

Walid Raad
Sweet Talk: Commissions
(Beirut 1994)

Annotated Bibliography

OCT 12 - DEC 9, 2017

AUDAIN GALLERY

Books on the Artist/Artists Books

Gunilla Knape ed., *Walid Raad: I Might Die Before I Get a Rifle* (Goteborg/Gottingen: Hasselblad Foundation/Steidel, 2011).

Silvia Kolbowski and Walid Raad, *Between Artists: Silvia Kolbowski and Walid Raad*, ed. Alejandro Cesarco (A.R.T. Press, 2006).

Kassandra Nakas and Britta Schmitz ed., *The Atlas Group (1989-2004): A Project by Walid Raad* (Köln: Verlag der Buchhandlung Walther König, 2006).

Duncan McCorquodale ed., *Walkthrough* (London: Blackdog Publishing, 2014).

Eva Respini ed., *Walid Raad*, (New York: Museum of Modern Art, 2015).

Jalal Toufic, *We Can Make Rain But No One Came to Ask: Documents from the Atlas Group Archives* (Montréal: Leonard and Bina Ellen Art Gallery, Concordia University, 2006).

Related Texts

Mark Beasley, "Walid Raad/The Atlas Group," in *Ruins: Documents of Contemporary Art*, ed., Brian Dillon (London: Whitechapel Gallery / Cambridge, Massachusetts: MIT Press, 2011).

This consideration of the exhibition *Funny, How Thin the Line Is: Documents from The Atlas Group Archive*, at FACT in Liverpool in 2006, brings to the fore The Atlas Group's (a project by Raad to consider the history of the wars in Lebanon) blurring of fact and fiction while utilizing the conventions of museum display to challenge notions of truth.

T.J. Demos, *The Migrant Image: The Art and Politics of Documentary during Global Crisis* (Durham and London: Duke University Press, 1913).

Demos looks at contemporary artists' responses to a globalized world, focusing on works from Europe, North America, the Middle East, and North Africa that approach the documentary genre as a means to expose the political and economic crises that have occurred as a result of globalization. Chapter 7, "Out of Beirut: Mobile Histories and the Politics of Fiction", discusses the psychic and theoretical conditions of art production in Beirut since the 1990s, and contextualizes Raad's work within a larger discourse.

Chad Elias, "The Museum Past the Surpassing Disaster: Walid Raad's Projective Futures," in *Dissonant Archives: Contemporary Visual Culture and Contested Narratives in the Middle East*, ed., Anthony Downey (London, New York: I.B. Tauris & Co. Ltd, 2015), 215-231.

This anthology considers the agency of the archive in determining the future within contemporary art practices from North Africa and the Middle East. Elias' essay examines Raad's multi-volume *History of Contemporary and Modern Art in the Arab World* (2007-) which explores the social, economic and political network of interests driving the investment and focus on visual arts in the Middle East and foregrounds the ambiguities and possibilities of museological legacies of art in the Arab world.

Derek Gregory and Allan Pred ed., *Violent Geographies: Fear, Terror, and Political Violence* (New York: Routledge, 2007).

This collection of essays addresses the state of political violence through case studies that span the globe. Its reach is a collective endeavor that works to foster a critical public culture that examines the ways in which political fear, terror and violence is embedded in everyday life. The anthology offers other modalities and histories that offer insight into the situation in Lebanon without a direct address.

Samir Kassir, *Beirut* (California: University of California Press, 2010).

This book marks the last major contribution made by historian Kassir before his assassination in 2005. Focusing on Beirut's enormous growth during the 19th and 20th centuries, Kassir traces the history of Beirut from the ancient to the modern world, its near destruction during the Lebanese civil war (1975-1990), to its continual state of re-development.

Claudette Lauzon, *The Unmaking of Home in Contemporary Art* (Toronto: University of Toronto Press, 2017).

Tracing how traumatic experience, in this age of mass migration (exile, asylum, immigration, internal displacement, and statelessness), is responded to in contemporary art, Lauzon positions art as an interlocutor. For Lauzon art "offers new models of intersubjectivity that recognize the embedded vulnerability of memory, inhabitation, and indeed human existence."

Laura U. Marks, *Hanan al-cinema: affections for the moving image* (Cambridge, Massachusetts: The MIT Press, 2015).

Situating a context for experimental cinema (films and videos) in Lebanon and the Arab-speaking world from the early 1990s to the early 2000s, Marks' book offers a larger set of conditions within which to consider Raad's practice.

Melanie O'Brian and Helga Pakasaar ed., *Territory* (Vancouver: Artspeak, Presentation House Gallery, 2006).

This catalogue is for a group exhibition that took place at Artspeak, Presentation House Gallery and public sites across Vancouver and North Vancouver. Raad's work in *Territory* addresses the illegibility of major cities through their constant state of ruination and renewal while Salloum confronts notions of stable geography as it relates to embodied experiences.

Jayce Salloum, *...east of here...(re)imagining the Orient* (Toronto: YYZ Artists' Outlet, 1996).

This publication accompanies an exhibition project curated by Salloum and includes texts and works (such as those by Raad, Marks and Toufic) that approach questions of representation and perception between the East and the West. In examining the production of culture, the project challenges subject positions and marks the political and philosophical urgency of such an investigation.

Ken Seigneurie, *Standing by the Ruins: Elegiac Humanism in Wartime and Postwar Lebanon* (New York: Fordham University Press, 2011).

Focusing on contemporary Lebanese fiction, film and popular culture, this book demonstrates how writers and cultural producers were pivotal in conditioning attitudes toward war and extremism during the period of the Lebanese civil war and its aftermath.

Nato Thompson and Gregory Sholette with Joseph Thompson, Nicholas Mirzoeff and Ondine C. Chavoya ed., *The Interventionists: Users' Manual for the Creative Disruption of Everyday Life*, (North Adams, Massachusetts: MASS MoCA, 2014).

This catalogue accompanies the exhibition *The Interventionists: Art in the Social Sphere*, presented at MASS MoCA in 2004. Raad's contribution was The Atlas Group's *The Truth Will be Known when the Last Witness is Dead*, 2003, which showcases documents belonging to the (fictional) Lebanese historian Dr. Fadl Fakhouri.

Kaelen Wilson-Goldin, "Off the Map: Contemporary Art," in *The Future of Tradition—The Tradition of Future: 100 Years After the Exhibition "Masterpieces of Muhammeden" in Munich*, ed., Chris Dercon, León Krempel and Avinoam Shalem (Munich: Haus der Kunst, 2010).

Within a catalogue of a much larger project that looks at art from the Arab world spanning centuries, Wilson-Goldin provides an overview of contemporary artists in the Arab world who have used, as their point of departure, the map of the modern Middle East. Her description of Raad's work, *A History of Modern and Contemporary Arab Art*, critiques the commodification of critical art practice through the use of a scale model, which acts as an extension of the map, and the archive as exhibition material.

Kaelen Wilson-Goldin, "Beirut" in *Art Cities of the Future: 21st Century Avant-Gardes* (London/New York: Phaidon, 2013): 9-33.

Purporting to uncover twelve avant-gardes that have surfaced around the world in recent decades, this book focuses on Beirut as one such significant contemporary art centre. Another centre is Vancouver. Wilson-Goldie's introduction situates a contemporary art scene in the city in which Raad, and his generation of artists, has had a great impact on the art production and discourse in Beirut.

Texts Recommended by the Artist

Molly Nesbit, *Atget's Seven Albums* (New Haven and London: Yale University Press, 1992).

Kaja Silverman, *Miracle of Analogy: Or The History of Photography, Part 1* (California: Stanford University Press, 2015).

Jalal Toufic, *Forthcoming*, 2nd ed., (Berlin: Sternberg Press, 2014).

———, "Transit Visa to the Labyrinth!", in *Vampires: An Uneasy Essay on the Undead in Film* (California: The Post-Apollo Press, 2003).

———, *The Withdrawal of Tradition Past a Surpassing Disaster* (Los Angeles: California Institute of the Arts/REDCAT/Forthcoming Books, 2009).

Public Programs

Walid Raad in Conversation with Jayce Salloum on Beirut
TUE, OCT 10 / 7PM
Djavad Mowafaghian World Art Center, SFU Vancouver

Walid Raad Artist Talk
WED, OCT 11 / 7 - 8PM
Djavad Mowafaghian World Art Center, SFU Vancouver

Scrivener's Monthly: Jalal Toufic on "The Dancer's Two Bodies"
THU, OCT 12 / 7PM
Western Front, 303 E. 8th Ave.

Screening and Discussion of a Trilogy of Videos by Jalal Toufic and Graziella Rizkallah Toufic
SAT, OCT 14 / 8PM
Djavad Mowafaghian Cinema, SFU Vancouver

Jalal Toufic on "The Withdrawal of Tradition Past a Surpassing Disaster"
TUE, Oct 17 / 7PM
Djavad Mowafaghian World Art Center, SFU Vancouver

Book Launch and Talk for Jalal Toufic's *What Was I Thinking* (Sternberg Press, 2017)
WED, OCT 18 / 3PM
Vancouver Art Gallery, 750 Hornby St.

Exhibition Tour with Curator Melanie O'Brien in
Dialogue with Art Historian Jeff O'Brien
SAT, NOV 18 / 2PM
Audain Gallery (part of a downtown exhibition tour with the CAG at 3PM)

Screening of Jayce Salloum's *This is Not Beirut (There Was and There Was Not)*, 1994 and Walid Raad and Jayce Salloum's *Talaeen a Junuub (Up to the South)*, 1993
WED, NOV 22 / 7PM
Djavad Mowafaghian Cinema, SFU Vancouver



Canada Council
for the Arts

Conseil des Arts
du Canada

AUDAIN GALLERY

SFU Goldcorp Centre
for the Arts
149 West Hastings Street
Vancouver BC, V6B 1H4

778.782.9102
sfugalleries.ca
audaingallery@sfu.ca
TUE - SAT / 12 - 5PM