

UNIVERSITY OF
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PHANTOM LIMB

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KADER ATTIA

(b.1970, Dugny, France) Lives and works between Berlin, Germany, Paris, France and Algiers, Algeria



© Camille Millerand

Kader Attia grew up in Paris and in Algeria. Preceding his studies at the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs in Paris, and at Escola Massana, Centre d'Art i Disseny in Barcelona, he spent several years in Congo and in South America. The experience of living between different cultures, the histories of which over centuries have been characterised by rich trading traditions, colonialism and multi-ethnic societies, has fostered Kader Attia's intercultural and interdisciplinary approach of research. For many years, he has been exploring the perspective that societies have on their history, especially as regards experiences of deprivation and suppression, violence and loss, and how this affects the production of nations and individuals — each of them being connected to collective memory. In 2016, Kader Attia founded *La Colonie*, in Paris, as a space to share ideas focused around the decolonialisation of peoples, knowledges, attitudes and practices. Notable solo exhibitions include "The Museum of Emotion", The Hayward Gallery, London (2019); "Scars Remind Us that Our Past is Real", Fundacio Joan Miro in Barcelona (2018); "Roots also grow in concrete", MacVal in Vitry-sur-Seine (2018). In 2016, Kader Attia was awarded with the Marcel Duchamp Prize, followed in 2017 by the Prize of the Miró Foundation, Barcelona, and the Yanghyun Art Prize, Seoul.

DECOLONIZING ARCHITECTURE



Photo courtesy of Decolonizing Architecture

The artistic research of Sandi Hilal and Alessandro Petti is situated between politics, architecture, art and pedagogy. In their practice art exhibitions are both sites of display and sites of action that spill over into other contexts: built architectural structures, the shaping of critical learning environments, interventions that challenge dominant collective narratives, the production of new political imaginations, the formation of civic spaces and the re-definition of concepts. Their latest book is entitled *Permanent Temporariness (Art and Theory 2018)*. They are co-director of DAAR (Decolonizing Architecture Art Residency) an architectural studio that explores the reuse, subversion and profanation of actual structures of domination: from evacuated military bases to the transformation of refugee camps, from uncompleted governmental structures to the remains of destroyed villages. In 2012, they initiated *Campus in Camps*, an experimental educational program hosted in Dheisheh Refugee Camp in Bethlehem with the aims to overcome conventional educational structures by creating a space for critical and grounded knowledge production (www.campusincamps.ps). Alessandro is professor of Architecture and Social Justice at the Royal Institute of Art in Stockholm and Sandi has initiated the living room project, a series of spaces of hospitality that have the potential to subvert the role of guest and host.

RAND ABDUL JABBAR

(b.1990 Baghdad, Iraq) Lives and works in Abu Dhabi, U.A.E



© Mohamed Somji

Rand Abdul Jabbar has a multi-disciplinary approach to creative output, working across the design, architecture, and the visual arts. Current research pursuits examine the cultural heritage of Iraq, as well as the forces and agents threatening its preservation. Through an engagement with constructed and inherited archives and narratives within her own personal family history, Abdul Jabbar explores tensions between the tangible and the ephemeral, using this to contest with and stake a claim to a world beyond her attainable reach. Throughout her process, she often borrows from and reconstructs the ephemera of place, history, and memory; employing design, sculpture and installation as primary mediums of operation. Abdul Jabbar received a Master of Architecture from Columbia University in 2014.

ALI CHERRI

(b.1976, Beirut, Lebanon) Lives and works between Paris, France and Beirut, Lebanon



Photo courtesy of the artist

Ali Cherri works across film and installation. His work deals with the psychological repercussions of war, trauma and the paradoxical tendencies evoked from living in an urgent unpredictable, and ever-changing state. His recent projects investigate the circulation of archeological objects and their role in constructing national historical narratives, often blurring the boundary between fact and fiction by employing essayistic and autobiographical narratives. He has had exhibitions at the Ural Industrial Biennial of Contemporary Art Russia (2019), Parasite Hong Kong (2019), Rockbund Art Museum Shanghai (2019), Galleria d'Arte Moderna, Milan and Guggenheim New York (2018), Jeu de Paume, Paris (2017) CAPC Musée d'Art Contemporain Bordeaux (2017), Museo Egizio, Milan (2018) and Moscow Museum of Modern Art, Russia (2018). His films have been shown in International Film Festivals including CPH:DOX (winner of NewVision Award, 2015); New Directors/New Films MoMA NY (2016); Cinéma du Réel, Centre Pompidou (2016); Berlinale, Berlin (2013) Dubai International Film Festival (winner Best Director, 2013); VideoBrasil, Sao Paulo (Southern Panorama Award, 2013); Toronto International Film Festival (2013), San Francisco International Film Festival (2013); Ann Arbor Film Festival (2014) and IndieLisboa (2014) amongst other. He's the recipient of Harvard University's Robert E. Fulton Fellowship (2016-2017) and the Rockefeller Foundation Award.

KHALIL RABAH

(b.1961, Jerusalem, Palestine) lives and works in Sharjah, U.A.E



© Olaf Pascheit

Khalil Rabah studied fine arts and architecture at the University of Texas. His most recent solo exhibitions span The Middle-East (Beirut Art Center, 2012), the United States (e-flux, New York, 2013); and Europe (Kunsthaus Hamburg, 2015; Casa Árabe, Madrid, 2016), in addition to major group shows, including the Venice Biennale (2009); Mathaf, Doha (2010); Mori Art Museum, Tokyo (2012); The Thessaloniki Biennial (2013); The Kochi-Muziris Biennale (2014); The Marrakech Biennale (2016); The Sharjah Biennial (2017); the Carré d'Art, Nîmes (2018); and Manifesta 12 Palermo (2018). Over the years, his work has been acquired by major institutions including The Musée National d'Art Moderne Centre Pompidou, Paris; MACRO, Rome; The British Museum, London; The Guggenheim, Abu Dhabi; Mathaf, Doha; Kunsthaus Zurich and The Sharjah Art Foundation. Rabah is the initiator and artistic director of the Riwaq Biennale and a co-founder of Al Ma'mal Foundation for Contemporary Art in Jerusalem. He served on the curricular committee of Ashkal Alwan's Home Workspace Program in Beirut, Lebanon from 2011 to 2015.

JUMANA MANNA

(b. 1987, Princeton, New Jersey, USA) Lives and works in Berlin, Germany and Jerusalem, Palestine



Photo courtesy of the artist

Jumana Manna is a visual artist working primarily with film and sculpture. Her work explores how power is articulated through relationships, often focusing on the body and materiality in relation to narratives of nationalism, and histories of place. She was awarded the A.M. Qattan Foundation's Young Palestinian Artist Award in 2012 and the Ars Viva Prize for Visual Arts in 2017. Manna has participated in various film festivals and exhibitions, including Henie Onstad Museum, Norway (2018); Mercer Union, Canada(2017); Jeu de Paume and CAPC Bordeaux, France (2017); SculptureCenter, USA (2014); Marrakech Biennale 6 (2016); The Nordic Pavilion at the 57th Venice Biennale; as well as the 54th and 56th Viennale International Film Festivals, 66th and 68th Berlinale and CPH:DOX 2018.

THÉO MERCIER

(b.1984, Paris) Lives and works in Paris, France and Mexico City, Mexico



© Marie Taillefer, 2017

Working across media, Théo Mercier intends to deconstruct the mechanisms of history, objects and representations through the reassembling of harmonious contradictions. Simultaneously explorer, collector and artist, he conducts research at the intersection of anthropology, geopolitics and tourism. He was resident at Villa Medici in 2013 and nominated for the Marcel-Duchamp Prize in 2014, Théo Mercier has presented solo shows at the Museo El Eco, Mexico (2017), Musée de la Chasse et de la Nature Paris, (2019), [mac] Museum of Contemporary Art Marseille (2017), Lieu Unique Nantes (2013) and Tri Postal, Lille (2013). His work has been featured in numerous group shows at the Centre Pompidou, Paris (2013), Hamburger Bahnhof, Berlin (2017) or Palacio Bellas Artes Mexico (2018) among others. Shifting from a “white cube” to a “black box” practice, Théo Mercier has directed performances including, *Du futur faisons table rase* (2014), *Radio Vinci Park* in collaboration with François Chaignaud (2016), *La Fille du collectionneur* (2017) and *Affordable Solution for Better Living* in collaboration with Steven Michel (2018) for which he received the Silver Lion at the Venice Biennial of Dance in 2019.

PIO ABAD

(b. 1983, Manila, the Philippines) Lives and works in London, United Kingdom



(Left: Frances Wadsworth Jones, Right: Pio Abad) © RJ Fernandez

Pio Abad's practice is concerned with the social and political signification of things. His work, in a range of media including textiles, drawing, installation and photography, uses strategies of appropriation to mine alternative or repressed historical events, unravel official accounts and draw out threads of complicity between incidents, ideologies and people. Often taking on the form of domestic accessories, Abad's artworks glide seamlessly between these histories, enacting quasi-fictional combinations with their leftovers. Pio Abad began his art studies at the University of the Philippines before receiving a BA from Glasgow School of Art and an MA from the Royal Academy Schools, London. He has recently exhibited at Art Basel Encounters, Hong Kong (2017); Para Site, Hong Kong (2017); Kadist, Paris (2017); Centre for Contemporary Arts, Glasgow (2016); 4A Centre for Contemporary Asian Art, Sydney (2016); EVA International Biennial, Limerick (2016); e-flux, New York City (2015); Asia Art Archive, Hong Kong (2015); Museum of Contemporary Art and Design Manila (2015); Gasworks, London (2014) and Jorge B. Vargas Museum, Manila (2014).

FRANCES WADSWORTH JONES

(b. 1983, London, United Kingdom) Lives and works in London, United Kingdom



(Left: Frances Wadsworth Jones, Right: Pio Abad) © RJ Fernandez

Frances Wadsworth Jones is a jewelry designer, maker and educator. She received her MA in Goldsmithing, Silversmithing, Metalwork and Jewelry from the Royal College of Art in 2008. Recent projects include: Kiss the Hand You Cannot Bite, Kadist, San Francisco (2019); Fairest of the Fair, Bellas Artes Projects, Manila (2019); Make Wrong/Right/Now, the 2nd Honolulu Biennial (2019); Fabricate, Vitsoe, Munich Jewellery Week (2019); Rock Vault, London Fashion Week (2018); The Violet Crab, David Roberts Art Foundation (2015); Made in London: Jewellery Now, The Museum of London, (2014). Wadsworth Jones' works are as eccentric as they are exquisite. From the surreal minutiae of nature rendered in 18-carat gold and gems, to pearl necklaces as portraiture, her distinct approach attempts to blur the boundaries between Design, Fashion, Art and Luxury to create works that defy both trend and expectations. At the core of her practice is an interest in subverting traditions of making and showing jewelry.

BENJI BOYADGIAN

(b.1983, Jerusalem, Palestine) Lives and works in Jerusalem, Palestine



© Hareth Yousef

Boyadgian studied architecture at ENSAPLV School of Architecture (L'Ecole Nationale Supérieure d'Architecture de Paris La Villette), specializing in Urban Sociology in Post-Conflict Areas. Through his research-based projects, Boyadgian explores themes such as perception, heritage, territory, architecture and landscape. He works with multiple media while employing painting and drawing as his primary tools. He has had exhibitions at Al Ma'mal Foundation for Contemporary Art, Jerusalem (2018) ; Kunsthalle Exnergasse, Vienna (2018), Isola dei Pescatori, Stresa, Lago Maggiore (2018) ; Sharjah Biennial 13, Sharjah (2017) , Khalil Sakakini Cultural Center, Ramallah (2017); Armenia Standard, Gyumri (2017) ; Khalil Sakakini Cultural Center, Ramallah; Chateau de Penthes, Geneva (2017) and SESC Belenzinho, Sao Paulo (2017); Al Ma'mal and Anadeil Gallery, Jerusalem (2016), Al Ma'mal Foundation for Contemporary Art, Jerusalem (2016); Skånes konstförening, Lund (2016). Boyadgian participated in the Young Artists Residency Program of Confrontation through Art Project, organised by the European Mediterranean Art Association (EMAA) and the Rooftop Theatre Group, Nicosia; he is an IASPIS Stockholm grant holder.

RAYYANE TABET

(b.1983, Achqout, Lebanon) Lives and works in Beirut, Lebanon



© Douglas Friedman

Rayyane Tabet's practice exists at the intersection of storytelling, sculpture and architecture. The artist utilizes physical, archival and architectural materials to reveal buried narratives through the act of storytelling. Tabet's works reflect on the political conditions in which the artist operates and the violence occurring across the Middle East region and beyond. Tabet received a Bachelor in Architecture from The Cooper Union in New York and a Masters in Fine Arts from the University of California in San Diego. He has had solo shows at the Carré d'Art, Nîmes (2019), Musée du Louvre (2019), Fondazione Antonio Dalle Nogare, Bolzano (2018); Kunstverein in Hamburg (2017), daadgalerie, Berlin (2017), Witte de With center for Contemporary Art, Rotterdam (2017), Museo Marino Marini, Florence (2016) and TROUW Amsterdam (2014). His work has featured in the 21st Biennale of Sydney (2018), the 15th Istanbul Biennial (2017), the 32nd São Paulo Biennial (2016), the 6th Marrakech Biennale (2016), the 10th & 12th Sharjah Biennial (2011 & 2015), and the 2nd New Museum Triennial (2012). He is the recipient of the Emerging Artist Award of the Sharjah Biennial (2011), the Jury Prize of the Future Generation Art Prize (2012) and the Abraaj Group Art Prize (2013).

AKRAM ZAATARI

(b.1966, Sidon, Lebanon) lives and works in Beirut, Lebanon



© Marco Milan

Akram Zaatari has produced more than fifty films and videos, all sharing an interest in writing histories, pursuing a range of interconnected themes, subjects, and practices related to excavation, political resistance, the lives of former militants, the legacy of an exhausted left, the circulation of images in times of war, and the play of tenses inherent to various letters that have been lost, found, buried, discovered, or otherwise delayed in reaching their destinations. Zaatari has played a critical role in developing the formal, intellectual, and institutional infrastructure of Beirut's contemporary art scene. As a co-founder of the Arab Image Foundation, he has made invaluable and uncompromising contributions to the wider discourse on preservation and archival practice. Zaatari represented Lebanon at the Venice Biennial in 2013 with his film *Letter to a Refusing Pilot*. His work has been featured at Documenta13 in 2012. His work is part of institutional collections such as the Centre Pompidou, Paris; Guggenheim Museum, New York; Hammer Museum, Los Angeles; K21 Dusseldorf; MACBA, Barcelona; MoMA, New York; Serralves Foundation, Porto; Tate Modern, London and Walker Art Center, Minneapolis.

FORENSIC ARCHITECTURE

United Kingdom



Photo courtesy of Forensic Architecture

Forensic Architecture (FA) is a research agency, based at Goldsmith University of London. They undertake advanced spatial and media investigations into cases of human rights violations, with and on behalf of communities affected by political violence, human rights organisations, international prosecutors, environmental justice groups, and media organisations. The team includes architects, software developers, filmmakers, investigative journalists, artists, scientists and lawyers, and is led by Eyal Weizman, Professor of Spatial and Visual Cultures at Goldsmiths, University of London. They have worked with, and continue to work with major international human rights, humanitarian and legal organizations, as well as activists and community groups around the world. Forensic Architecture also routinely collaborates with major media organizations, as well as academic and cultural institutions. They are part of the Technology Advisory Board of the International Criminal Court (ICC).



PHANTOM LIMB

AN EXHIBITION PRODUCED BY ART JAMEEL

For further information on this and other exhibitions produced by Art Jameel, contact:

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