

G R E E N . A R T . G A L L E R Y

SHADI HABIB ALLAH

GREEN . ART . GALLERY

ARTIST STATEMENT

My artistic practice, including installation, video and photography; begins with a meticulous mapping out of different subjective interests in a given topic. Through the examination of our relationships to systems of infrastructure, class identification and hierarchies of authority, I rework existing structures or make images of images in ways that eventually erase or replace the original, until it is unclear what is original and what is the copy. Anecdotes with an air of humor, born of skepticism for power systems including the art world, function as a pretext for more complex topics. My work is not about the object or the artifact itself. It is about the reconstruction or subversion of existing objects. In this way, my practice questions received ideas of use and value and the power structures that hold them in place.

Born 1977 in Jerusalem

Lives and works in New York, NY

EDUCATION

2010 MFA School of the Arts, Columbia University; New York

2003 BFA Bezalel Academy of Arts and Design; Jerusalem

SOLO EXHIBITIONS

2012 *Art Statements*, solo project, Art 43 Basel, Basel, Switzerland

2010 *The King & The Jester*, Reena Spaulings Fine Art, New York

2006 *An Ongoing Tale*, sponsored by A.M. Qattan Foundation, Al-Hajaj Gallery, Ramallah

2005 *99*, Nashashibi Center, Jerusalem

2004 *Untitled 2004*, sponsored by A.M. Qattan Foundation, Al-Hajaj Gallery, Ramallah

SELECTED GROUP EXHIBITIONS

2011 *Moving Image Contemporary Video Art Fair*, London, UK

Caravan, Maraya Art Centre, Sharjah, UAE

2010 *Police the Police*, Young Artists' Biennial, Bucharest, Hungary

B-Sides, 6-8 Months, New York, NY

MFA Thesis Exhibition, Fisher Landau Center For Art, New York, NY

2009 *First International Video Art & Multimedia Festival of Ramallah*, Ramallah

Palestine c/o Venice, Venice Biennale, Venice, Italy

GREEN . ART . GALLERY

The Thousand and One Nights, Postmasters Gallery, New York, NY

First Year MFA Exhibition, Wallach Gallery, Columbia University, New York, NY

- 2008 *Twisted Reality*, Center for Digital Art, Holon
- 2007 *Riwaq Biennale installation*, Sakakini Gallery, Ramallah
In Focus, Tate Modern, London, UK
- 2005 *Unidee in Progress*, Cittadellarte, Biella, Italy
- 2003 *Graduates Exhibition*, Bezalel Academy of Arts and Design, Jerusalem

SELECTED BIBLIOGRAPHY AND PRESS

- 2010 Asfour, Nana. "Shadi Habib Allah, The King And The Jester." *Time Out New York*. October 1, 2010
- 2010 Krasinski, Jennifer. "Shadi Habib Allah, The King And The Jester." *Bidoun*. October, 2010
- 2010 Schwendener, Martha. "Anal Penetrations And Some Strange Doings In Miami." *The Village Voice*. September 22, 2010
- 2010 "Goings On About Town." *The New Yorker*. November 29, 2010
- 2009 *Palestine % Venice*, exhibition catalogue. Mind the Gap, Beirut. 2009

RESIDENCIES AND AWARDS

- 2011 Nominee for Luma Award 2011
Winner of the Louis Comfort Tiffany Foundation Grant
- 2008 Graduate Scholarship, Hani Qaddumi Scholarship Foundation
- 2006 Residency at Gasworks Studios, London
- 2006 Second Prize: The Young Artists Award, A.M. Qattan Foundation, Ramallah
- 2005 Residency at Cittadellarte, Fondazione Pistoletto, Biella, Italy
- 2004 Second Prize: The Young Artists Award, A.M. Qattan Foundation, Ramallah

NOTABLE COLLECTIONS

Barjeel Art Foundation, Sharjah, UAE

GREEN . ART . GALLERY

Green Art Gallery presents Shadi Habib Allah

Art 43 Basel, 14 – 17 June 2012

Art Statements – Stand S2

GREEN . ART . GALLERY

Green Art Gallery Dubai will participate in the Art Statements section of Art 43 Basel with interdisciplinary artist Shadi Habib Allah's multimedia installation "S/N: 8F1GNA0021".

Shadi Habib Allah's proposal for Art Statements, "S/N: 8F1GNA0021" is an interplay between the sculptural element and its transformation from the black-market. The accompanying video documents the process of the artist 'commissioning' a camera to be stolen in the clandestine marketplace and the labor of fashioning a new 'legal' identity on the object.

The work represents illicit economies that exist within established forms of circulation and deal with – illegal bodies – be they stolen goods or undocumented immigrants. This shadow system of exchange operates under the radar of authority but has an effect on the economy as a whole, and also performs an essential service of making 'legitimate' objects and people. The assigned form to these bodies constructs a new meaning, and gives them the ability to move legally. A transfiguration that resonates with artistic practice itself.

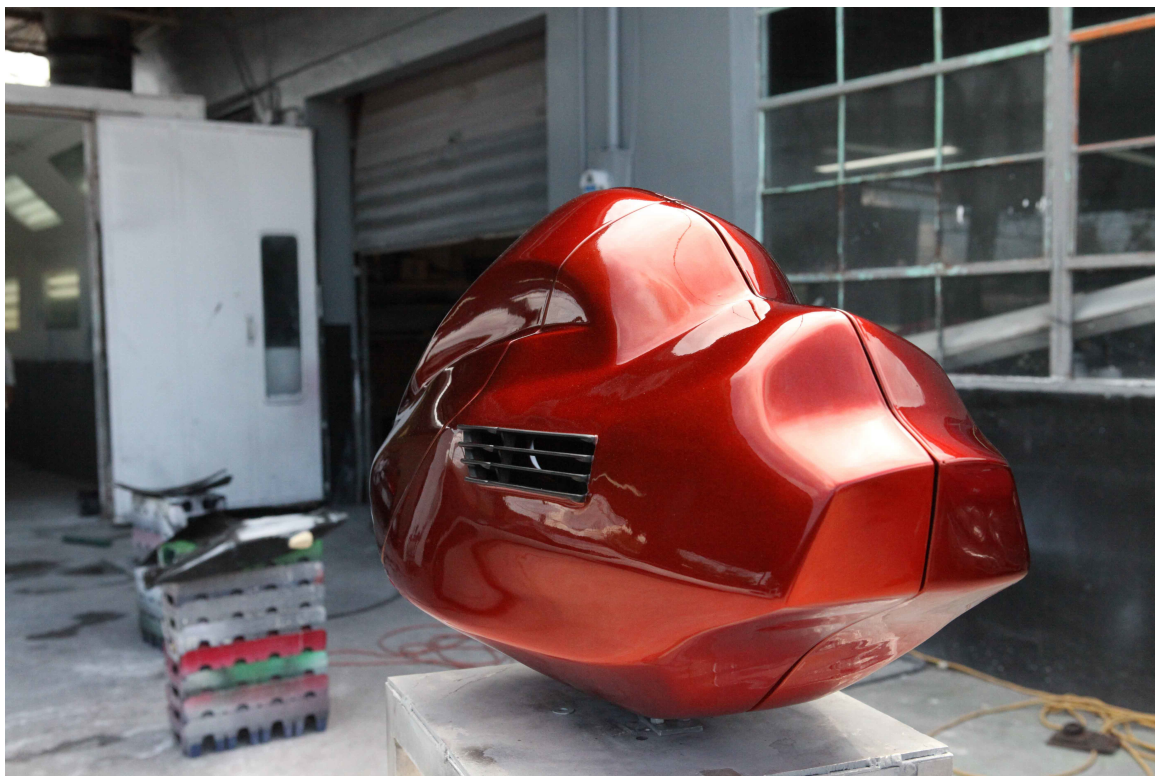
The process of acquiring the camera renders visible the mechanisms of the illicit economy – from ordering to delivery – taking place both in public and domestic spaces the sites of trafficking are revealed in their everydayness. In the final operation, the camera records the dismantling of its shell – similar to the erasure of traces on a stolen car – aiming to conceal its previous history, and undergoes a stripping off and modification of its body. The workers of the auto body shop, implicated in this action as agents of concealment, have their presence partially distorted as the dismantling process progresses and their words are subtly chopped. The transformation of the camera's identity thrusts the object into a state of transience – the past resides internally while the surface takes on a new visage in an attempt to forge a future.

GREEN.ART.GALLERY

S/N: 8F1GNA0021

Sculpture + Single channel hdv

Ed of 3 + 1 AP



Shadi Habib Allah, S/N: 8F1GNA0021, 2012, Aluminium, 20 gage metal, Video camera, fiberglass, bond body filler, 61 x 19 x 16 inches

GREEN.ART.GALLERY



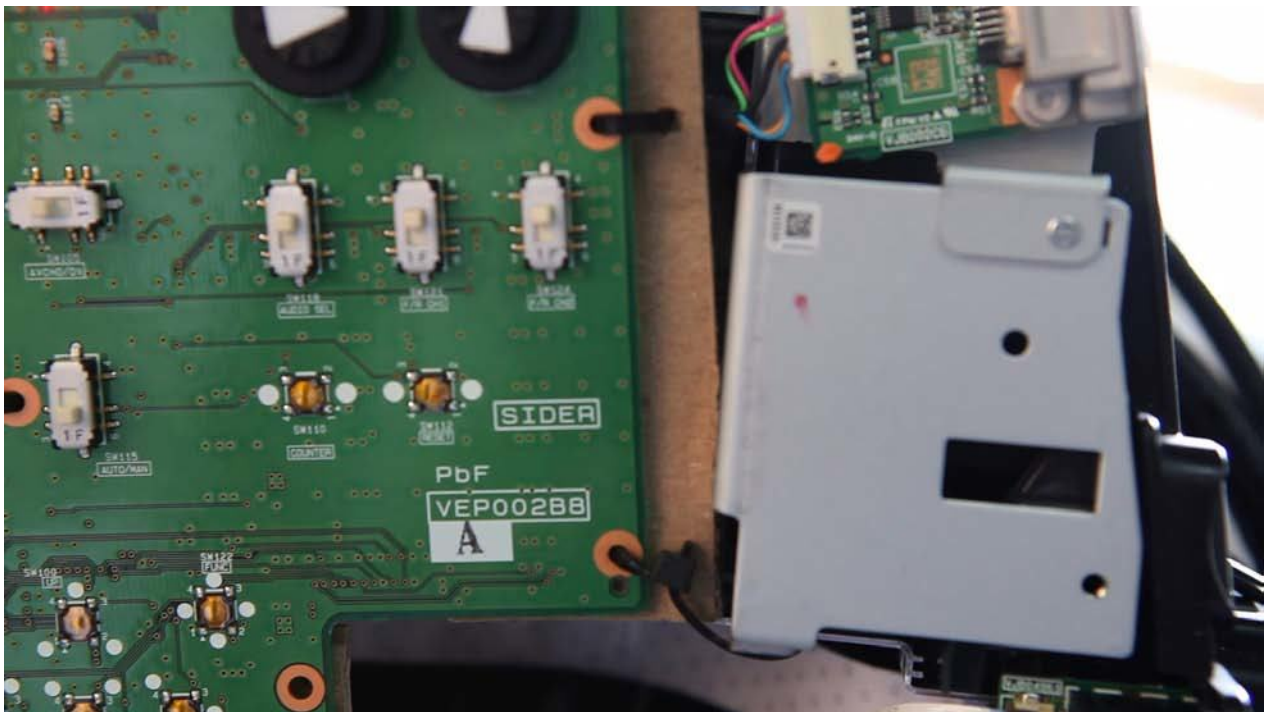
Shadi Habib Allah, S/N: 8F1GNA0021, 2012, Aluminium, 20 gage metal, video camera, fiberglass, bond body filler, 61 x 19 x 16 inches

GREEN.ART.GALLERY



Shadi Habib Allah, S/N: 8F1GNA0021, 2012, Single channel HDV, Video still

GREEN.ART.GALLERY



Shadi Habib Allah, S/N: 8F1GNA0021, 2012, Single channel HDV, Video still

G R E E N . A R T . G A L L E R Y

Shadi Habib Allah

Works 2008–2012

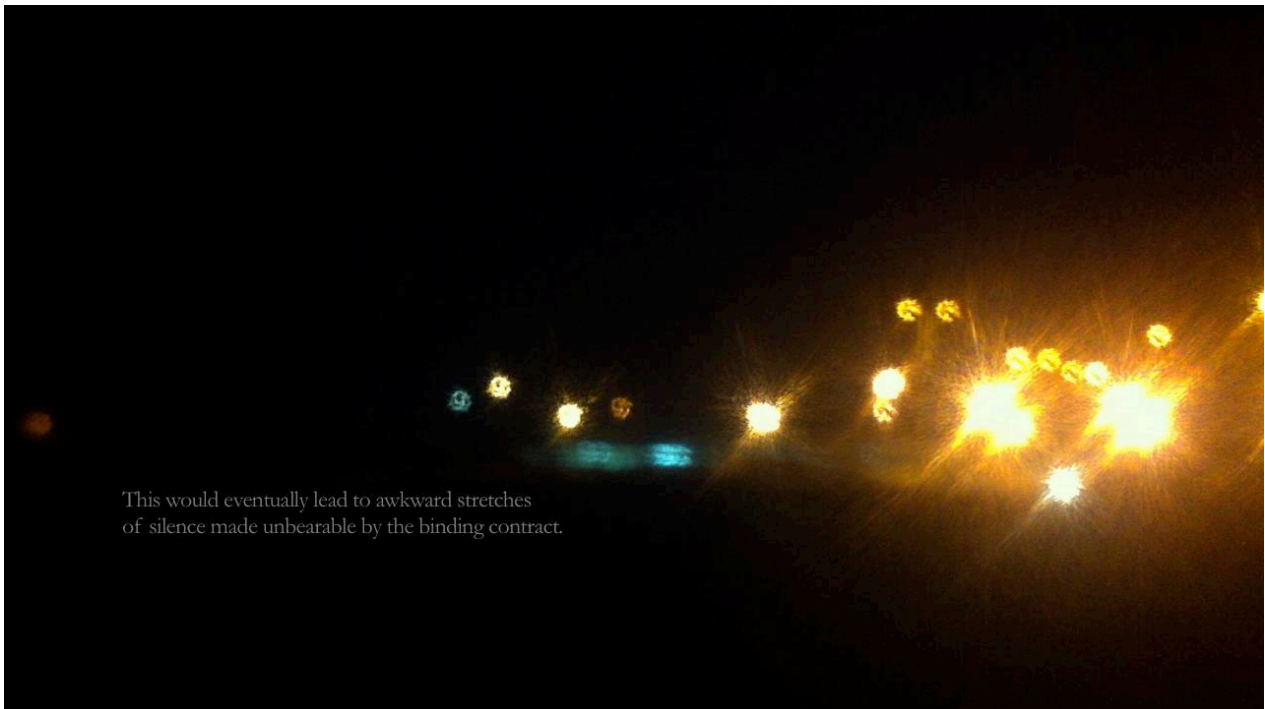
GREEN . ART . GALLERY

Touring Augusta (2012)

Single channel hdv, 8:00 min + Digital print

Ed of 3 + 1 AP

Touring Augusta consists of an eight minute video and an accompanying print. The video is comprised of a written text that appears in episodes across the background of a still shot. The artist discloses a situation where he has to take a friend's daughter on a 'non-touristic-tour' around Jerusalem. Initially setting out to give her an insight on the social and political conditions of the area, the trip begins to evoke questions of mapping, measuring distance in time, and the subversion of set roles. Augusta herself, becomes the focus of the tour, which raises questions concerning the meaning of constructing nationality, become the very site that the tour ponders on its deficiency.



Shadi Habib Allah, Touring Augusta, 2012, Video still

GREEN . ART . GALLERY

Scale Calibrator (2010 –Ongoing)

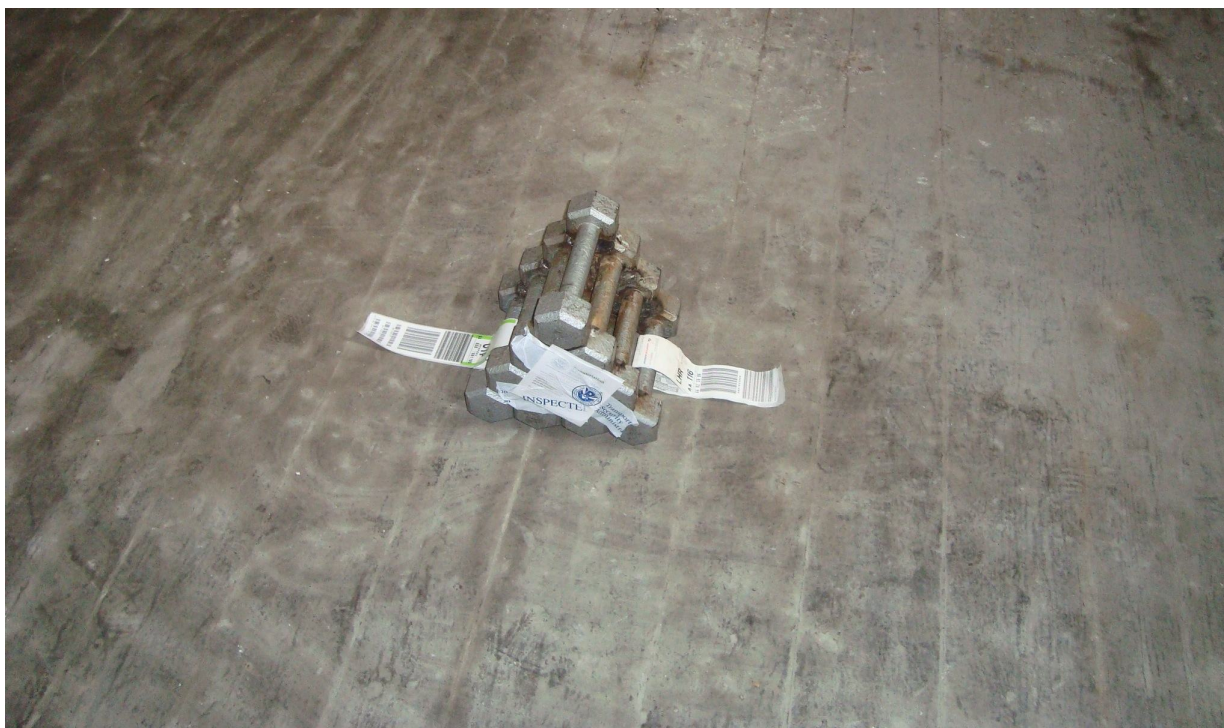
Ten 5 pound dumbbells, certificate, labels

Habib Allah challenges the standards and measurements that pervade our life, influence our behavior and organize our realities. Focusing on air travel – a means of migration, he works with a minor regulation, altering the circulation of goods and bodies or luggage. The accepted weight for check-in-baggage is 50 pounds, and what appears to be an insignificant number becomes a site for an existential struggle within the system of standards itself. The sculpture, comprised of notated barbells, presents us with its empirical weight. However, the artist also goes through the additional process of having the piece precisely tested and calibrated by the official Weights and Adjustment Bureau. When the sculpture confronts the airport scales, agency is shifted to the sculptural element and as such to the traveler, contesting mechanisms of authority in the highly disciplined sphere of travel. This subtle transfer of authority highlights the dynamics of power that are constantly encountered in the everyday and the potential for their disruption.



Shadi Habib Allah, Scale Calibrator, 2010–ongoing, Ten 5 pound dumbbells, certificate, labels, Installation view

GREEN.ART.GALLERY



Shadi Habib Allah, Scale Calibrator, 2010–ongoing, Ten 5 pound dumbbells, certificate, labels, Installation view

GREEN . ART . GALLERY

The King and the Jester (2010)

Single channel hdv, 26:00 min

Ed of 3 + 1 AP

“The King and the Jester” is a 26 minute video shot over two weeks at an Auto Paint and Body Shop in Liberty City, Miami, where Habib Allah once resided. Shot in an observational mode, the video records the daily interactions and power relations between workers in the shop. The only figures that appear are males who receive partially damaged cars and turn them into macho ego shiny machines. Drifting between the characters banal, impassioned, and sometimes even scripted dialogues, Habib Allah examines human relationships to systems of infrastructure, class identification and hierarchies of authority.



Shadi Habib Allah, “The King and the Jester”, 2010, Video still

GREEN . ART . GALLERY

Chair Sink (2009)

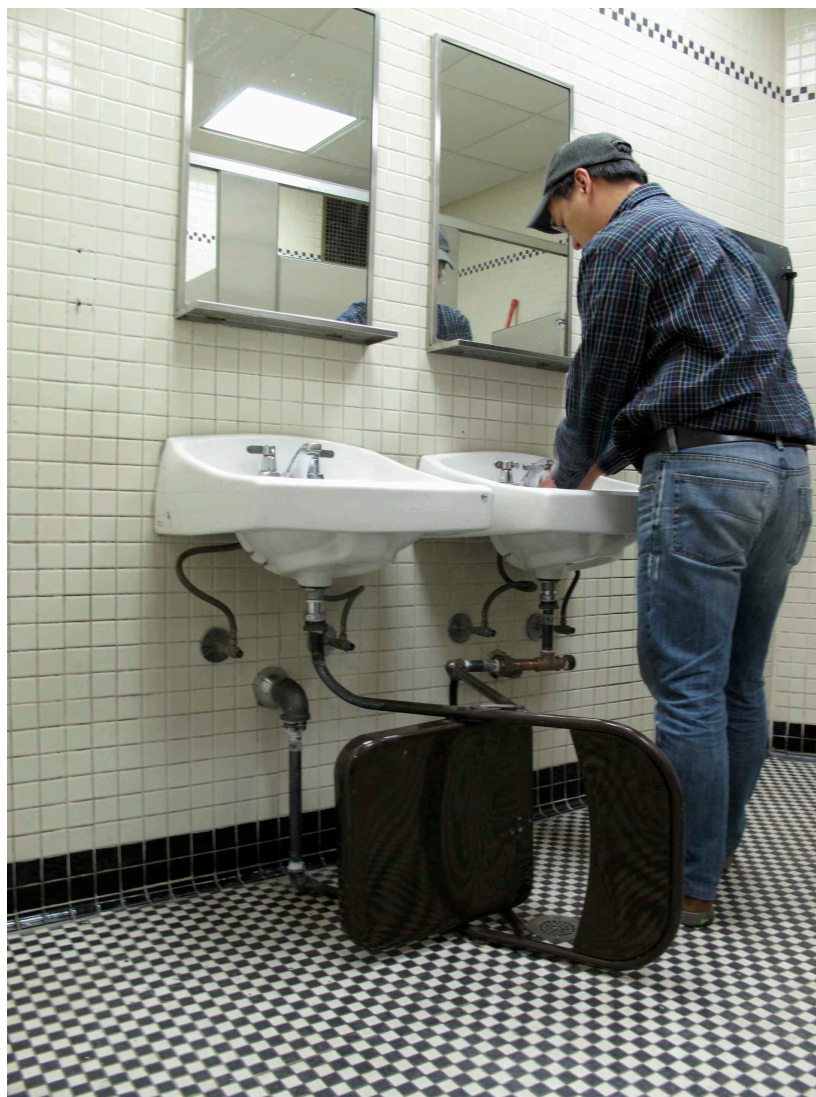
Folding industrial chair, plumbing bits, sketches, dimensions variable

The sculpture involves a parasitic operation that attaches onto to a network of pipes, implanting itself to alter the systemic flow. Plumbing is seen here as a system that sustains life, transporting water and taking away waste through a complex, largely invisible infrastructure that is fundamental to modernity. The meta folding-chair reroutes the passage of water through the hollow cavities of its structure, hijacking the plumbing system, even if only for a few seconds before the water returns back to the pipes. The act calls into question expectations about the everyday systems that surround us which we usually have little control over.



Shadi Habib Allah, Chair Sink, 2009, Folding industrial chair, plumbing bits, sketches
Dimensions variable, Installation view

GREEN.ART.GALLERY



Shadi Habib Allah, Chair Sink, 2009, Folding industrial chair, plumbing bits, sketches
Dimensions variable, Installation view

GREEN.ART.GALLERY

Imprint (2009)

Digital print

The solitary concrete cast of a footprint is placed on the ground in the Palestinian neighborhood of Beit Hanina in East Jerusalem. As with other neighborhoods in the city, it has been part of an Israeli urban planning scheme to isolate and dissect these Palestinian quarters with new network of roadways providing connections to settlements. The work consists of the sculptural element that has been left on the ground, and a series of photographs of the sculpture in situ. Every three years, the sculpture will be photographed from the same angle documenting the shifting relationship with the encroaching settlements. The photos will continue to be produced until the subject is destroyed by the progressing background.



Shadi Habib Allah, Imprint, 2009–Ongoing, Digital print

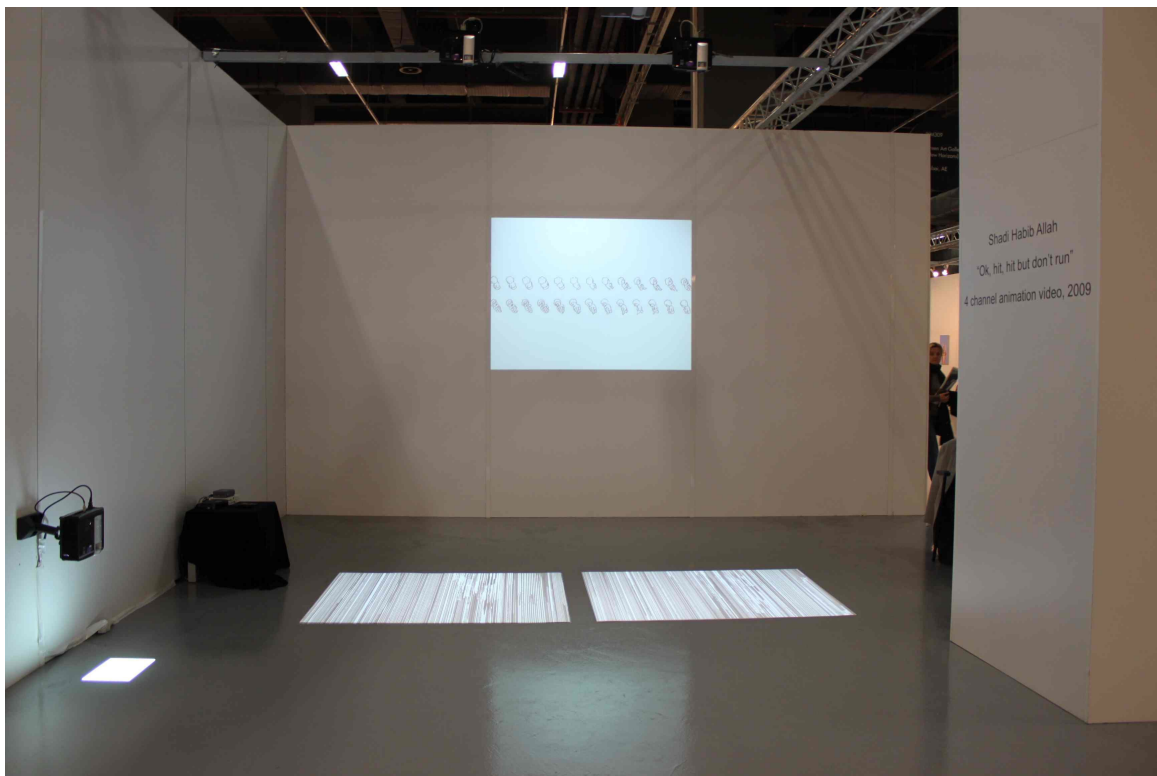
GREEN . ART . GALLERY

Ok hit, hit but don't run (2008)

4 channel animation video, 5:00 min

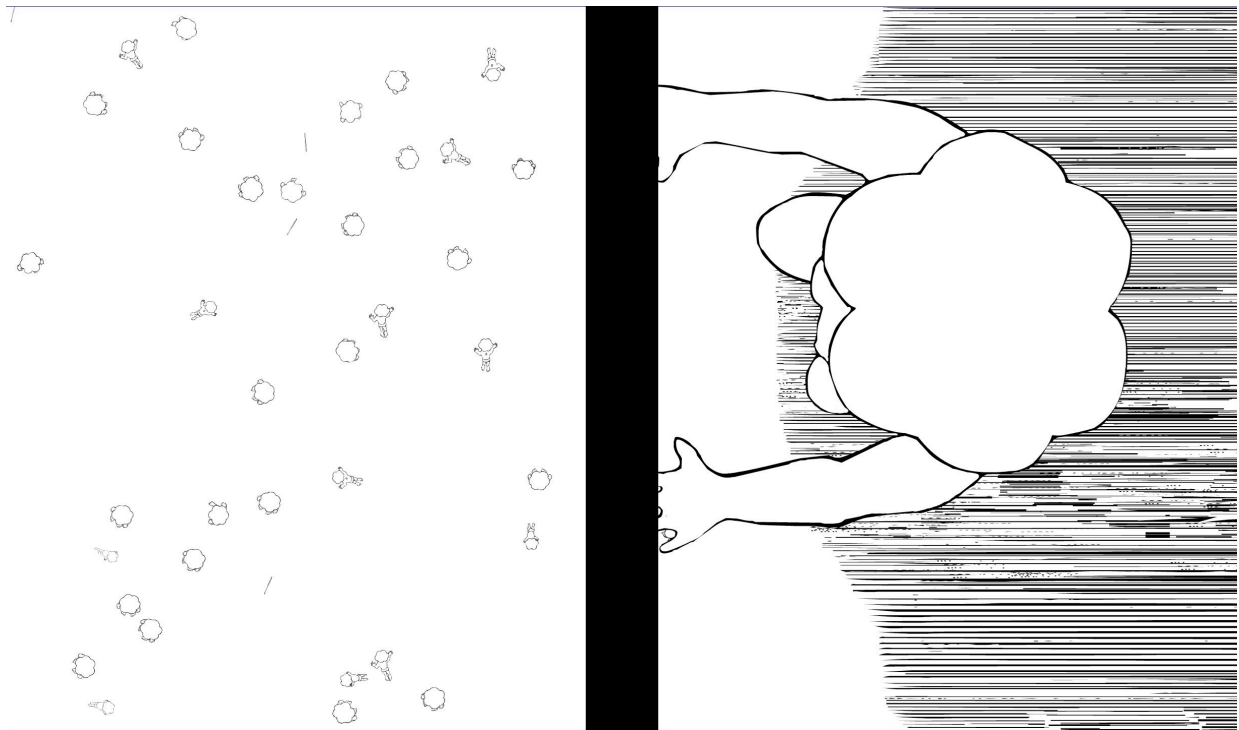
Ed of 3 + 1 AP

The work was commissioned for the exhibition Palestine c/o Venice at the 53rd Venice Biennale. The figures depicted as flat and neutral perform a cycle of life – they procreate, mate, kill, eat and reuse each other's parts. This depiction of bare life at its most elemental is contained within the austere minimalist space of animation. At certain moments some of the figures climb on the wall of the frame and escape or slip outside into the space of the exhibition itself.



Shadi Habib Allah, "Ok hit, hit, but don't run", 2008, 4 channel animation video, 5",
Installation view

GREEN.ART.GALLERY



Shadi Habib Allah, "Ok hit, hit, but don't run", 2008, 4 channel animation video, 5",
channels 1 + 2 video still