **TALK**  
**Artist Talk: Sammy Baloji**

## FRIDAY 14 OCTOBER

20:00 – 21:30 **FILM PROGRAM**  
**Film Screening: Containment**  
Directed by Peter Galison and Robb Moss

## SATURDAY 15 OCTOBER

10:00 – 20:00 **TOUR**  
**Tour in the Chouf**  
With Tony Chakar

**Sursock Museum**

Greek Orthodox Archbishopric Street

Ashrafieh, Beirut, Lebanon

[www.sursock.museum](http://www.sursock.museum)