

walid raad's spectral archive, part ii: ghosts - e-flux- alan gilbert walid raad's spectral archive, part ii: testimony of ghosts continued from walid raad's spectral archive, part i: historiography as process. we can no longer simply explain or simply cure. a city, perhaps like a person, remembers the most when confronted with its destruction. the aftereffects of trauma are a different ...

walid raad's spectral archive, part - e-flux - alan gilbert walid raad's spectral archive, part one: historiography as process. paradise absent is different from paradise lost. a city, perhaps like a person, always exceeds the myth of its origins. it is not a coincidence that as a cosmopolitan city beirut became synonymous with loss. it may be **the school of art annual report (2013-2014)** - walid raad (professor, full-time) had a solo exhibition at carré d'art-musee d'art contemporain in france, and was in a group exhibition at murray guy in new york with fellow professors . alejandro cesarco (visiting artist) and alan gilbert (poet, critic, scholar), 11/12 . **contemporary issues in art (arh 3475c 001) - usf** - alan gilbert, walid raad (re)invents the archive, aperture no. 198 (spring 2010). discussion: christian boltanski, the atlas group (walid raad), aernout mik, m 11/19 ethics: representing the unrepresentable **h e a t l a s g r o u p / z e i n a t r a b o u l s i / w a l i d ...** - new y ork based poet and critic alan gilbert asked, this notion of history as never on time saturates almost all aspects of your work, and i think is one of the keys to the ... walid raad is an artist and assistant professor of art at cooper union (new y ork, usa). he is also a member of the atlas group and of the arab image foundation ... **9. dram5003 pp88-99 - filesd** - a foundation. in an interview with alan gilbert in 2002, raad mentions that in 1999, when he first articulated his ideas about the atlas group, he introduced the group as a nonprofit foundation established in beirut in 1967 (in gilbert 2002:40). a foundation whose goal is to archive documents from events that had yet not taken **pp -alw artagenda 2013 9 - vsf** - by alan gilbert a different kind of order: triennial" international center of photography, new york may 17-september 22, 2013 september 10, 2013 the icp i view of "a different kind of order: the icp triennial," international center of photography, new york, 2013. **material traces of lebanon: a documentary aesthetics of ...** - (gilbert 2002: 40) some critics of this mode, like artist jamelie hassan, have insisted that it is dangerous to produce fictionalised accounts of the history of the lebanese civil wars, for fear that such interpretations could raise doubts about the real suffering and injustices that occurred (hassan 2005). however, raad insists **the truth of fiction: some stories of the lebanese civil wars** - raad mimics the public and technocratic modes ... fig. 1 the atlas group/walid raad, notebook volume 72: missing lebanese wars (plate 134), 1996-2002. archival inkjet print, set of 21 plates, each ... as alan gilbert points out, this statement closely echoes michel **plot for a biennial - sharjah art foundation** - 9 10pm a score for a biennial music performance by sam shalabi and alan bishop location bait al shamsi, arts area saturday 19 march 11 1pm untimely collaboration seminar with jalal toufic, with the participation of walid raad and omar berrada location ceramics house, heritage area 3 8pm sharjah biennial 10 cinema programme

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