

SHE WHO IS WATCHING

Arahmaiani
CANAN
Katia Kameli



Setareh Shahbazi
Marwa Arsanios
Morehshin Allahyari



Wei-LingGallery

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1 - 30 August 2020

Wei-Ling Contemporary

SHE WHO IS WATCHING

Wei-Ling Contemporary presents '*SHE WHO IS WATCHING*', a group show that explores the position of both women and artists as observers. Six international women artists share stories and point of views that are personal to that of a woman while addressing significant issues that mark our times; gender, discrimination, migration, and ecology. These artists are Arahmaiani (Indonesia), CANAN (Turkey), Katia Kameli (Algeria and France), Marwa Arsanios (Lebanon), Morehshin Allahyari (Iran), Setareh Shahbazi (Iran and Germany).

Often, women around the world are confronted with traditional stereotypes and expectations of how they should be – based on their sex, racial and religious identities. Moreover, the history of patriarchal law and its established norms and values has perpetuated injustice towards women. With these in mind, '*SHE WHO IS WATCHING*' aims to share the lived experiences of these artists collectively. Ranging from video works to installation,

each artist suggests a more active, critical and inclusive way of looking at the issues that concern us all.

The coming together of these artists from Southeast Asia, North Africa, the Middle East and Europe aim to share their ideas on what a non-gender biased world might look like. Bringing forward the importance of balance within opinions, actions, rights and roles between genders. This exhibition is merely a small portion of the landscape of voices that ought to be amplified transnationally. The presence of this exhibition in Malaysia attempts to trigger critical expressions in response to local debates surrounding sex, racial and religious inclusivity that lack attention; a resist against intolerance.

Arahmaiani

DO NOT PREVENT THE FERTILITY OF THE MIND (1997-2020)

Installation with feminine napkins, fluorescent lights, wooden stool,
glass vial, blood and photograph

Overall installation 6 meters x 4 meters

Courtesy of the artist

The installation by the artist aims to address the ineffective and problematic approach towards controlling population growth in Indonesia. The artist references the KB program launched by the Soeharto government which was heavily enforced. Women were mostly affected by this programme as their support was generally an obligation. Arahmaiani notes that to use contraception does indeed tend to apply to women. The artist aims to suggest the alternative – cultivating proper mindsets towards reproduction.

It is important to note that the impact from *DO NOT PREVENT THE FERTILITY OF THE MIND* transcends time. The artist first created the installation in 1997 to address the politics of that time. Under the dictatorship of the Soeharto government, freedom in choice, education, belief, etc was not an option. However, the re-exhibition of this installation at Museum MACAN in 2018 serves to question how far society has progressed over 21 years.

In an age where digitalisation has influenced the evolution of political systems, religion and media, Arahmaiani's installation once again questions the element of free will within a more progressive generation



CANAN

WOMEN BATHING IN MOONLIGHT (2017)

Digital video

4'44"

Courtesy of the artist

Canan's film *Women Bathing In Moonlight* was inspired by a local story situated on the Turkish island Burgazada near Istanbul. The story tells the life of Madame Marta who was an attractive, free-spirited woman. She often dressed unusually and swam nude in the sea throughout all seasons of the year. This sparked unpleasant rumours surrounding Madame Marta, whose husband was affected by these rumours. Her relationship with her son too was poorly affected by these rumours. As a result of the pressure, she overdosed on drugs. She left behind a note that read "You'll be better off without me." It is said that even the fishermen mourned the passing of Madame Marta.

Women Bathing In Moonlight is a ritual for Marta and free-spirited women like her. The artist dedicates her work to Marta; in hopes that these sad stories will come to an end and that women become free.





Katia Kameli

UNTITLED (2011)

Digital video / Betanum

2'30"

Edition of 1/5 EX + 1AP

Courtesy of the artist

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Katia explores the notion of “in-betweenness”; where does one place herself in between two cultures? Her work is closely linked to her experiences as a woman of mixed identities: French and Algerian. Thus placing her practice in the question of territory. As an artist, she uses sound, video and photographic installation in an attempt to break the boundaries between art and cinema.

The *Untitled* video filmed in Algiers, during the Arab Spring, alludes to the situation of women in the Arab world and questions the idea of revolution. Here it is a silent revolution, where the silent banners show no slogans.



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Marwa Arsanios

WHO IS AFRAID OF IDEOLOGY ? PART I (2017)

Digital video

18'16"

EDITION OF 5 + 2 AP

Courtesy of the artist and mor charpentier, Paris

Marwa Arsanios's practice investigates self-governance and knowledge production structures favoured by the Kurdish autonomous women's movement. Her film seeks to portray guerrilla ethics whilst subverting traditional documentary formats. Questioning the point of documentaries (the extent to which the genre aims to depict truth) mirrors her doubt towards the regime of transparency of democracy.

The film was shot in the mountains of Kurdistan in early 2017, her narrative surrounded the Kurdish autonomous women's movement. This is a guerrilla-led movement that views gender liberation as a coexisting and equal struggle to that of resolving the conflicts of war, feudalism, religious tensions and economic struggles. This movement was involved in the 2011 Syrian Revolution. The artist's work tracks the practical work of the movement under an ecology birthed from the conditions of war. This includes how to use an axe, how to eat fish within its biological cycles of

production, when to cut trees for survival and when to save it. Through her film, we realize the importance of group learning towards the Kurdish autonomous women's movement as we see how individuals get involved with the movement.

The artist deliberately utilizes non-diegetic sounds (where audio does not run in synchronicity with image) within her videos. This is an interruption to what critical theorist Kaja Silvermann calls "classic cinema's rigorous 'marriage' of voice to the image,". Arsanios's choice thus defies the status quos of documentaries to highlight the complex difference of what it might mean to be heard and what it might mean to be understood — two different things.



Marwa Arsanios

WHO IS AFRAID OF IDEOLOGY ? PART II (2019)

Digital video, color, sound

38'44"

Edition of 5 + 2 AP

Courtesy of the artist and mor charpentier, Paris

This film by Arsanios places the action in the village of Jinwar in northern Syria. Marwa Arsanios' film looks at different ecofeminist groups including the Autonomous Women's Movement in Rojava and the way they attempt to take care of the land and themselves.

Taking this as an example of an alliance between a community of women, nature and animals, Arsanios focuses on different aspects that such alternative economy and world re-building proposes. The film problematizes the role "naturally" assigned to women, potentially falling back into care work.

Premiered in 2019 at the Sharjah Biennial, the film is part of a whole installation created in situ by the artist.



Morehshin Allahyari

SHE WHO SEES THE UNKNOWN: HUMA (2016 - 2017)

Video projection, HD single-channel video with audio
1'45"

Edition of 5 +2AP (#4/5)

Courtesy of the artist

In Islamic culture and teachings, a jinn is known to be a supernatural creature. According to the Quran, a jinn is a shapeshifter made of smokeless fire; occupying a parallel world to that of mankind. Together, jinn, humans and angels compose the three sentient creations of Allah. Unlike angels who cannot obey or disobey, a jinn has the power of choice and will.

Morehshin’s upbringing in Iran was influenced by many ancient mythical narratives. Her grandmother’s bedtime stories were about encounters with extraordinary and supernatural beings such as a jinn. In Iranian traditions, the jin is associated with honour and to be feared. When a jinn possesses a human, they guarantee utter openness. A new kind of entrance, portal and arrival to the outside. For me, this is what makes them attractive candidates for an act of Re-Figuring. Morehshin has worked on the recreation of four jinn figures: Huma (ام‌وح),

Ya’jooj Maj’jooj (جوجام جوجای), Aisha Qandisha (قشیدنق قش‌یخ), and The Laughing Snake (رام دهق‌ق), using different mediums.

Huma is a jinn known in the various Middle Eastern tales and myths as a demon who brings heat to the human body and is responsible for the common fever. The text Morehshin has written for his video piece sits between fact and fiction. It tells a new story about Huma, in which her power of bringing heat is re-appropriated to respond to a contemporary horror of our time; climate change and environmental degradation. This is achieved through poetic and metaphoric narrations. Huma, in this case, becomes the figure for balancing this injustice, levelling all temperatures. Simply put, if we are all to experience a dystopian future due to climate change, Huma’s approach is much closer to Donna Haraway’s argument for staying with the “trouble” we have caused

as humans than to Elon Musk’s idea of leaving earth for Mars. Thus arriving at the question of who gets to go to Mars and who will be left behind? Huma’s solution is to decolonize such colonial approaches and solutions.





Setareh Shahbazi

SPECTRAL DAYS (2013)

C-print

Varied dimensions (85cm x 60cm, 63cm x 45cm, 36cm x 25cm and 20cm x 28cm)

Edition of 3 + 1AP

Courtesy of the artist and Gypsum Gallery, Cairo

Spectral Days mark a shift from Shahbazi's signature style inspired by comic strips. Before this project, the artist often sources her material from other people's archives. For example, she has worked with materials from the Beirut-based Arab Image Foundation's archive in the past. Thus standing in front Shahbazi's deeply personal project, *Spectral Days* shows the audience an encounter between the artist and her past. The project brings to light memories of Shahbazi and her family's exile from Iran following the revolution and of her eventual return back to the land she was once forced to leave.

In 2009, Shahbazi started recovering thousands of family photographs from her home in Tehran. With these photos, the artist scanned and experimented with the photos through remixing colour schemes, cutting information out, placing new narratives within the photos of the

past. As a result, the artist obscures and forms a cloud within the reality of the past. Each photo somehow related to the one before and the one after. Stories of her past exist in the works both individually and as a whole. However, the overlapping in both stories and visuals seen in the whole collection of images brings forward the question of authenticity within memory. *Did it happen the way you think it did? Were you really there?*







ARAHMAIANI

1961 Born in Bandung, Indonesia

One of Indonesia's most seminal and respected contemporary artists, Arahmaiani has long been internationally recognized for her powerful and provocative commentaries on social, political, and cultural issues. Born in 1961 in Bandung, Indonesia, she established herself in the 1980s as a pioneer in the field of performance art in Southeast Asia, although her practice also incorporates a wide variety of media. For the past six years, a particular focus of her work has been environmental issues in the Tibetan plateau region, where she has been actively collaborating on-site with Buddhist monks and villagers to foster greater environmental consciousness through an array of ongoing community projects. *Shadow of the Past* (2016) at Tyler Rollins Fine Art marked the first solo exhibition devoted to her artworks inspired by her ongoing experiences in Tibet, and featured a new installation and video works alongside a series of paintings. The exhibition explored themes of spirituality (particularly informed by Tibetan Buddhism), cultural syncretism, humanity's interconnectedness with nature, and the place of the feminine in religious traditions and in spiritual life in general. Arahmaiani is fascinated by the buried past of her native Java, its rich Hindu-Buddhist cultural heritage – which is now often under-recognized – and the monumental temples that were overgrown for centuries until their rediscovery in more recent times. Indonesia once had vital centers of Buddhist learning that were sought out by students from across Asia, including Atisha (982–1054), who became one of Tibet's most revered lamas. Tibet has become an important part of Arahmaini's own spiritual journey, both as a woman and a Javanese Muslim. The exhibition featured an installation, Descending Rainbow, that was inspired by her meditation practice and her focus on ecology and the feminine. The installation was also the setting for a new performance work of the

same title, which had its debut during the exhibition opening.

This exhibition was a follow up to *Fertility of the Mind*, Arahmaiani's first solo exhibition in the United States, which took place at Tyler Rollins Fine Art in 2014 and presented the first ever survey of over 30 years of her performance work. These performances foreground a long and enduring personal and spiritual journey, a process whereby nothing is spared, all is equally scrutinized. They constitute an ongoing exposé of narrow dogmas, destructive patterns of thought and action, and misguided government policies, all of which plague humanity – a critique that is manifested in her peaceful, symbolically rich, and often hauntingly beautiful ceremonies, collective marches, and texts that instigate individual and collective vigilance against ignorance and injustice. They point to a common humanity that transcends divisions. Through her performances and other artworks, she acts as a formal and conceptual medium for communication, connectivity, and cooperation between individuals, communities, and nations.

Since 1980, Arahmaiani has been included in over one hundred solo and group exhibitions around the world. Her works have been performed and exhibited widely in museums and biennials, including: the Venice Biennale (2003); Biennale of the Moving Image, Geneva (2003); Gwangju Biennale (2002); Bienal de São Paulo (2002); Performance Biennale, Israel (2001); Biennale de Lyon (2000); Werkleitz Biennale (2000); Bienal de la Habana (1997); Asia-Pacific Triennial, Brisbane, Australia (1996); and the Yogya Biennial (1994). In New York City, she was included in the landmark 1996 exhibition, *Traditions/Tensions*, at Asia Society, as well as *Global Feminisms* at the Brooklyn Museum in

2007. Her performances and other artworks have recently appeared in institutions in the United States, Canada, Germany, the Netherlands, Japan, and Indonesia.

EDUCATION					
	1983	Bachelor of Fine Art in Bandung Institute of Technology, Department of Art, Bandung, Indonesia.			Austria; Musée for the Art Contemporaine de Bordeaux, France; P.S. I, New York, USA.
	1985-1986	Paddington Art School, Sydney, Australia.			“Traditions/Tensions”, Museum of Contemporary Art, Taipei, Taiwan.
	1991-1992	Academie voor Beeldende Kunst, Enschede, The Netherlands.		1999	“Burning Bodies, Burning Country”, Musée de Castieva, Almaty, Kazakstan “Burning Bodies, Burning Countries II” Cultural Centre Phillipines (CCP) “Made In Indonesia No. I” – Un Ab Die Post, Postfuhramt Berlin “Newspaper Man II” Semanggi Café, Jakarta (solo show) “Rape & Rob” Millenium Gallery, Jakarta(solo show) “Cities On The Move” Louisiana Museum Of Contemporary Art Copenhagen; Hayward Gallery London “Dayang Sumbi: Refuses Status Quo” France Cultural Centre (CCF) Bandung (solo show) AWAS! Recent Art From Indonesia, Museum Benteng Fredeburg, Yogyakarta
EXHIBITIONS					
	1980	“Accident I”, Bandung, Indonesia (solo show)			
	1983	“Independent Feast”, Bandung, Indonesia (solo show)			
	1984	“Fibre Art and Design”, Sydney Textile Museum, Australia.			
	1987	“My Dog is Dead and then He Flew”, Centre Culturelle Française, Bandung, Indonesia (solo show).			
	1992	“From Pieces to Become One-Homage to Joseph Beuys”, Enschede, The Netherlands (solo show)		2000	AWAS! Recent Art From Indonesia, Australian Centre For Contemporary Art, Melbourne; Contemporary Art Space, Canbera; Ivan Dougherty Gallery, Sydney; Cairns Regional Gallery, Cairns, Australia, Hokaido Asakawa Museum of Contemporary Art (Solo drawing show) at Lontar Gallery, Jakarta “His-story on My Body” Text & Sub-text, Earl Lu Gallery – Singapore; Ivan Dougherty Gallery, Sydney “Corporeal Apology” Biennale de-Lyon, France Werklietz Biennale, Germany “Le Petit du Chaperon Rooge” Le Ferme Du Biusson, Paris
30	1994	“Four Faces”, Biennal IX, Jakarta, Indonesia. Gallery Café Cemara 6, Jakarta, Indonesia (solo show) “5+5 Indonesian & Dutch artists”, Purna Budaya, Yogyakarta and Erasmus Huis, Jakarta, Indonesia. “Sex, Religion and Coca Cola”, Oncor Studio, Jakarta, Indonesia (solo show). “Indonesia in Emergency Aid”, Yogyakarta Biennial, Purna Budaya, Yogyakarta, Indonesia.			
	1995	“A Piece of Land for Sale”, Artists Regional Exchange (ARX), Perth, Australia. “Sacred Coke”, Contemporary Art from Non-aligned Countries, National Gallery, Jakarta, Indonesia. “Coke Circle”, Claremont Art School, Perth, Australia.			“FRESH CREAM” “The Dog’s Dream” ISP Open Studio, Tribeca, New York “His-story on My Body” Hillside Terrace Gallery, Tokyo AWAS! Recent Art from Indonesia, Ludwig Forum, Aachen. Germany “His-story On My Body” Edvisk, Sweden
	1996	“Offerings from A to Z”, Chiang Mai, Thailand. “Nation for Sale”, Asia-Pacific Triennale, Brisbane, Australia. “Traditions/Tensions”, Asia Society Gallery, New York, USA.		2001	AWAS! Recent Art from Indonesia, Asian Finearts Gallery, Berlin Text & Subtext, Sternersen Musset, Oslo Sao Paulo Biennal, Brazil Gwangju Biennale, Korea “Site + Sight” Lasalle College of the Arts, Singapore “Upstream Project” Amsterdam & Hoorn
	1997	“Womanifesto: Don’t Prevent the Fertility of Mind”, Concrete House,Bangkok, Thailand. “Sacred Coke - Cosmology of Mutilation”, VI Biennale de la Habana, Havana, Cuba. Inside Project: “Sacred Coke - Cosmology of Destruction”, Kassel, Germany. “Contemporary Art in Asia: Traditions/Tensions”, Vancouver Gallery, Vancouver, Canada. “White Cases”, Glimpses into the Future, Art from Southeast Asia, Museum of Contemporary Art Tokyo, Hiroshima City Museum of Contemporary Art, Japan.		2002	“The Rest of The World” Pirmasens, Germany Venice Biennale: “11 June 2002” (installation & performance) CP Open Biennale, Jakarta “Don’t Call it Performance Art” Reina Sophia Museum, Spain “Transit” Northern Territory Centre for Contemporary Art, Australia National Gallery KL, Malaysia
	1998	“Instalasi Gawat Darurat Pembangunan”, 4+4 Begegnung, Purna Budaya, Yogyakarta, Indonesia. “Traditions/Tensions”, Western Australia Museum of Contemporary Art. “Plastic & Other Waste” (First Asia-Pacific Artist Solidarity Project), Center for the Arts, Chulalongkorn University, Bangkok, Thailand. “Cities on The Move”, Museum of Contemporary Art, Vienna Secession,		2003	

32	2004	10th Biennale of Moving Image, Geneva World Social Forum, Mumbai, India IMPAKT, Utrecht “Twilight Tomorrow” Video Exhibition Singapore Art Museum “Reformasi” Sculpture Square, Singapore “Asian Traffic” Gallery 4A, Sydney “Art Summit” National Gallery, Jakarta “SENI” Singapore Art Museum “Don’t Call It Performance Art” Centro Andaluz de Arte Contemporaneo, Domus Atrium 2002, Museo Del Barrio	2012	“Lost in China” Gallery 4A, Sydney, Australia “Duchamp in South East Asia” Equator Art Project, Singapore “Woman in Between” Fukuoka Art Museum, Japan
	2005	“Lecture on Painting I” Valentine Willy Gallery, Kuala Lumpur (solo show) INTOENNE Festival, Austria “Magnetism – Suspension” Zendai Museum of Modern Art, Shanghai	2013	“Woman in Between” Okinawa Prefecture Museum, Tochigi Prefecture Art Museum of Fine Arts, Mie Prefectural Art Museum, Japan
	2006	“Stitching the Wound” Jim Thompson Art Center, Bangkok (solo show)	2013	“The Grey Paintings” Equator Art Project, Singapore (solo show) “Welcome To The Jungle: South East Asia Contemporary Art From The Collection of Singapore Art Museum” Yokohama Museum of Art, Japan. “Fragile State” Brian Morris Gallery, NYC
	2007	“Global Feminism” Brooklyn Museum, NY “Art Goes Heiligendamm” Rostock, Germany “Balance” Bad Doberan, Germany “Make-up or Break-up” Artspace, Sydney	2014	“Suspended History” Museum Van Loon, Amsterdam “Fertility of The Mind” (solo show) Tyler Rollin Gallery, New York “Concept, Context, Contestation” BACC, Bangkok “New Frontier” Chain of Fire, Prologue Exhibition of Honolulu Biennial, Hawaii.
		“6th Shenzhen Sculpture Exhibition “Premonition” J&Z Gallery, Shenzhen,China	2015	“Violence No More” - Haus am Dom, Frankfurt (solo show) “Violence No More” Jakarta Biennale
	2008	3rd International Calligraphy Biennale, Sharjah – Emirate “Die Wahren Orte” Alexander Ochs Gallery, Berlin “Strategies Towards the Real” NUS, Singapore “Slow Down Bro” (solo show) Jogya Nasional Museum, Indonesia	2016	“Do Not Prevent the Fertility of the Mind” Trapholt Museum “In & Out” Asia Society Museum, New York “AXENE07” Quebec – Canada (I Love You) SAW Gallery, Ontario - Canada “I Love You” St. Michael church, Berlin “Shadow of The Past” Tyler Rollins Gallery, New York (solo show) “Sacred Coke” Concept, Context, Contestation: Art & the Collective in South East Asia, Cemeti Art House, Yogyakarta “Human - Love” Kunming Biennale, China South East Asia Triennale: “Shadow of The Past”, National Gallery-Jakarta, Indonesia
	2009	“I Love You” (After Joseph Beuys Social Sculpture), Esplanade, Singapore. “No More Bad Girls” Kunsthalle Exnergasse, Vienna	2017	“Monument To Revolution” Collective oral work, Athena “Asian Diva: The Muse & The Monster” Sema Buk Seoul Museum of Art “Art Turns, World Turns” Museum of Modern & Contemporary Art Macan, Jakarta “Flag Project” SMAK Ghent Museum of Contemporary Art, Belgium “Memory of Nature” SMAK Ghent Museum of Contemporary Art, Belgium
	2010	“Installation I”, Sydney Festival, Campbelltown Art Center “I Love You” Ana Tzarev Gallery, New York “My Grandmother’s House” Museum Bochum, Germany “Tough Love” Gallery Plataforma Revolver, Lisbon, Portugal	2018	“Kedem-Kodem-Kadima” group show at Tel-Aviv Museum of Contemporary Art (I Love You) “Concept Trap” Gajah Gallery, Yogyakarta Yinchuan Biennale “Memory of Nature” Yinchuan, China Solo exhibition: The Past Has Not Passed - MACAN Modern & Contemporary Art Museum, Jakarta, Indonesia
	2011	“Home” Gallery 4A, Sydney, Australia “Flag Project” Museum of Contemporary Art, Shanghai “Crossing Point” Singapore Art Museum “I Love You” Richmond Center for the Arts. Michigan “Thread – Stitching the Wounds” Jogya Biennale, Yogyakarta	2019	“Sacred Coke” The Secretariat - Goethe Institute, Yangon, Myanmar “Sacred Coke” Black Box – Democracy Festival, Kuala Lumpur, Malaysia

	“Bruised: Art Action & Ecology in Asia” RMIT Gallery, Melbourne “Flag Project” Kayu Lucie Fontaine, Ubud-Bali “Nusantara Flag Project” Sydney Art Space “Awakenings: Art In Society In Asia 1960s - 1990s” National Gallery, Singapore “Memory of Nature” Haifa Museum, Israel “Nusantara Flag Poject” Art Bali “Memory of Nature” Framer Framed, Amsterdam – Holland “We Move Amongst Ghosts” Museum Seni Rupa & Keramik, Jakarta ”SHE WHO IS WATCHING“, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.	1999	“Show Me Your Heart”, Nippon International Performance Art Festival, AsianSeries, Nagano, Nagoya, Tokyo, Japan. “Burning Bodies, Burning Country”, Musée de Castieva, Almaty, Kazakstan “Show Me Your Heart”, JAXPA 98: Festival of Asian Performance Art I, Bangkok, Thailand. “Show Me Your Heart”, Cemara 6 Gallery, Jakarta; Jamzz, Jakarta “Burning Bodies, Burning Countries II” Cultural Centre Phillipines (CCP) Manila “Show Me Your Heart” – Und Ab Die Post, Postfuhramt Berlin “Newspaper Man” Semanggi Café, Jakarta “Dayang Sumbi Refuses Status Quo” France Cultural Center (CCF) Bandung “His-story” Jakarta International Performance Art Festival (JIPAF 2000) Jakarta “His-story” NIPAF 2000, Taipei, Nagano, Nagoya, Tokyo “His-story (II)” Funkhouse, Dresden “His-story (II)” Werklietz Biennale, Germany NIPAF Asian Series – Hongkong, Macau “His-story (III)” Ist Woman Performance Art Festival, Osaka “His-story (III)” Hillside Terrace, Tokyo “Violence – Hate No More” 3rd Performance Biennale, Israel “ Violence No More “ Indonesia – Japan Exchange 2001, Bdg-Yogya-Jkt “Violence No More” Ludwig Forum, Aachen, Germany “Violence No More” Edsvik, Solentuna, Sweden “Violence No More” Odense Performance Festival, Denmark “Tell Me the Story” Za Hall, Tokyo; Japan Society, New York; Shiga Museum, Osaka “Visit to My World” Asian Finearts Gallery, Berlin “Fusion & Strength” Gallery Benda, Yogyakarta MIP (International Performance Manifestation) – Belo Horizonte, Brasil “Don’t Call it Performance Art” Reina Sophia Museum, Madrid; Andalusia Center for Contemporary Art “Wedding Party (LAPEN Wedding)” Kedai Kebun Forum, Yogyakarta “Un-tittled” PSI Confrence #10, Singapore “Soho Baby” 2nd Dadao Live Art Festival, Beijing “Breaking Words” Nagano Expo, Japan “Breaking Words” FIX04 Belfast “Learning to Swing” Valentine Willy Gallery, Kuala Lumpur INTONNE Festival, Austria “We Are Not Hungry” Ambulance Int’l Performance Art Festival, Jakarta
2020		2000	
	PERFORMANCES		
1981	“Newspaper Man”, Bandung, Indonesia.		
1982	“Black Bamboo and White Cloth”, Bandung, Indonesia.		
1983	“Un-titled”, Bandung, Indonesia	2001	
1987	“My Dog is Dead and then He Flew” with musician Harry Roesli, Centre Culturelle Française, Bandung, Indonesia (solo).		
1990	“Knocking the Door”, Malioboro street, Yogyakarta, Indonesia.		
1992	“Uwek-uwek”, with musician Slamet Abdul Syukur, Ismail Marzuki Art Center, Jakarta, Indonesia.		
1993	“Four Faces”, Biennale IX, Jakarta, Indonesia.		
1994	“Frangipani on Water”, with musician Wayan Sadra, Mojosongo, Solo, Indonesia.		
1995	“It’s Late Night - Tomorrow the Sun Will Shine”, collaborative work with Aboriginal and Phillippines artists.		
	“Friday Sermon”, Claremont Art School, Australia.	2002	
	A performance with Suprpto Suryodarmo, Mojosongo, Surakarta	2003	
1996	“Offering from A to Z”, Chiang Mai, Thailand.		
	“Handle without Care I”, Brisbane, Australia.		
	“Handle without Care II - You Love Me, You Love Me Not”, Z Gallery, Soho,New York		
	“Handle without Care III”, Maga City, Bangkok, Thailand.	2004	
1997	“Do Not Prevent the Fertility of Mind”, Concrete House, Bangkok, Thailand.		
	“Handle without Care IV”, Havana, Cuba.		
	“Handle without Care, Who Cares?” Museum of Contemporary Art Tokyo & Hiroshima, Japan.		
	“Point Zero - My Mind Gets Stuck”, Marsi Gallery, Bangkok, Thailand.		
1998	“Point Zero - My Mind Gets Stuck”, Nippon International Performance Art Festival '98, Nagano, Nagoya, Hiroshima, Tokyo, Japan	2005	
	Festival de Winternachten, The Hague, The Netherlands.		

36	2006	“Breaking Words” Satu Kali, Kuala Lumpur “Breaking Words” FOI, Singapore “Breaking Words” Tokyo, Toyama “Dancing Stitches” JT House Bangkok
	2007	“His-story on My Body” Brooklyn Museum, NY “Flag Performance 1” Rostock, Germany “Toyota Era” Matsushiro Samurai School, Nagano, Japan “Make-up or Break-up” Sydney, Australia “Breaking Words” Davis Museum, Boston “Make-up or Break-up, After Joseph Beuys Social Sculpture” Shenzhen, China
	2008	“Breaking Words” Siliman University, Dumaguette, Phillipines
	2009	“I Love You (After Joseph Beuys Social Sculpture)” Esplanade, Singapore “Breaking Words” Woodford Folk Festival, Brisbane, Australia
	2010	“Violence No More” On Edge, Cairns, Australia
	2011	“Crossing Point” Singapore Art Museum “Breaking Words” Gallery of West Michigan University
	2013	“Memory of Nature” Art Stage, Singapore “Violence No More” Equator Art Project “Violence No More” Rapid Pulse Int’l Performance Art Fes. Chicago “Making Space, Body as Woman” Performance Art Festival, Singapore
	2014	“Warm Zone” Project Reach, New York
	2015	“Flag Project” Haus am Dom “Shadow of the Past” - Gothenberg, Sweden “Violence No More” Jakarta Biennale, Indonesia
	2016	“Warm Zone” Grace Exhibition Space, New York “Flag Project” St. Marien church, The Dom, Berlin “Me & The Others” Queens Museum, New York “Memory of Nature Part 2” Grace Exhibition Space “Descending Rainbow” Tyler Rollins Gallery, New York “Shadow of the Past” Lasem, Java
	2017	“Memory of Nature Part 2” Herbert F Johnson Museum, Ithaca, New York “Flag Project” Inn Promenade, Passau, Germany “Flag Project” SMAK Ghent Museum of Contemporary Art and the city, Belgium “Memory of Nature” SMAK Ghent Museum of Contemporary Art, Belgium

37	2018	Collaborative Performance, Cologne University, Germany “Breaking Words” Multiversity: 2017 Artrend International Performance Art Festival, Tainan, Taiwan “Handle Without Care” 2nd version Macan Museum of Modern & Contemporary Art, Jakarta “Memory of Nature Part 2” Biasa Art Space, Jakarta “Memory of Nature Part 2” Bumi Langit Institute, Yogyakarta “Shinta Protes” Collaboration work with young artist and young puppet player from Yogyakarta “Handle Without Care” 2nd version. 13th Live Action, Gothenburg, Sweden “The Seeds” 13th Live Action, Gothenburg, Sweden “Handle Without Care” Toronto, Canada
		2019
		“Handle Without Care” The Secretariat - Goethe Institute Yangon, Myanmar “Breaking Words” Asia Contemporary Art Week, Dubai “Breaking Words” Open Space, Victoria, Canada “Handle Without Care” Democracy Festival, Kuala Lumpur, Malaysia “Breaking Words” RMIT, Melbourne, Australia “Flag Project” Rumah Topeng, Ubud – Bali “Flag Project” Hamburger Bahnhof – Museum & National Gallery, Berlin “Flag Project” Pasar Badung, Denpasar – Bali “Flag Project – Ahimsa” Melbourne, Australia

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3. Free Broadsheet, “ARX Shocks- What Criteria For Succes?” Vol. 24 No.2 Winter 95 page 18
4. Asian Art News, Indonesia Supplement (Artist’s Voice) Vol.4 No.2, March
5. Tempo “The Restless One On The Crossroad” 7 Feb.1987
6. The Jakarta Post (Art & Culture) 30 Nov. 1988
7. Tempo (Art) 1 Jan.1994, page 58-60
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9. Tempo (Art) 5 March 1994, page 50
10. Tempo (Art) 26 March 1994, page 94
11. Tempo (Art) 25 June 1994, page 110
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23. Asahi Shimbun (An article by Mr Tanaka) 8-9 April 1999, page 8
24. Kompas “There Is Not Enough Room For Woman” 3 May 1999
25. The Indonesian Observer “Arahmaiani’s Homecoming” 25 April 1999, page 12
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27. The Jakarta Post “Newsy Art Work” 2 May 1999
28. Kompas “ The Art Of Drawing From Era 90” 13 June 1999
29. Kompas “Isn’t She A woman...” 12 June 1999
30. Ana Labrador “Exchange,Reciprocity and the Gift : The Golden Triangel of Culture, Art and ARX 4” Art and Asia Pacific – Torque (supplement), 7 April 1995
31. Apinan Poshyananda “Roaring Tigers, Desperate Dragons in Transition – Contemporary Art in Asia : Traditions/Tensions” Asia Society, New York 1996
32. Dwi Marianto : “Artistic Praxis of an Indonesian Nomadic Artist” 2nd Asia Pacific Triennial, Queensland Art Gallery, Brisbane 1996
33. Kumagai Isako : “On The White Cases” Art in South East Asia 1997 : Glimpses into the Future, Tokyo Museum of Contemporary Art
34. Art Asia Pacific, Issue no.26, 2000; page 61-71
35. Apinan Poshyananda “Fresh Cream” page 82 – 87, 2000, Phaidon Press, London
36. Barbara Pollack “The New Look of Feminism” page 132 – 136, September 2001, Art News, New York
37. James Putnam “Art and Artifact, The Museum as Medium” page 59,2001,Thames & Hudson
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39. Astri Wright, “Iconografias Metropolitanas” 25th Bienal de Sao Paulo
40. Iola Lenzi, “The Pioneering Spirit” Asian Art News Vol 13 No 5 page 51-53, 2003
41. Iola Lenzi,”Singapore,Thailand & Indonesia at the 50th Venice Biennale” Eyeline no 52, page 40-41, 2003
42. Edward Lucie-Smith,”Art Tomorrow”, 2002
43. Whitney Chadwick, “Woman, Art & Society” 3rd Edition,2002, Thames & Hudson
44. “My Second Life In Tibet” Art Asia Pacific magazine, edition July/August 2012
45. “Arahmaiani in Tibet” Creative-I online magazine, edition April 2013
46. Astri Wright,“Fertility of The Mind” Art Asia Pacific, May/June 2014

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49. Angela Dmitrikaki: “The Promise of Contradiction & Feminist Politics: Reflection on Arahmaiani’s Art and Life”, Afterall - A Journal of Art, Context & Enquiry (42), Autumn/Winter 2016
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51. Carla Bianpoen: “Arahmaiani Shortlisted for Balestier Award”, Jakarta Post, January 2017
52. “Mysterien Der Kunst Und Mystagogie” Georg Maria Roers, SJ - Sein Antlitz Koerper
53. “Von Sinnlichkeit und Saitenaltaeren” Katja Triebe - Sein Antlitz Koerper
54. “Neue Allianzen” (An interview with Inge Pett)
55. Afterall Art Journal - 2018 (Article by David Teh)
56. “Speaks of Justice Through Her Art” Jakarta Post, April 2019
57. “Modern Art of Southeast Asia: Introduction From A o Z” Roger Nelson 2019

ESSAY

1. “From Ivory Tower To Control Tower” Pikiran Rakyat, 7 April 1987
2. “In Need Of Cultural Strategy” Pikiran Rakyat, 21 April 1987
3. “The Green Book” Horizon No.8, August 1992, page 276-285
4. “Balance, Change & Continuity” Surat Gorong-Gorong Budaya Vol.III No.4 1994,page 18-19
5. “Technology Of Love And The Science Of Plastic Invasion” 2nd APT 1996
6. “Art And Life Are Inseparable” NIPAF catalog 1998
7. “To The Mother Of The Future Artist” Kompas, 9 May 1999
8. “The Tabboo Of Naked Body And Orgy Of Violence” Kompas, 8 August 1999
9. ‘Towards Healthy Indonesia Art” Kompas, 2003
10. “Change for What and for Whom” 2005
11. “The Name of God in Art” Kompas, 27 July 2007
12. “Rational Painting & Installation from China” Kompas, 27 October 2007
13. “Art Goes to Heillegendam” Suara Merdeka, June 2007
14. “Manifesto of the Sceptic” Performa NY Catalogue/Edge of Elsewhere Catalogue, 2009/2010
15. “Letter to Marinetti” Marinetti Archive. 2009
16. “Kunst & Kulturkonflikt in Indoensia” Goethe Institute/IFA publication, 2010
17. “A Reflection of A Nomad Dreamer” Ueber Lebenskunst Anthology, Suhrkamp 2011
18. “Garden and It’s Care” Edge of Elsewhere Catalogue, 2012
19. “My Second Life In Tibet” Art Asia Pacific, edition July/August 2012
20. “Kunst und Activismus in Indonesien” Handbuch Indonesien, Horlemann, 2015

- 21. “Rejecting the Tragedy of Violence” Artseverywhere, Canada, 2016
- 22. “Kolektiv Kreativitaet Und Die Wisshenschaft Des Geistes” Neue Allianzen, Munchen, 2018
- 23. “Artists Who Defined Contemporary Southeast Asian Art” Grace Ignacia, February 21- 2019
- 24. “Arahmaiani Speaks Justice, Truth Through Art” Jakarta Post 2019
- 25. “Against Patriarkhy” Jean Cocteau, Kompas 2019

CANAN

1970 Born and lives in Istanbul

An artist who has been continuing her art practices since 1998 and who defines herself as a feminist, CANAN examines symbols within the collective consciousness and the subconscious, and reflects on how these symbols shape human behaviors and relationships. Symbols are a timeless, non-geographical and common language that mark our daily lives and that define our relationship with each other and with history. Symbols are a common language, for which the meaning ranges from the “highest art” to daily objects, such as emojis in our phones, to those in politics, humanity and art history, but one that is mostly involved with the transfer of beauty, human feelings and thoughts. Through symbols, we often have an understanding and perception of past times from a contemporary perspective. In her most recent works, CANAN continues to work on the cognitive, intuitive and imaginative effects of images, which are at times frightening, and at times definitive of beauty, nurtured by nature and symbolized through perceived meanings. Although half human, half animal divine symbols remind us of the evolutionary process, these symbols can have shifting meanings in different time periods. During one period, Poseidon can be perceived as an angry god who causes famine, or as the protector of the seas in another one. In the progress of time, the witches turn into healers, or into mysterious women feared due to their power, wise woman in cartoons, to symbols of evil. How we perceive a symbol is dependent upon personal and social perspectives. The artist continues to employ symbols that have a negative perception, and to give them positive connotations in her works, in order to study the intuitive, emotional or intellectual purification of the human soul by means of images, in a similar way to letters and music, and to enable its communication with itself and with others.

CANAN

Born in 1970 and lives in Istanbul

EDUCATION & WORK EXPERIENCE

1987-92	Studied Marmara University Faculty of Economics and Administrative Sciences, Business Administration Dept.
1994-98	Marmara University Faculty of Fine Arts, Painting Dept.
1999	Painting Competition of Esbank Yunus Emre, Special Award of Jury, DKM, Istanbul
2003	Residency Künstlerhaus Schloß Balmoral, Germany
2004	Residency Stiftung Künstlerdorf Schöppingen, Germany
2006	Residency at The School of The Museum of Fine Arts, Boston, USA

SOLO EXHIBITIONS

2019	“Endearment, Divinement, Contentment”, Daire Gallery, Istanbul (2019)
2017	“Behind Mount Qaf” Arter Space of Arts,, Istanbul / Turkey
2016	“Shining Darkness”, Rampa Gallery, Istanbul / Turkey
2014	“I beg you, please do not speak to me of love”, Gallery Siyah Beyaz, Ankara
2011	“Turkish Delight”, Gallery Xist, Istanbul
2010	“Even A Cat Has Mustache” Gallery Xist, Istanbul
	“Segregate”, Kibela Multimedia Center, Maribor
2007	Bahname” Masa Project, Istanbul
2006	“Behind the Curtains”, Festival De Rode Loper, Amsterdam
2006	“Eyes cannot cognize” KBH Kunstall, Copenhagen
2005	“Behind the Curtains”, 9th International Istanbul Biennial Paralel Project, Istanbul
2003	“Es war einmal”, Laden No:5 Bad Ems, Germany
2000	“Finally you are in me”, Tabela, Istanbul
1997	“Dreams, Faces, Plotters”, Curator :Beral Madra, Rahmi Koç Museum, Istanbul
	“Light up a Candle for the Light!” Performance, Istanbul

GROUP EXHIBITIONS

2020	SHE WHO IS WATCHING, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.
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2019	“Re:Orient”, Grassi Museum, Leipzig (2019); “The Moon: A Voyage Through Time”, Aga Khan Museum, Toronto, Canada
2018	“Beyond Bliss”, 1st Bankok Biennale, Thailand “On the Shoulders of the Giant”, Industrial Art Biennale, Croatia 4th Mardin Bienial, Beyond the words”, Mardin Banu-Hakan Carmikli Collection:First Round Galata Rum Okulu, İstanbul “Home Strike, Letrangere gallery, Paris(2018)
2017	“A good Neighbour”, ,Pinakothek derModerne,München “Jameel Prize 4” A. Kasteyev State Museum of Arts, Almaty, Kazakhstan “Mother Tongue”, Ifö Center “Mother Tongue” Museum of Oslo, Interkulturelt Musseum, Oslo “Mother Tongue, A Visual Journey inside heritahe, gender,politics and wars”, Sandnes Kunstforening, Sandnes Mother Tongue, A Visual Journey inside heritahe, gender,politics and wars”, Bodo Kunstforening, Bodo “Jameel Prize” Asia Cultural Centre (ACC), Gwangju Korea
2016	Jameel Prize 4, Pera Museum, Istanbul, Turkey ‘Les parfums de l’Intranquillité” Hotel Des Arts, Toulon, France Freundschaftsspiel Istanbul : Freiburg, Museum für Neue Kunst, Freiburg / Germany “Hidden Lost”, Karşı Art Gallery, Istanbul, TurkeyMother Tongue, Buskerud Kunstsenter, Drammen “Impenitent”, Nazım Hikmet Kultur Evi, Bursa, Turkey
2015	Future Queer, Ark Kultur, Istanbul Every Inclusion Is An Exclusion Of Oher Possibilities II - SALT, Istanbul Politische Kunst im Widerstand in der Türkei - Neue Gesellschaft für Bildende Kunst (NGBK), Berlin / Germany Mother Tongue - Turkish Contemporary Video Art - Stiftelsen 3,14, Bergen / Norway Too early, too late: Middle East and Modernity Pinacoteca Nazionale di Bologna - Bologna / Italy
2014	“Avakening Tales From CANAN”, 20th Festival on Wheels, Ankara “Nesrin Esirtgen Collection No:4”, Nesrin Esirtgen Gallery, Istanbul Art for Care - 11 Video Steps for Your Wellness” Videoinsight Center, Torino Neighbours” Contemporary Narratives from Turkey and Beyond, Istanbul Museum of Modern Art, Istanbul New Continent - A Selection From the Video Collection of the Istanbul Museum of Modern Art, Minsheng Art Museum, Shanghai / China
2013	“New Continent” A Selection From the video collection of the Istanbul Museum of Modern Art, Minsheng Art Museum, Shanghai

44	2012	“At the Bazaar of Gender: Feminine/Masculine”, MUCEM, Marseille	2008
		“Signs Taken in Wonder” Kunstverein Hannover, Hannover	
		“Signs Taken in Wonder”, MAK Museum Vienna,	
		“Envy, Enmity, Embarrassment”, Arter Space for Art, Istanbul	
		“Laboratory of the Future: Together / Apart”. Centre for Contemporary Art Ujazdowski Castle, Warsaw	
		“Nesrin Esirtgen Collection No :2”, Nesrin Esirtgen Gallery, Istanbul	
		“Journey”, Espace Culturel Louis Vuitton, Paris	
		“In What Language Shall I Tell You My Story”, Stedelijk Museum Schiedam, Holland	
		“Remue-ménage”, MAM Museu de Arte Moderna da Bahia, Brasil	
		Scenerio 3, Galerie für Zeitgenössische Kunst, Leipzig, Germany	
	2011	CONTRE L’HISTOIRE, , Centre d’art de Fribourg,Fribourg	2007
		Choosing another strategy” Machine-RAUM, Vejle Art Museum, Denmark	
		“Dream and Reality - Modern and Contemporary Women Artists from Turkey, Istanbul Modern Museum, Istanbul	
		Kolaj Istanbul, .la Gaité lyrique,Paris	
		Confessions Of Dangerous Minds Contemporary Art from Turkey, @ Saatchi Gallery, London	
		“Where Fire Has Stuck”, DEPO, Istanbul	
		“13 rd September”, DKM, Diyarbakir	
		“When ideas Become Crime”, Depo, Istanbul	
		“What Happens to the Hole When the Cheese Is Gone?” Museo d’Arte Contemporanea della Sicilia,	
		“Istanbul Cool”, Leila Taghinia-Milani Heller (LTMH) Gallery, NY	
	2010	“État D’âmes, une génération hors d’elle, Beaux-arts de Paris	2006
		Video et Apres, Turquieet Alors, Centre Pompidou, Paris	
		ACT V: Power Alone, Witte de With Center for Contemporary Art, Rotterdam	
		‘Like a dream... but not Yours, The National Museum of Women in the Arts, Washington	
		Broken Down Walls of the Crimson Salon , Gallery Skuc, Ljubljana	
		“Emploi Saisonnier”, La Friche la Belle de Mai, Marseille	
		“for example” Gallery Nova, curators WHW, Zagreb	
		City net Asia 2009- Seoul Museum of Art (SeMA), Seoul	
		11th International Istanbul Biennale, curators WHW, Istanbul	
		“Red Thread”, Curator WHW, Tanas Gallery, Berlin	
	2009	“Unfair Provocation”, Curator Canan Senol, Hafriyat Karaköy, Istanbul	2005

	2008	“Save As”, Contemporary art from Turkey, Triennale Bovisa, Milan	2007
		“Makul”, Hafriyat Karakoy, Istanbul	
		“Sehir Hatları / Stadtverbindungen”, Kunstmuseum Erlangen, Germany	
		“Hicap”, Performance, Platform Art Center, Istanbul	
		“Here, There, Abroad” Ifa Galery Stuttgart, Germany	
		“Here, There, Abroad” Ifa Gallery Berlin, Germany	
		“Global Feminsms”, Davis Museum and Cultural Center, Wellesley	
		“Be a realist, demand the impossible”, Curator Halil Altindere, Karşı Sanat İstanbul	
		“IFCA 13th international Festival of Computer arts”, Maribor	
		“Global Feminisms” Brooklyn Museum, Newyork	
	2006	“Never From the Back but Face to Face” Radikal Art, Istanbul	2005
		“without head”, performance, MacArt Gallery, İstanbul	
		“All about lies”, Apartman Project, Istanbul	
		“Home and Away” Maribor Art Gallery, Slovenia	
		“Free Kick”, Istanbul 9th International Istanbul Biennial Hospitally Zone, Istanbul	
		“Secret and Time”, Ankara	
		“Werke der Stipendiaten in Privatbesitz”, Emser Salon, Germany	
		“Metamorphosis”, Darphane, Istanbul	
		“K-ein Weg”, Gallery Berkelkraftwerk Vreden, Germany	
		“38. Paralel, Horizon”, Skironio Centrum Kiffissia, Athens	
	2003	“Muslims in Cairo, Teheran, Istanbul, Paris, Dakar”, Parc de la Villette, Paris	2004
		“I’m too sad to kill you” Proje 4L, Istanbul	
		“Good, Bad, Ugly” Bilgi Üniversitesi, Istanbul	
		“Bad Emser Medienkunsttage”, Bad Ems, Germany	
		“Art bytes” Künstlerhaus Schloß Balmoral, Bad Ems, Germany	
		“Short & Sharp” Curator: Gulsen Bal, London Gallery 291, London	
		“VideoRom 4,0”,Curator: Giacinto Di Pietrantonio Italia	
		“VideoRom 2,0” Curator: Cristiana Perralla, Giancarla Zanutti Gallery Milan,	
		“Video-Pool” Curator: Beral Madra, Contemporary Art Fair, Istanbul	
		“The Passions”, 1st Valancia Biennial	
	2001		2000
	2000	“Young Art 3”, Curator Vasıf Kortun, Ankara	

1999	“Resistance “ , Istanbul Technical University, Curator: Beral Madra, Istanbul
	“The picture in the hills” Dulcinea Art Gallery, Istanbul
	“Out from Nowhere” centrem Beeldende Kunst, Dordrecht, Schiedam, Lieden, Holland
	“Mixed Painting Exhibition”, Galery Galetea, Curator; Vasif Kortun, Istanbul
1998	“Reise Durh das Labyrinth”, Galery Pozzo Pozzoza, Curator: Beral Madra, Berlin
	Art in The World, Critical Trends and Young Artists, Passage de Retz, Paris
1997	18.Contemporary Istanbul Artists Exhibition, AKM Istanbul
	“Kaos” Youth Action 3, TUYAP, Istanbul
	“Varna’97” 9. International Print Biennial, Varna
	“Dungeon” Group 97, Anemas Dungeon, Istanbul
1996	“Territory-Deterritorialisation” Youth Action 2, TUYAP, Istanbul
WORKSHOPS / LECTURES	
2016	The artist’s body as an instrument of struggle”, Pera Museum, Istanbul
2014	Artist Talk, Istanbul Modern Museum, Istanbul
	Artist Talk, Siyah Beyaz Gallery, Ankara
46	2012 Artist Talk, “Turkish Delight, Borusan Music Hause, Istanbul
	2009 workshop at Istanbul Modern Museum
2008	Artist Talk, “Here, There, Abroad”, rum46, Aarhus, Denmark
2007	Artist Talk, “Open Table”, Platform art center, Istanbul
2006	Colloquium “Islam and Contemporary art” Museum of Fine Arts, Boston
2006	Artist Talk, The School of The Museum of Fine Arts, Boston
2006	Lecture, workshop “Eyes Cannot Cognize” , Royal Academy of Fine Art, Copenhagen,
2006	Lecture “Eyes Cannot Cognize”, , KBH Kunstall, Copenhagen,
	Lecture “If you do not deserve to be non-existant, you should better give up”, Marmara University, Ataturk Faculty of Education Department

KATIA KAMELI

1973 Born in France, lives in Paris

Katia Kameli is a French-Algerian artist. Following her studies at the Academy of Fine Arts, Vienna, she graduated from the Ecole Nationale Supérieure des Beaux-Arts in Bourges in 2000. She received a postgraduate degree in New Media in 2003 from the Ecole Supérieure des Beaux-Arts in Marseille. Her work has found an audience and gained recognition on the international artistic and cinematographic scene. Her most recent solo-exhibitions are including: What Language Do You Speak Stranger, The Mosaic Rooms, London (2016); Futur, Artconnexion, Lille (2016); Taymour Grahne Gallery, New York (2014); 7 Acts of Love in 7 days of Boredom, Transpalette, Bourges (2012); Duty Free, Videochroniques, Marseille (2012). She participated in numerous groups shows that include: Cher(e)s Ami(e)s, Centre Pompidou, Paris (2016); Made in Algeria, Mucem, Marseille (2016); Entry Prohibited to Foreigners, Havre Magasinet, Boden, Sweden (2015); Where we’re at, Bozar, Bruxelles (2014); Lubumbashi Biennale, Congo (2013); Pour un Monde Durable, Calouste Gulbenkian Foundation, Portugal (2013); Le Pont, Museum of Marseille (2013); Dak’art, Dakar Biennale (2012); Higher Atlas, Marrakech Biennale (2012); Bamako Biennale, Mali (2011).

In 2006 and 2011, Kameli directed and produced ‘Bledi in Progress’ and ‘Trans-Maghreb’ video platforms for young filmmakers from Algeria, Marroco and Tunisia in Algiers

EXPOSITIONS PERSONNELLES / SOLO SHOWS

2019	She Rekindled the Vividness of the Past, Kunshalle Münster
2018	Stream of Stories, chapitre 5, Phakt, dans le cadre de la biennale de Rennes. Ya Rahi, CAC-Passerelle, dans le cadre de la biennale de Rennes. À l'ombre de l'étoile et du croissant, CRP Hauts-de-France, Douchy-les-Mines.
2017	Stream of Stories, chapitre 4, La Vitrine, FRAC Ile-de-France, Paris. Ritournelle (once more, from the top), Platforma 17, Newcastle. Stream of Stories, chapter 3, CCA, Glasgow.
2016	What Language Do You Speak Stranger?, The Mosaic Rooms, London. Futur, Artconnexion, Lille.
2014	Situationist Effect, Galerie Taymour Grahne, New York.
2013	Third Space, Galerie Mamia Bretesche, Paris.
2012	7 Acts of Love in 7 days of Boredom, commissaire J.Cotinet-Alphaize, Transpalette, Bourges. Duty Free, commissaire Berenice Saliou, Videochroniques, Marseille.
2009	Dislocation et champ de contrainte elastique, Synesthesie, St-Denis, Paris.

EXPOSITIONS COLLECTIVES / GROUP EXHIBITIONS

2020	SHE WHO IS WATCHING, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.
2019	Un instant avant le monde, Stream of Stories chapitre 6, Biennale de Rabat. Some of us, Pavillon Français de l'exposition "NordArt", Kunstwerk Carlshütte, Büdelsdorf. Cartes Postales : Nouvelles d'un monde rêvé, Les rencontres d'Arles, Musée départementale Arles Antique, Arles. Press play, Macro Asilo, Rome , Italie.
2018	Vu d'Alger, Galerie Richard, Paris. Videobox, Carreau du Temple, Paris. Last Cry, Salon du Salon, Marseille.
2017	Faits alternatifs, FRAC Poitou Charentes. Global Players, Biennale für aktuelle fotografie, Mannheim. Afriques Capitales, Gare Saint Sauveur, Lille. Tous, des sang-mêlés, Mac Val, Vitry-sur-Seine, France. Afriques Capitales, La Villette, Paris. Rock the Kasbah, Institut des Cultures d'Islam, Paris.

2016	HERstory, La Maison des Arts, Malakoff, France. Traversées, Hors Pistes, Centre Pompidou, Paris. Forms of Action, Centre for Contemporary Arts, Glasgow, Royaumes-Unis. Stream of Stories, Les sources orientales des fables de La Fontaine, Galerie commune, Tourcoing. Field Work, Tiwani Contemporary, Londres. Cher(e)s Ami(e)s, Centre Pompidou, Paris. Les Parfums de l'Intranquillité, Hôtel des Arts, Toulon, France. Made in Algeria, Mucem, Marseille. Helldorado, sur les chemins de l'exil, l'Orangerie, Bastogne, Belgique. Cross Border, Pataka Art Museum, Porirua City, Nouvelle Zélande. What the Tortoise Murmurs to Achilles, Savvy Contemporary, Berlin.
2015	Entry prohibited to foreigners, Havre Magasinet Länskonsthall, Boden, Suède. Tara, Un voyage en méditerranée, Galerie du Jour Agnès B., Paris. Mare Nostrum, Prospectif Cinéma, Centre Pompidou, Paris.
2014	WHERE WE'RE AT! Other voices on gender, commissaire Christine Eyene, Bozar, Bruxelles. I am the Shadow Who Walks on Water, commissaire Charlotte Bank, Art-Lab, Berlin. Syndrome of a Decade, commissaire Omar Kholeif, On air festival, Ikono, Berlin.
2013	Enthousiam, commissaire Elvira Dyangani Ose, Biennale de Lubumbashi, Congo. Visual Arts Festival Damascus, commissaires Charlotte Bank & Delphine Leccas, DEPO, Istanbul. Pour un Monde Durable, Bamako Encounters, Fondation Gulbekian, Portugal. Pierre qui roule, commissaire Julia Marchand, Etemad Gallery, Dubai. Le Pont, commissaire Thierry Ollat, Musee d'Art Contemporain de Marseille.
2012	Shifting Cards, commissaire Cecile Bourne, Les bains douches, Marseille. De Paso en la Tierra, commissaire F.Adamsbaum, W.Jeffett, Institut Francais Seville and Madrid. Dak'Art, commissaires, C.Eyene, N.Laggoune, R. Naidoo, Dakar Biennale. Higher Atlas, commissaires Carson Chan, Nadim Sammam, Marrakech Biennale. C'était pas gai mais pas non plus triste, c'était beau. Sextant et plus, Van Gogh Foundation, Arles.
2011	Pour un Monde Durable, Rencontres de Bamako, Mali. De la Neige en Eté, Parking de sculptures, Confort Moderne, Poitiers. New Carthographies, CornerHouse, Manchester. Human Frames, KIT-Kunst-im-Tunnel, Düsseldorf, Allemagne.

	Here&There, Amelie A. Wallace Gallery, SUNY College at Old Westbury, New-York. ZOOM Art Fair, commissaire November Paynter APT, Miami.
2010	Capturing Nor-african Sunbeams, commissaire Macu Morán, Manifesta 8, Murcia, Espagne. Vidéo sur L'île # 2, commissaire Celia Crétien, Ouessant, Finistère. In Between: Displaced Harmonies / Dissonant States, Pécs2010 European Cultural Capital, Hongrie. Here & There, Oonagh Young Gallery, Dublin. Les Multiples Désirs, Galerie Eponyme, Bordeaux. Festival International de films de Femmes, Maison des Arts, Créteil.
2009	Profondeurs de Champs, commissaire Bérénice Saliou, Galerie FJ, Casablanca. 3X2, TransatVideo, Pavillon de Normandie, Caen. SLICK, Foire d'art contemporain, 104, Paris. Panafricain, commissaire Nadira Laggoun, Alger. La Force de l'art 02, Les Virtuels, Grand Palais, Paris. Borders, commissaire Hyewon Yi, Amelie A. Wallace Gallery, SUNY College, New York. Dislocation et champ de contrainte élastique, Synesthésie, St-Denis, Paris.
50	
2008	This is now 2, commissaire Cecile Bourne, Appartement 22, Rabat. Videozone4, The 4th International Video Art Biennial, Center for Contemporary Art, Tel Aviv, Israel. Cinemed, monographie vidéo, Corum et Musée Fabre, Montpellier. Iconoclastes : Les territoires de l'esprit, commissaire Kader Attia, Galerie Anne de Villepoix, Paris. This is now, commissaire Cecile Bourne, Johannesburg Contemporary Art Fair. Ethnographies of the future, commissaire Sara Reisman, Rotunda Gallery, New-York. Vidéo et après, programmation de Chantal Pontbriand, Centre Pompidou.
2007	Draft, project room, Location One, New York Frontiere(s), commisaire Véronique Vaucrecy, Musée d'Art et d'Histoire, Saint-Brieuc Petits Délices, Transat Vidéo, diffusion de Bledi in Progress, Cinéma Lux, Caen
2006	Bledi in Progress, Kinokho, Paris Bledi in Progress, Festival du Court-Métrage de Clermont-Fd, Clermont-Ferrand Cosa Nostra, Glassbox, Paris Bienal Internacional de Arte de Sevilla, programmation Cinémathèque de Tanger, Séville Bledi a possible scenario, Cinémathèque Française, programmation Nicole Brenez, Paris Show Off, programmation Transat Video et Filles du Calvaire, Espace Pierre Cardin, Paris The Photographer's Gallery, programmation Cinémathèque de Tanger, London

	Festival de l'Oh, Conseil Général du Val-de-Marne, Joinville-le-Pont, France Bledi in Progress, Filmathèque Zinet, Alger
2005	Paris is Burning, commissaire Rashaad Newsome, Rush Arts Gallery, New York Ici Rever ici, commissaire Sylvain Rousseau ESBAT, Tours Inner island art of survival, The Third Paradise, commissaires Achille Bonito Oliva, Michelangelo Pistoletto, Island of San Servolo, Venise, Italie

COLLECTIONS

Collection départementale d'art contemporain de la Seine-Saint Denis
FRAC Nord-Pas de Calais, Dunkerque
FRAC Poitou-Charentes, Angoulême
Centre Pompidou, Paris
CNAP(Centre National des Arts-Plastique), Paris
Collections privées / Private collections

RESIDENCES / RESIDENCIES

2014	TARA Expédition Méditerranée, fondation Agnes B
2012	Delfina Foundation, London
2011-12	Atelier Euroméditerranée, Marseille-Provence 2013
2009-11	Point Ephémère, Paris
2008	Cuts and Burn, The Outpost, Williamsburg, New-York
2007	Location One, Culture France et Ville de Paris, New-York
2002	Programme Unidee, Cittedellarte, Fondation Pistoletto, Biella, Italy

CONFERENCES / TALKS

2017	Le passé pour comprendre, 5ème Rencontres Internationales des Cinémas Arabes, Mucem, Marseille Global Players, Biennale für aktuelle fotografie, Mannheim, Allemagne Le Lundi de Phantom #26 à l'Espace Khiasma, Les Lilas, France Projection et rencontre autour de Futur et le Roman Algérien – chapitre 1 au MK2 Beaubourg modérée par Olivier Marboeuf, Paris, France Pedagogies of the Ear, Serpentine Sackler Gallery, Londres, Royaumes-Unis
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	Art talk avec Eva Langret, Afropolitan festival, Bozar, Bruxelles, Belgique
	Table ronde “Habiter la frontière”, curatée par Marie-Ann Yemsi, La Colonie, Paris, France
2016	Katia Kameli in conversation with Simon Njami, The Mosaic Rooms, London
	Culture Now : Katia Kameli in conversation with Coline Milliard, ICA, London
	Les artistes parlent aux philosophes, Point Ephémère, avec Seloua Luste Boulbina
	L’Atelier A : Katia Kameli, Arte Creative, 16 novembre 2016 , Paris, France
2015	1.54 Forum 2015, with Omar Berrada
	Forms of Togetherness, Akademie der K�nst der Welt, K�ln
2013	Ecole des Beaux Arts, Tarbes
2012	With Berenice Saliou, Delfina Foundation, London
2011	Ecole des Beaux Arts de Montpellier
2010	Katia Kameli, Video artist, Ecole des Beaux-Arts d’Alger
2009	The cinematographic creation in Algeria, Aflam, Marseille
2007	The contemporary creation in the arab world, with C. David, B. Khalili, Lowave, LaGenerale, Paris
2002	Les Rencontres litt�raires m�diterran�ennes d’Arles, invited by Actes Sud, La Pens�e de midi

BOURSES / GRANTS

2016	Soutien � l’exposition, Fluxus, Londres
2015	Allocation � la recherche, CNAP, Paris
2009	Dicream, CNC, Paris
2006	Aide � l’installation, DRAC Ile de France, Paris
2004	Aide � la cr�ation, DRAC Ile de France, Paris

MARWA ARSANIOS

1978 Born in Washington DC, lives in Berlin and Beirut

Marwa Arsanios is an artist, filmmaker and researcher who reconsiders politics of the mid-twentieth century from a contemporary perspective, with a particular focus on gen- der relations, urbanism and industrialisation. She approaches research collaboratively and seeks to work across disciplines.

She has been the subject of solo exhibitions at Beirut Art Center (2017), Hammer Museum, Los Angeles (2016), Witte de With, Rotterdam (2016), Kunsthalle Lissabon, Lisbon (2015) and Art in General, New York (2015). Her work has also been shown in a number of group exhibitions, at the 1st Sharjah Archi- tecture Triennial (2019), SF MOMA (2019), Sharjah Biennial 14 (2019), the 1st Warsaw Biennial (2019), Nottingham Contemporary, UK (2017), Maxxi Museum, Rome (2017), Sursock Muse- um, Beirut (2016), Ludwig Museum, Cologne (2016), 5thThessaloniki Biennial (2015); Home Works Forum, Ashkal Alwan, Beirut (2010, 2013, 2015), New Museum, New York (2014), 55th Venice Biennale (2013), M HKA, Antwerp (2013), In Other Words, nGbK, Berlin (2012) and 12th Istanbul Biennial (2011), among others.

Screenings of her videos have taken place at FID Marseille (2019), tiff Toronto (2019), Cen- tre Georges Pompidou, Paris (2011, 2017), Berlin International Film Festival (2010, 2015) and e-flux storefront, New York (2009).

She was awarded ‘Prix Georges de Beauregard International’, FID Marseille (2019), Special Prize of the Pinchuk Future Generation Art Prize (2012) and nominated for the Paulo Cunha e Silva Art Prize (2017)

and for the Han Nefkens Foundation award (2014).

She was also a fellow at Akademie Schloss Solitude, Stuttgart, Germany (2014) and Tokyo Wonder Site, Tokyo Arts and Space (2010). She is the co-founder of 98weeks Research Project.

Her work is part of international collections such as Walker Art Center, Minneapolis ; SF MOMA, San Francisco ; Barjeel Art Foundation, Sharjah ; Lewben Art Foundation, Vilnius ; Kadist, Paris ; FNAC, Paris ; Sharjah Art Foundation, Sharjah.

In 2020, Marwa Arsanios will take part to the 11th Berlin Biennial.

SOLO EXHIBITIONS

2018	Falling is not collapsing, falling is extending, mor charpentier, Paris, France City of Women, Lubljana, Slovenia
2017	Falling is not collapsing, falling is extending, Beirut Art Center, Beirut, Lebanon Solo Show, Vienna School Project, Vienna, Austria
2016	Hammer Projects: Marwa Arsanios, Hammer Museum, Los Angeles, USA Notes, Texts, Annotations or How to Read While Walking, Alt Istanbul, Istanbul, Turkey What representations?, Witte de With, Rotterdam, Netherlands
2015	Kunsthalle Lissabon, Lisbon, Portugal Art in general, New York, USA
2012	Wild West project space, Maastricht, the Netherlands

SELECTED GROUP EXHIBITIONS

2020	SHE WHO IS WATCHING, Wei-Ling Contemporary, Kuala Lumpur, Malaysia. Lahore Biennial, Lahore, Pakistan ... of bread, wine, cars, security and peace, Kunsthalle Wien, Wien, Austria
2019	11th Berlin Biennial, Berlin, Germany 14th Biennial of Sharjah, United Emirates Sharjah Architectural Triennial, Sharjah, United Emirates Soft Power, SFmoma, San Francisco, USA Warsaw Biennial, Warsaw, Poland Planetary Commons, Art Catalyst, London, Uk I'll Open the door straight, Dead straight into the fire, Whm and State of Concept, Ahtens Temporal, Museo Amparo, Puebla, Mexico Fast Forward Festival, Onassis Foundation, Athens, Greece
2018	Luleå Biennial, Luleå, Sweden Temporal, MUAC, Mexico City, Mexico DEBT, Qalandiya International, Ramallah, Palestine No-Stop Non-Stop, Lotringher 13, Munich, Germany GWANGJU BIENNIAL, Gwangju, South Korea Mutaciones, Muse Casa Natak de Cervantes, Madrid, Spain

2017	One and the other, Palais de Tokyo, Paris, France From ear to ear to eye, Nottingham Contemporary, Nottingham, UK COIMBRA BIENNIAL, Coimbra, Portugal Home Beirut. Sounding the Neighbors, Maxxi - Museo Nazionale delle Arti del XXI Secolo, Rome, Italy Ulises Books, Philadelphia, USA Walker Art Center Moving Images online Commissions, Walker Art Center, USA No To Invasion : Breakdown and side effects, CCS BARD, Hessel Museum, USA Terra Mediterranea: In Action, NiMAC, Nicosia, Cyprus Show me your archive and I will show you where the power lies, Kiosk, Gent, Belgium I Can Call This Progress To Halt, Lace, Los Angeles, USA
2016	Imperfect chronologies, Whitechapel gallery London, UK Putting rehearsal at the test, Centre vox, Montreal, Canada Terra Mediterranea: In Action, Halle 14, Leipzig, Germany City and City, Parsons gallery New York, NYC, US Let's Talk About the Weather: Art and Ecology in a Time of Crisis, Sursock Museum, Beirut, Lebanon The Fevered specters of art, Edith-Russ-Haus, Oldenburg, Germany Here and Now, Museum Ludwig, Cologne, Germany Cool Memories, Occidental Temporary, Paris Beachhead's peace of mind, Artspace, New Zealand DO DISTURB, Palais de Tokyo, Paris, France The Time is out of joint (reading room co-organizer), ACC, Gwangju, Korea and SAF, Sharjah Apricot from Damascus, Salt, Isnatbul, Turkey
2015	Homeworks 7, Beirut, Lebanon Passavamo sulla storia leggeri, Galleria Comunale di Caligari, Musei Civici, Italy Sortir du Livre, Mains d'Oeuvres, Saint Ouen, France Like the Deserts miss the Real, Galerie Steinek, Vienna, Austria A prologue to the past and present state of things, Delfina Fondation, London, England Thessaloniki Biennial, Thessaloniki, Greece Manufacturing of rights, Ashkal Alwan, Beirut, Lebanon

2014	Forum Expanded of the Berlinale, Berlin, Germany
	All Tomorrow's Past, Kunsthaus Hamburg, Germany
	Project 35 volume 2, Touring video project, ICI, New York, USA
	Future Scenarios, Kunstlerhaus, Stuttgart, Germany
2013	Here and Elsewhere, The New Museum, New York, USA
	Mannheim festival, Theater der Welt, Mainnheim, Germany
	Reports from New Sweden, Tensta Konsthall, Spanga, Sweden
	Ten thousand wiles and a hundred thousand tricks, Beirut Art Center, Beirut, Lebanon; 21er Haus, Vienna, Austria
2012	Conversation Pieces, a proposal by Suspended Spaces, Galerie Art et Essai, Rennes, France
	Ten thousand wiles and a hundred thousand tricks, Meeting Points 7, MUKAH, Antwerp, Belgium
	X-Appartments, Kocise, Slovakia
	Venice Biennial, Future Generation Art Prize, Italy
2011	Home Works 6, Beirut, Lebanon
	Angels of History, Palais des Beaux-Arts, Paris, France
	Selling Snails in the Muslim Neighborhood, Munster Kunstverein, Germany
	Project 35 volume 2, Touring video project, ICI, New York, USA
2010	Jerusalem Show, East Jerusalem, Palestine
	Future Generation Art Prize, Pinchuk Art Center, Kiev, Ukraine
	Paper Sissors Feet, Wilde West, Maastricht, the Netherlands
	Three Artists Walk Into a Bar, De Appel, Amsterdam, the Netherlands
2009	Subversion, Cornerhouse, Manchester, UK
	In Other's Words, NGBK, Berlin, Germany
	Alternative Reading, performance Read the Titles, Villa Romana, Florence, Italy
	98weeks at ISCP, ISCP Gallery, New York, USA
2008	Istanbul Biennial, Istanbul, Turkey
	On Books and Translations, 98weeks project space, Beirut, Lebanon
	Antinormanybody, Kleio Projects Gallery, NOHO, New York City, USA
	Tokyo Wonder Site Hongo, Tokyo, Japan

2010	The MENA Studio Dispatches, The Island, theislandarts.org
	Bidoun Art Park, Art Dubai, Dubai, United Arab Emirates
	Tokyo Wonder Site Shibuya, Tokyo, Japan
	Close Encounters, Zakharif Projects, Damascus, Syria
2009	No Soul For Sale, 98weeks' space, Tate Modern, London, UK
	Interface, Fondazione Volume and MLAC, Rome, Italy
	Home Works 5, Beirut, Lebanon
	Forum Expanded, Berlinale, Berlin, Germany
2008	Videoworks, Metropolis, Beirut, Lebanon
	Street Hackers, Galleria de la Universidad Pontifica, Santiago de Chile, Chile
	Bidoun Art Park, Art Dubai, Dubai, United Arab Emirates
	Man's Power, Cosmicmegabrain, Lisboa, Portugal
2007	Winterlights Video, Ovada Gallery and Oxford Castle, Oxford, UK
	Transleat Me, 48 Aielou, Athens, Greece
	Spiritual Promises From Lost Prophets, Cordy House, London, UK
	Draw Music Draw, Booze Cooperativa, Athens, Greece
2006	Hungry Eyes, Number 38, Oxford, UK
	Final degree show, Wimbledon College of Art
	Currents, exhibition at Trinity Buoy Wharf, East London, UK

SELECTED COLLABORATIVE ARTISTS' PROJECTS

2013	Our lines are now open, a radio series in collaboration with Lawrence Abu Hamdan and Nora Razian
2012	Are You Talking To Me?, a workshop with Bik Van Der Pol, in the framework of "Beirut Every Other Day" research
2011	Why Do You Publish?, an art book fair and a meeting for independent publishers
	On Shiir Magazine, a seminar on the poetry magazine shiir (1950-60) as part of the "On Publications" research
	The Arab Thought and the Arab Spring, a series of talks examining the relationship between the uprising events and political writing
	Talk with Atelier Van Lisheout
2010	Book Bazar at Thessaloniki Biennial, a barter event for artist books
	98weeks at ISCP, exhibition
	A King Listens, a reading workshop / performance with Lawrence Abu Hamdan

	On Books and Translation, an exhibtion of artists’ books
	On Al Hilal Magazine, a series of talks inviting writers and historians to re-read the collection of Al Hilal magazine. In the framework of “On Publications”
2010	I Am Glad That Things Have Changed, exhibition by Setareh Shahbazi
2009	98weeks Bazar, at No Soul For Sale, Tate Modern Bidoun Library
	On Mar Mkhael, a workshop on the neighborhood of Mar Mkhael in Beirut as part of the “Beirut Every Other Day” research
	Words...action, an exhibition in Hamburg as part of Subversion artists’ ran space festival
2008	As Long As I Am Walking, a workshop on walking in Beirut with Francis Alys and Cuauhtemoc Medina as part of the “Beirut Every Other Day” research
	The Ruin In The City, a workshop on Beirut’s modern architectural ruins with Lara Almarcegui

SELECTED SCREENINGS

2019	tiff, International Film Festival Toronto
	Fast Forward Festival, Athens, Greece
	FID, Marseille, France
	RIDM, Montréal
2018	CPH DOX, Copenhagen, Denmark
	Who’s afraid of ideology?, Beursschouwburg, Brussels, Belgium
2017	IMAGES OF WAR, La Colonie, Paris, France
	IMAGES OF WAR, Bonniers Konsthalle,Stockholm, Sweden
	VIDEO ET APRES, Pompidou, Paris, France
2016	VIDEO-EX, Switzerland
2015	Wintehur Festival, Switzerland
	Kadist Foundation, San Fransisco, USA
	FID, Marseille’s International Film Festival, France
	Zawya, Cairo, Egypt
	ICA, London, UK
2014	Blackwood Gallery, Toronto, Canada
	Videoworks, Beirut, Lebanon
2013	Apex Art, NY, USA
	Shifting Landscapes, CA, London, UK

	Rotterdam Film Festival, Rotterdam, Netherlands
2012	7th XPosed International Queer Film Festival, Berlin, Germany
	Arab Film Week, Fact, Liverpool, UK
2011	Beyrouth Ô Beyrouth, Centre Pompidou, Paris, France
	History as an Object, Dundee for Contemporary Arts, Dundee, Scotland
	Kino Adriano, Museum Herman Nitch, Napoli, Italy
	There Are No Ruins Here, Villa Romana, Florence, Italy
	Cura Art Space, Rome, Italy
	Bidoun Art Park, Art Dubai, Dubai, United Arab Emirates
2010	MIX 23 Festival, New York, USA
	E-Flux storefront, as part of Radical Closure Launch, New York, USA
	Whitechapel Gallery, as part of Radical Closure Launch, London, UK
	Rio de Janeiro Short Film Festival, Rio de Janeiro, Brazil
	Het Wilde Weten, curated by Nat Muller, Rotterdam, the Netherlands
2009	Art TV, Santiago de Chile, Chile
	Bidoun Art Park, Art Dubai, Dubai, United Arab Emirates

GRANTS, RESIDENCIES & AWARDS

2019	Georges de Beauregard International Prize, FID Marseille, France
2017	Fellow at Akademie der Kunst Dresden
	Nominated For Paulo Cunha E Silva Art Prize
2016	Residency at MUAC and Museo Amparo in collaboration with SOMA Mexico
2015	Nominated For The ARTES MUNDI AWARD
	Shortlisted for the Hans Nefkens Foundation / MACBA AWARD
2014	Schloss Solitude, Stuttgart, Germany
	Sharjah Art Foundation Production Program, Sharjah, UAE
2012	Special Prize, Future Generation Art Prize, Pinchuk Foundation
	Nominated for the Sovereign Asian Art Prize
2011	The Hangar Umam, Beirut, Lebanon
	Jan Van Eyck Academie, Maastricht, Netherlands
2010	Tokyo Wonder Site, Agenda of Arts residency, Tokyo, Japan

	Tokyo Wonder Site, research residency, Tokyo, Japan
2009	Arab Image Foundation, research grant, Beirut, Lebanon
2008	Videoworks, Ashkal Alwan (Lebanon) and Heinrich Boell Foundation (Germany)
2007	Nominated for the Drawing Award, Wimbledon College of Art, London, UK

- COLLECTIONS**
SF MoMA, San Francisco
Barjeel Foundation, Sharjah
Lewben Foundation, Vilnius
Kadist, Paris
CNAP, Paris
Walker Art Center, Minneapolis
Sharjah Art Foundation, Sharjah

MOREHSHIN ALLAHYARI

1985 Born in Tehran, Iran. Lives and works in New York

Morehshin Allahyari is a media artist and activist who uses computer modeling, 3D scanning, and digital fabrication techniques to explore the intersection of art and activism. Inspired by concepts of collective archiving and cultural contradiction, Allahyari’s 3D-printed sculptures and videos challenge social and gender norms. She wants her work to respond to, resist, and criticize the current political and cultural situation that is experienced on a daily basis. Her work has been part of numerous exhibitions, festivals, and workshops at venues throughout the world, including the New Museum, MoMa, Centre Pompidou, Venice Biennale di Architettura, and Museum für Angewandte Kunst among many others.

She is the recipient of The Joan Mitchell Foundation Painters & Sculptors Grant (2019), The Sundance Institute New Frontier International Fellowship, and the leading global thinkers of 2016 award by Foreign Policy magazine. Her 3D Additivist Manifesto video is in the collection of San Francisco Museum of Modern Art, and recently she has been awarded major commissions by The Shed, Rhizome, New Museum, Whitney Museum of American Art, Liverpool Biennale, and FACT.

RESIDENCIES

2019	Denniston Hill Residency, Catskill, NY
2018	Visual Arts Residency, Harvest Works, Brooklyn, NY
	Art and Technology Residency, Pioneer Works, Brooklyn, NY
2017	FACT (Foundation for Art and Creative Technology), Liverpool, UK (Eyebeam collaboration)
2016 - 17	Research Residency, Eyebeam, New York, NY
2016	Vilém Flusser Residency for Artistic Research, Berlin, Germany
	#Additivism Artist Residency, Co:Lab, Auckland University of Technology
2015	The Frank-Ratchye Studio for Creative Inquiry, Carnegie Mellon University
	Pier9 Art Program (3D printing + sculpture), AUTODESK
2014	Gray Area Art and Technology, San Francisco, CA
	3D Software and Printing Residency, SculptCad, Dallas, TX
2013	Film and Media Residency, Banff Centre, Alberta, Canada

GRANTS/AWARDS/HONORS/COMMISSIONS

2019	The Joan Mitchell Foundation Painters & Sculptors Grant
2019	The Sundance Institute New Frontier International Fellowship, Sundance Film Festival
2019	Commission for Kabous from The Shed, Manual Override exhibition curated by Nora Khan, November 2019.
2018	Commission for The Laughing Snake from The Whitney Museum of American Art, Liverpool Biennial and FACT Liverpool
	Rhizome Commission for Physical Tactics for Digital Colonialism, New Museum, New York
2018	Commission for The 3D Additivist Manifesto, SFMOMA Collection
2017	2016 Sculpture Award, Institute of Digital Art, Germany
	Visiting Scholar Grant, The LaGuardia Studio, New York University
2016	The Download, Rhizome Commission, RhizomeForeign Policy's 2016 Global Thinkers award, Washington DC
2015	Special Award, Florence Biennale, Florence, Italy
2014	Awesome Without Borders Grant, The Harnisch Foundation
2013	The Arch and Anne Giles Kimbrough award, Dallas Museum of Art

SOLO EXHIBITIONS

2020	Horizontal Vertigo: Films by Morehshin Allahyari, Cinema of the JSC Düsseldorf, Julia Stoschek Collection, Germany
2019	Morehshin Allahyari: She Who Sees the Unknown, MacKenzie Art Gallery, Regina, SK, Canada

2018	She Who Sees the Unknown, The Armory Show (FOCUS), presented by Upfor, New York, NY
	Futurisms, Kampnagel - K4, Hamburg, Germany
	She Who Sees The Unknown: Huma, Museum of Ulm, Stuttgart, Germany
2017	Morehshin Allahyari, Downtown Gallery, University of Tennessee, Knoxville
	She Who Sees The Unknown, Upfor, Portland, OR
	Solid State Mythologies, Mahoney Gallery, University of Massachusetts, Lowell, MA
2016	She Who Sees The Unknown, Transfer Gallery, Brooklyn, NY
	Everything in Between, Verge Center for the Arts
	Material Speculation, Trinity Square Video, Toronto, Canada
2015	Material Speculation:ISIS/Download Series (King Uthal), Rhizome (commission)
	Dark Matter (c. Kimmo Modig and Jesse Jussi Koitela), Such Gallery, Helsinki, Finland
	The 3D Additivist Manifesto, World Premiere, Transfer Gallery, NYC

SELECTED GROUP EXHIBITIONS

2020	Yokohama Triennale 2020, Yokohama, Japan (upcoming)
	AURORA 2020, Aurora Biennale, Dallas, TX (upcoming)
	SHE WHO IS WATCHING, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.
	Rhizomatic Spell (c. Eva Skopalová), Kvalitar gallery, Prague, Czech Republic.
	Never Spoken Again: Rogue Stories of Science and Collections, MSU Broad Museum (traveling; curated by David Ayala-Alfonso, produced by Independent Curators Int'l)
	Where Do You Want Ghosts to Reside?, Southern Exposure Gallery, San Francisco, CA
2019	Manual Override (c. Nora Khan), The Shed, New York, NY
	Beyond Geographies: Contemporary Art and Muslim Experience, Gallery at BRIC House, Brooklyn, NY
	Utopian Imagination, The Ford Foundation Gallery, New York, NY
	The Art Happens Here: Net Art's Archival Poetics, Peeler Art Center at Depauw University, Greencastle, IN
	What Remains, Imperial War Museum, London, UK
	Computer Grrls, MU, Eindhoven, Netherlands
	Quid est Veritas?, Annka Kultys Gallery, London, UK
	Apocalypse, Schneider Museum of Art, Ashland, OR
	Sim-Cinema, Wevr, Los Angeles, CA
	Memory and Place, Gould Gallery, University of Washington, Seattle, WA

64	2018	Computer Grrls, La Gaîté Lyrique, Paris, France
		Refiguring Binaries, Pioneer Works, New York, NY
		Refiguring the Future, REFRESH, presented by Eyebeam, 205 Hudson Gallery, New York, NY
		Speculative Cultures: A Virtual Reality Exhibition, The New School, New York, NY
		The Art Happens Here: Net Art's Archival Poetics, New Museum, New York, NY
		Re-Figure-Ground (c. Kelani Nichole), arebyte, London City Island, United Kingdom
		Translation of Complexity, sound:frame at Aa Collections, Vienna, Austria
		Computer Grrls, Hartware MedienKunstVerein, Dortmund, Germany
		A World Without Us, Impakt Center for Media Culture, Utrecht, The Netherlands
		Agency (c. James Bridle), Nome Gallery, Berlin, Germany
		En Fuyant, Ils Cherchent une Arme 3/3, Maison Populaire, Montreuil, France
		Plastic Entanglements, Jordan Schnitzer Museum of Art, Eugene, OR
		Beautiful World Where Are You?, Liverpool Biennial 2018, FACT, Liverpool, UK (co-commissioned by the Whitney Museum of American Art)
		Colleagues Wanted I, Alpha Nova Galerie Futura, Berlin, Germany
		Refiguring the Future Performance Series: Breaching Towards Other Futures, The Rubin Museum of Art, New York, NY (performance; in collaboration with Shirin Fahimi)
	2017	DiMoDA 3.0: Talismans (74L15M4N5) + Mind Body Dualism (MND//BDY), 3LD, New York, NY
		La tecnologia somos nosotrxs, Contemporary Art Center of Quito, Ecuador
		This Site is Under Revolution, Moscow International Biennale For Young Art, Moscow Museum of Modern Art, Russia (c. Barbara Cueto)
		Do you Want to Quit? Intimacy, Site, Self, University of California, Irvine (c. by Erin Gordon)
		Statues Also Die, Fondazione Sandretto Re Rebaudengo, Turin, Italy
		Open Codes: Living in Digital Worlds, ZKM Center for Art and Media, Karlsruhe, Germany
		Archeonauts, Galerie Charlot, Tel Aviv, Israel
		Neotopia: Data and Humanity, Art Center Nabi, Seoul, South Korea
		NEoN Digital Arts Festival, Dundee, Scotland
		Non-Compliant Futures, Sight & Sound 2017, Eastern Bloc, Montreal
		Haunted Machines and Wicked Problems, Impakt Festival, Utrecht, Netherlands
		Materializing the Internet, MU artspace, Eindhoven, Netherlands
		Futureproof, Hurford Center at Haverford College, Haverford, PA

	2016	Designing Desire, FACT Gallery, Liverpool, UK
		Forever Fornever, Edward Mitchell Bannister Gallery, Rhode Island College, Providence, RI
		Digital Design Weekend 2017, Victoria and Albert Museum, London, England
		The End and the Beginning, West Galleries, Texas Woman's University, Dallas, TX
		Suspended Territories, Marta Herford, Herford, Germany
		The World Without Us, Galerija Vžigalica, Ljubljana, Slovenia
		Mutations-Créations: Imprimer le monde, Centre Pompidou, Paris, France
		Tomorrows: Urban fictions for possible futures, Diplareios School, Onassis Cultural Centre, Greece
		Archeonauts, Galerie Charlot, Paris, France
		Imprimer le monde, Centre Pompidou, Paris, France
		How much of this is fiction., FACT Gallery, Liverpool, UK
		How much of this is fiction., Haus der elektronischen Künste Basel, Switzerland
		Iconoclastic, Cooley Gallery, Reed College, Portland, OR
		As if. The media artist as trickster, Framer Framed, Amsterdam, Netherlands
		Hacking / Modding / Remixing as feminist protest, Miller Gallery, Carnegie Mellon University, PA
	2015	Missed Connection, Julia Stoschek Collection, Düsseldorf, Germany
		'A World of Fragile Parts', Venice Biennale, 15th International Architecture Exhibition, Curated by Brendan Cormier and Danielle Thom
		Hybrids, Ars Electronica Linz, Onassis Cultural Centre, Athens, Greece
		For Play, MU, Eindhoven, The Netherlands
		Rose, upfor.digital (online)
		Out of Hand; Materializing the Digital, Museum of Applied Arts & Sciences, Sydney, Australia
		Dance with flARmingos, Queens International, Queens Museum, NY (c. Kristin Lucas)
		The Missing: Rebuilding the Past, The Anya and Andrew Shiva Gallery, CUNY, NYC
		Archive Fever: Future Imaginings of Things Past, B4bel4b Gallery, Oakland, CA
		X+1, Museum of Contemporary Art, Montréal, Québec
		Nietzsche was a Man, Pori Art Museum, Pori, Finland
		Material Girl, Dunlop Art Gallery, Regina, Saskatchewan
	2014	Sympathy for the Devil, Hello Project Gallery + Semigloss Magazine, Houston, TX
		CIPHER: REFRACTION (c. Giselle Zatonyl), CultureHub, NYC
		Click Click Click, Whitebox Gallery, NYC

	<p>Theory of Survival, Southern Exposure Gallery, San Francisco, CA</p> <p>Bitrates, Daralhokoomeh Project, Shiraz Art House, Shiraz, Iran</p> <p>Dark Matter, Material Art Fair, Mexico City, Mexico</p>
	SELECTED LECTURES
2020	<p>Remaking Meaning: Digital Imaging, Discussion with Salome Asega, MoMa, New York, NY</p> <p>She Who Sees The Unknown artist talk, Washington Project for the Arts, Washngton, DC</p> <p>Artist Conversation: Sondra Perry and Morehshin Allahyari, Moderated by Nora Khan, The Shed, New York, NY</p>
2019	<p>UCLA Regents Lecture, Department of Design Media Arts, Los Angeles, CA</p> <p>STUDIO Lecture, Frank-Ratchye STUDIO for Creative Inquiry, Carnegie Mellon University, Pittsburgh, PA</p> <p>“Feminist Visions: Retracing the Mughals” (with Ruby Las, Shahzia Kisander and Harris Chowdhary), Asian American Writers’ Workshop, New York, NY</p> <p>“Physical Tactics for Digital Colonialism,” performance-lecture commissioned and presented by New Museum and Rhizome, New Museum Theater, New York, NY</p> <p>“Digital Art and Activism” (with Angela Washko), New Media Caucus at College Art Association, New York, NY</p> <p>Visiting Artist Lecture, The UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA</p> <p>“Breaching Toward Other Futures” (lecture/performance with Shirin Fahimi), Knockdown Center, New York, NY</p>
2018	<p>“On Digital Colonialism and Refiguring,” Rice Seminar Public Lecture, Houston, TX</p> <p>“On Digital Colonialism and Monstrosity,” Pennsylvania State University, University Park, PA</p>
2017	<p>“On Digital Colonialism, Re-figuring, and Monstrosity,” keynote talk, Penny Stamps Distinguished Speaker Series, University of Michigan</p> <p>“On Digital Colonialism, Re-figuring, and Monstrosity,” Visiting Artist Lecture, Integrated Media Arts MFA, Hunter College, NY</p> <p>Artist Talk, Parlor Room, School of the Art Institute of Chicago, IL</p> <p>Artist Talk, Peck School of the Arts, University of Wisconsin, Milwaukee, WI</p> <p>Artist Talk, Eyeo Festival, The Walker Art Center</p> <p>“Morehshin Allahyari on Art Activism, Digital Colonialism, Xenophobia, and Re-Figuring,” TCNJ Brown Bag Series Artist Talk, Mayo Concert Hall, The College of New Jersey</p>
2016	<p>Artist Talk, presented by FutureForum, Hollywood Theater, Portland, OR</p> <p>“On Data and Digital Colonialism,” Digital Thresholds: From Information to Agency series by Daniel Rourke, Tate Modern,</p>

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London, UK

“Material Speculation,” Gray Area Festival, San Francisco, CA

“Material Speculation: On Terror, Technocapitalism, Digital Colonialism and Politics of 3D Scanning,” Auckland Art Gallery

Toi o Tāmaki, Aotearoa New Zealand

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Abdullah Qureshi, On Digital Decolonization: A Conversation with Morehshin Allahyari, *Frontiers: A Journal of Women Studies*, Volume 41, Number 1, June 2020 (Print, Online).

Katie Peyton Hofstadter, “The Process: Morehshin Allahyari, Kabous”, *The Believer Magazine*, Issue 131, June-July 2020 (Print, Online).

Jessica Lynn, “Seven Notes For A Dream”, Commissioned for The Shed digital publication, New York, February 2020 (Online).

Joel Kuennen, “Morehshin Allahyari: She Who Sees the Unknown,” *The Brooklyn Rail*, September 2019. (Print, Online.)

Hrag Vartanian, “Talking Digital Colonialism with Morehshin Allahyari,” *Hyperallergic*, June 11, 2019. (Online.)

Delara Zand, “This Iranian Artist Is Spotlighting Female Jinn Figures In Her Latest Solo Show”, *Harper Bazaar*, June 2019. (Online.)

Canadian Art Magazine, “The Laughing Snake” feature, *Femme*, Summer issue, 2019. (Print)

Shannon Liao, “A web art exhibit forces visitors to confront the past,” *The Verge*, April 21, 2019. (Online.)

Jonathan Goodman, “‘Speculative Cultures: A Virtual Reality Exhibition’ at Parsons, Sheila Johnson Design Center,” *Whitehot Magazine*, April 2019. (Online.)

Cassidy Dawn Graves, “The New Digital Art is Decidedly Anti-Tech Bro,” *Garage*, April 4, 2019. (Online.)

Frani O’Toole, “The New Museum Hits ‘Save’ on Net Art,” *Hyperallergic*, Feb. 20, 2019. (Online.)

Nadja Sayej, “Memes, technology and sci-fi: what to expect from art in the US in 2019,” *The Guardian*, January 3, 2019. (Online.)

Nadine Khalil, “New York Diorama,” *Canvas*, November/December 2018 issue, p. 107. (Print.)

Joel Kuennen, “Refiguring Monstrosity: Morehshin Allahyari // Whitney Museum of American Art,” *The Seen*, September 26, 2018. (Online.)

“Re-figuring Ourselves – A Conversation Morehshin Allahyari & Christiane Paul,” *Liverpool Biennial Journal*, Issue 8, 2018. (Online and in Print)

Anna Cahn, “Re-Figuring the Future with Morehshin Allahyari” (interview), *Spiral Magazine*, Future Issue, published by The Rubin Museum, 2018. (Print, Online.)

Lizzie Plaugic, “Morehshin Allahyari’s 3D-Printed Object Pushes Back Against ‘Digital Colonialism’,” *The Verge*, March 24, 2018. (Online.)

Ania Szremski, “The Armory Show and Independent Art Fair,” *art agenda*, March 12, 2018. (Online.)

Martha Schwendener, “30 Must-See Artists at the Armory Show,” *The New York Times*, March 8, 2018. (Print, Online.)

National Geography, *Genius: Picasso series, How 3D Printing Can Preserve History - Tech+Art*, April 2018. (Cable TV, Online).

Jillian Steinhauer, “Fighting Colonialism with Feminist Fabulation,” *Hyperallergic*, May 27, 2017. (Online.)

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Dark Matters, Morehshin Allahyari in conversation with Hannah Gregory, Ibraaz, January 19 2017 (Online).
 Kelley Haftner, “Thinks: Morehshin Allahyari,” Bad at Sports, March 1, 2017. (Interview, Online.)
 Paul Soulellis, “The Distributed Monument,” Rhizome, 2016. (Online.)
 Timothy P.A. Cooper, From the Ground Up, Frieze Magazine, No 182. October 2016 (Print.)
 Gretta Louw, ““Your Shiny Plastic Future Is a Load of Crap’: Morehshin Allahyari and Daniel Rourke’s #Additivsm,” Hyperallergic, 2016. (Online.)
 Marcella Faustini, “on material entanglements: an interview with morehshin allahyari”, SFMOMA, July 2016. (Online.)
 Max Biederbeck, “An artist prints out what the IS has destroyed”, Wired, February 2016. (Online)
 Ben Valentine, “A New Media Artist Looks to Iranian Spam,” Hyperallergic, 2014. (Online.)

SETAREH SHAHBAZI

1978 Born in Tehran, lives in Berlin

Setareh Shahbazi is an Iranian artist currently based in Berlin. She studied Scenography and Media Arts at the State Academy for Art and Design in Karlsruhe and has spent the following years living and working between Beirut, Tehran and Berlin.

Her solo shows were held at Tarahane Azad, Tehran (2017); Gypsum Gallery, Cairo (2013 and 2016); 98weeks Project Space, Beirut (2010); Contemporary Arts Forum, Santa Barbara (2008); Galerie Sfeir-Semler, Hamburg (2006); Montgomery, Berlin (2006) and at Karlsruher Kunstverein (2004). Her work has been part of various international groupshows, including Depo, Istanbul; 17 Essex, NY; Nottingham Comtemporary, UK; Sharjah Biennial 13; UAE; Kadist Art Foundation, Paris; Kunsthaus Wien; Beirut Art Center, Lebanon; Asar Gallery, Tehran; Program, Berlin; Kunstverein Frankfurt; Sfeir-Semler Gallery, Beirut; House Of World Cultures, Berlin; Fondation Cartier, Paris and Rooseum; Malmö.

Setareh Shahbazi’s work is represented by Gypsum Gallery Cairo.

EDUCATION

1997 – 2003 Scenography, Visual Art and Media Theory, State Academy of Art and Design, Karlsruhe

SOLO EXHIBITIONS

- 2017
- “Antedoom II”, Tarahane Azad, Tehran
- 2016
- “Binary Is A False Idol” Gypsum Gallery, Cairo
- 2013
- “Spectral Days” Gypsum Gallery, Cairo
- 2010
- “I am Glad that Things Have Changed” 98weeks Project Space, Beirut
- 2009
- “Bye Bye Love” Fischer und Fischer Gallery, Berlin
- 2008
- “Why Not Bazar” Contemporary Arts Forum, Santa Barbara, curated by Regine Basha
- 2006
- “The Unknown, the Disorder, the Power and the Spirits” for New Talents at Art-Cologne
-
- “One of you does not trust me!” Montgomery, Berlin
-
- “Oh, no, no... – The Crystal Series” Galerie Sfeir-Semler, Hamburg
- 2004
- “Oh, no, no... – The Crystal Series” at Badischer Kunstverein, Karlsruhe

SELECTED GROUP EXHIBITIONS

- 2020
- SHE WHO IS WATCHING, Wei-Ling Contemporary, Kuala Lumpur, Malaysia.
- 202
- “Up Above Was Fog, Down Below Was A Cloud of Dust”, Depo, Istanbul
- 2019
- “A Rain of Light & Death”, 17 Essex, New York
-
- “Commission Roundabout”, Goethe in the Skyways, Minneapolis
-
- “Comfort Zone (Home)”, VCU Gallery, Doha
- 2017
- “The Truth About Fiction“, Gypsum Gallery, Cairo
-
- “From Ear to Ear to Eye”, Nottingham Contemporary, Nottingham
-
- “Sharjah Biennial 13 – Tamawuj”, curated by Christine Tohme
- 2016
- “A Heritage Transposed”, Box Freiraum, Berlin
-
- “Complicity”, Sultan Gallery Kuwait
- 2015
- “Before History”, Abraaj Group Art Prize, Dubai, curated by Omar Kholeif,
-
- “The Way We Live”, Kunsthaus Wien
- 2014
- “Act & Application” Lawrie Shabibi, Dubai
- 2012
- “Chains”, Horse, Berlin
-
- “When It Stops Dripping From The Ceiling”, Kadist, Paris, curated by Bassam El Baroni

- 2011
- “Exposure”, Beirut Art Center, Beirut
- 2010
- “Jostari dar Salighe va Ehsass”, Asar Gallery, Tehran
- 2009
- “Subvision Kunst.Festival.Off”, Hamburg - with 98Weeks Research Group/Beirut
- 2008
- “Regression“, Montgomery, Berlin
-
- “The Intimate and Extraordinary Life of Rocks”, Program, Berlin
- 2007
- “Whenever it starts, it is the right time!”, Frankfurter Kunstverein, curated by Chus Martinez
-
- “Evangelisch-Katholisch IV”, Montgomery, Berlin
- 2005
- “Rainbow“, Sfeir-Semler Gallery, Beirut
-
- “J’en rêve“, the Fondation Cartier pour l’Art Contemporain, Paris
- 2004
- “Wie eine Fatamorgana”, House of World Cultures, Berlin - in cooperation with Roseline Rannoch and Tirdad Zolghadr
- 2003
- “Keyword: Iran - the unstable archive”, Casa Asia, Barcelona, curated by Chus Martinez
-
- “Iranian Pool” at Rooseum Center for Contemporary Art in Malmö

RESIDENCIES

- 2011
- Guest artist at Villa Romana, Florence, in collaboration with Mirene Arsanios
- 2005
- Residency at the Townhouse Gallery, Cairo
- 2003
- DAAD postgraduate research residency in Beirut/Lebanon, working in collaboration with the Arab Image Foundation

AWARDS AND PRIZES

- 2020
- Berlin Senate work stipend for visual art
- 2015
- Abraaj Group Art Prize
- 2011
- Publication Grant, Stiftung Kunstfonds, Bonn, for the artist book “Spectral Days”
- 2004
- “The Most Beautiful Swiss Books”, award for the artist book, Setareh Shahbazi, Oh, no, no... “The Crystal Series”, 2004 edited by Angelika Stepken, Badischer Kunstverein

ARTIST BOOKS

- 2012
- Setareh Shahbazi “Spectral Days”, artist book
- 2011
- Setareh Shahbazi and Mirene Arsanios “Gravity”, artist book
- 2004
- Setareh Shahbazi „Oh, No, No, ... “The Crystal Series”, artist book, edited by Angelika Stepken, Badischer Kunstverein Karlsruhe

PUBLICATIONS (selection)

2015 “Before History”, edited by Omar Kholeif, Abraaj Group Art Prize, Dubai
“When It Stops Dripping From The Ceiling”, edited by Bassam El Baroni, Kadist Art Foundation

2011 “Seeing Studies”, edited by Natascha Sadr Haghighian and Ashkan Sepahvand, Hatje Cantz

2008 “The Secret and Extraordinary Life of Rocks” edited by Carson Chan, Program, Berlin

2007 “Whenever It Starts, It Is The Right Time – Strategies For A Discontinuous Future” edited by Chus Martinez, Revolver Verlag, Frankfurt

2005 “J’en Rêve” exhibition catalog, Fondation Cartier pour l’Art Contemporain, Paris

BIBLIOGRAPHY (selection)

2016 Irmgard Berner, “Das verlagerte Erbe”, Berliner Zeitung, Dec 20, 2016

2015 Robert Gruneberg, “Leben in Spektralfarben”, Fräulein Magazin, April 2015, p. 168

2013 Negar Azimi, „Setareh Shahbazi at Gypsum Gallery, Cairo“, Frieze 161, March 2013, p.159

2012 Ellie Violet Bramley, „A Heap Of Broken Images“, Now Lebanon, Dec 3, 2012

2011 Kaelen Wilson Goldie, „Setareh Shahbazi - I Am Glad That Things Have Changed” at 98Weeks Project Space Beirut, Artforum, Jan 2011 p.240

2010 Kaelen Wilson Goldie, Pixel Rainbow Sequences: Iranian artist Setareh Shahbazi, The National, June 25, 2010

PUBLIC COLLECTIONS

Kadist Art Foundation, Paris/San Francisco
Huis Marseille, Museum voor Fotografie, Amsterdam



To accompany the exhibition entitled ‘*SHE WHO IS WATCHING*’ from 1 - 30 August 2020

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