

HORROR IN THE MODERNIST BLOCK 25 November 2022 – 1 May 2023

Artists' Biographies

Laëtitia Badaut Haussmann

Born 1980, Paris; lives and works in Paris and London

Laëtitia Badaut Haussmann's work revolves around the notion of para-architecture. Her research is situated at the intersection of several fields including domesticity, psychology, and feminism. Her practice centres on the concept design and its history as forms of social and political expression. She works with sculpture, installation, image, text, video, sound; the exhibition being her main medium.

A graduate of the École Nationale Supérieure d'Arts, Paris-Cergy (2006), Haussmann was awarded the 2017 AWARE Prize (Archives of Women Artists, Research and Exhibitions). Her work has been the subject of numerous solo and group exhibitions at Campoli Presti (2022), Musée d'Art Moderne de Paris (2022), Fondation d'entreprise Pernod Ricard (2021), The Community, Paris (2021), A Tale of A Tub, Rotterdam (2021), Centre Pompidou (2020), Beeler Gallery, Columbus, Ohio, USA (2020), Museum of Contemporary Art of Rome (2020), MRAC – Musée Régional d'Art Contemporain Occitanie (2019), Musée d'art contemporain de la Haute-Vienne – Château de Rochechouart (2018), Kettle's Yard (2018), MUSEION | Museo d'arte contemporanea di Bolzano (2017), Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean (2017), Centre Pompidou-Metz (2017), among others. She has undertaken residencies at the Secession, Vienna (2022), Villa Kujoyama, Kyoto, Japan (2016), and Palais de Tokyo Pavillon Neuflyze OBC (2011–12). Haussmann is represented by Galerie Allen, Paris, and collaborates with Ellen de Bruijne, Amsterdam.

Simon & Tom Bloor

Born 1973, Birmingham; live and work in Birmingham

Simon & Tom Bloor are artists who make works and projects for and about public space, developed from their experience of growing up in a post-industrial city and its legacy of regeneration. Addressing the histories and fabric of the built environment they view the urban landscape half through rose tinted spectacles and half a cynical gaze. Running throughout their practice is a playful optimism about the design of the built environment and the people who use it.

Past exhibitions, commissions and public artworks include *Pallet Stack*, Warwick Arts Centre, Coventry (2022), Bluecoat Platform, Bluecoat, Liverpool (2021), *The Aerodrome*, Ikon Gallery (2019), *THE CITY IS WHERE WE'RE GOING NEXT*, Baltic, Gateshead, (2019), Structure for the City Observatory, Collective Gallery, Edinburgh (2016), Festival of Love, Southbank Centre, London (2015) and *Loose Parts*, Whitechapel Gallery, London (2013).

Ruth Claxton

Born 1971, Ipswich, UK; lives and works in Birmingham

Ruth Claxton's practice takes a variety of forms. She makes artworks for exhibitions and public spaces, resources (Birmingham Art Map), infrastructure for artists (STEAMhouse, The Syllabus), and multiverses such as Eastside Projects, which she co-founded in 2008.

Spanning sculpture, drawing, and installation, her studio practice reflects on space, the architecture of the gallery, and how art is viewed, often using reflective surfaces to create multiple perspectives within a single work. Claxton trained at Nottingham Trent University and the Royal College of Art (MA Sculpture). Solo exhibitions and public artworks include *once solid now dissolved*, Quench, Margate (2022); *In Intimacy, New Solitudes*, New Art Gallery Walsall (2016); *Specular, Spectacular*, Pippy Holdsworth, London (2013); *Synthetic Worlds (Two Women)*, Grundy Art Gallery, Blackpool (2013); *House of Beasts*, Meadow Arts (2011–12); *Synthetic Worlds SITE*, Santa Fe, NM, USA (2011); *Land's End*, Ikon Gallery; Oriel Davies Gallery, Newtown, Wales; Spike Island, Bristol; Grundy Art Gallery, Blackpool (2008–09), among others.

Shezad Dawood

Born 1974, London; lives and works in London

Shezad Dawood is a multidisciplinary artist who interweaves stories, realities and symbolism to create richly layered artworks, spanning painting, textiles, sculpture, film and digital media. Fascinated by ecologies and architecture, his work takes a philosophical approach, asking questions and exploring alternative futures through what Dawood describes as 'world-building' and 'imagineering'. His practice is animated by research, working with multiple audiences and communities to delve into narrative, history and embodiment.

Selected exhibitions and commissions include: St. Pancras International (2022); DesertX AlUla, KSA (2022); Toronto Biennial of Art (2022); Sea Art Festival, Busan (2021); Paradise Row, London (2021); Folkestone Triennial (2021); Guggenheim, New York (2021); Southbank Centre, London (2020-21); Kai Art Center, Tallinn (2020); New Art Exchange, Nottingham (2020); WIELS, Brussels (2020); Manifesta 13 (2020); Lahore Biennial (2020); Dhaka Art Summit (2020); Sharjah Biennial 14, UAE (2019) – Jury Prize for Encroachments; The Bluecoat Liverpool (2019); MOCA Toronto (2019); Kunstverein, Munich (2019); Gwangju Biennale (2018); Rubin Museum of Art, New York (2018); Fondazione Querini Stampalia, Venice (2017); Museum of Modern Art, New York (2015); Modern Art Oxford (2012); Tate Triennial: Altermodern (2009); and the Venice Biennale (2009).

Ola Hassanain

Born 1985, Khartoum; lives and works in Amsterdam and Khartoum

Ola Hassanain is an artist with degrees in architecture, cultural identity and globalisation. A current Rijksakademie resident (2021–22), she is Head Tutor of the BlackerBlackness MA Course at the

Sandburg Institute and Lecturer at HKU University of the Arts, Utrecht, where she received her MA in Fine Art (with distinction) in 2016.

Hassanain's work focuses on developing spatial literacy through the idea of 'space as discourse', an expanded notion of space that encompasses a scavenging mode of analysis and the re-presentation of space. Her artistic research responds to the politics of space – namely, how architecture positions 'building' as an ecological 'emptying' of territories and an infrastructure for continuous cycles of 'catastrophe', such as forced migration. Her practice is also informed by the cultural, political, and societal position of women in Khartoum, including her own experiences and her family's diaspora. Her project *Back and Forth* (2016–ongoing) deals with the link between women, public space and policies in Khartoum. Her work has been presented at Casco Art Institute (2021–22), Sharjah Architecture Triennial (2019–20) and Chicago Architecture Biennial (2019–20), among others. From 2017 to 2018, she was a fellow at BAK basis actuele voor Kunst, Utrecht.

Ho Tzu Nyen

Born 1976, Singapore; lives and works in Singapore

Ho Tzu Nyen works primarily in film, video and performance. His films and multimedia works investigate the construction of history and the plurality of identity. Drawing on historical events, documentary footage, art history, music videos and literary sources, his complex works explore the many possible relationships between still images, moving images, sound and text. Ho often collaborates with theatre professionals to create multisensory and often highly theatrical works, emphasising the ambiguity and doubt which permeate individual and collective myths.

Solo and group exhibitions include *Scheherazade, at Night*, Palais de Tokyo, Paris, France (2022), *The 49th Hexagram*, Hammer Museum, Los Angeles, USA (2021), *Night March of Hundred Monsters*, Toyota Municipal Museum of Art, Toyota City, Japan (2021), *Voice of Void*, Yamaguchi Center for Art and Media [YCAM], Kyoto, Japan (2021); *2 or 3 Tigers*, Haus der Kulturen der Welt, Berlin, Germany (2017); *The Cloud of Unknowing*, Guggenheim Museum, Bilbao, Spain (2015) and *The Cloud of Unknowing*, Mori Art Museum, Tokyo, Japan (2012). He has also been presented at the Singapore Pavilion at the Venice Biennale in 2011. Together with Taiwanese artist Hsu Chia-wei, he also co-curated *The Strangers from Beyond the Mountain and the Sea*, the 7th Asian Art Biennale, at the National Taiwan Museum of Fine Arts. Ho has a BA in creative arts from Victorian College of the Arts, University of Melbourne (2001), and an MA in Southeast Asian Studies from the National University of Singapore (2007). He is represented by Kiang Malingue, Hong Kong.

Richard Hughes

Born 1974, Birmingham; lives and works in Ledbury, UK

Richard Hughes produces sculptural work and installations that reference urban infrastructure and the dilapidated estates of inner cities and suburbs. His intricate sculptures simulate found objects that, outside of their site-specific context, would be viewed as detritus. Challenging judgments of value, his installations offer a social and spatial contextualisation of the rapid urbanisation of post-war Britain, and question collective nostalgia for the past.

Hughes received his BA from Staffordshire University in 1995 and an MFA from Goldsmiths College, London in 2003. Solo exhibitions include *Field Trip*, The Modern Institute, Glasgow (2014);

Anton Kern Gallery, New York (2013); *Where it All Happened Once*, Tramway, Glasgow (2012); *Endless Bummer*, Gladstone Gallery, Brussels (2011); and Tate Britain (2006). Group exhibitions include *Colours that no-one knows the name of*, Recent Activity, Birmingham (2018); *The Laughable Enigma of the Everyday*, Arquipélago - Centro De Artes Contemporâneas, Portugal (2017); and *The Noing Uv It*, Bergen Kunsthall, Bergen (2015). Hughes is represented by the Modern Institute, Glasgow, and Anton Kern Gallery, New York.

Karim Kal

Born 1977, Switzerland; lives and works in Lyon

Karim Kal's photographic practice reveals the social, cultural, and political dimensions of urbanism through the lens of migration. His work draws attention not only to the physicality of architecture, but the power dynamics of, and local residents' struggles for representation. Taking influence from the philosophical ideas of Foucault, Kal observes discrimination within the city, and as part of his inquiries, seeks to capture the moments of transgression.

Exhibitions include *À Corps Défendant*, La Galerie Centre d'art Contemporain de Noisy-Le-Sec, Paris (2021), *Dernières Acquisitions*, Musée d'art Moderne et Contemporain, Saint-Priest-en-Jarez, France (2020), *Images Résistantes*, Fondation Bullukian, Lyon (2015), among others.

Kihlberg & Henry

Born 1978, Gallinge, Sweden, and 1979, Burton-Upon-Trent, UK; live and work in London

Kihlberg & Henry are Karin Kihlberg and Reuben Henry, a collaborative duo based in London. Their work presents architecture as a biological event, an over-spilling of the human mind into exterior space. They studied Fine Art at Birmingham City University (1999–2002) and ran the international residency programme Springhill Institute from 2003–08. From 2008–10 they were research fellows at the Jan van Eyck Academy, The Netherlands, after which Kihlberg gained an MA in Contemporary Art Theory at Goldsmiths, University of London. Both gained a Masters in Cultural Production from the Linköping University in Sweden through their activities with Vision Forum, which culminated in their activities with The Disembodied Voice research group. Their video works are distributed by Film Form (Stockholm).

Kihlberg & Henry have presented solo exhibitions and projects at the Whitstable Biennale; Institute of Contemporary Arts, London; Grundy Art Gallery, Blackpool; Plymouth Arts Centre; Res, London; Artsway, Hampshire, UK; Aspex Gallery, Portsmouth; Gallery Box, Gothenburg; and Danielle Arnaud, London. They have participated in group shows and projects at Camden Arts Centre; Eastside Projects; Fundació Miró, Mallorca; Tate Modern and the Hayward Gallery. They won the Great North Run Moving Image Commission in 2012 and were artists in residence at Wysing Arts Centre, Cambridge, 2011; Futura, Prague, 2007 and Red Gate Gallery, Beijing, 2006.

Firenze Lai

Born 1984, Hong Kong; lives and works in London

Firenze Lai is a painter known for her atmospheric portraits that explore how the human mind and body adapts and reacts to different situations and architecture. Her figurative works often express the interpersonal connections and internal psychological states of people negotiating overcrowded city and an uncertain modern world.

Recent solo exhibitions include *White balance*, MAMC+ , Saint-Étienne (2019) and *Turbulence*, Mirrored Gardens, Guangzhou (2015). She has participated in international exhibitions and biennials, including *Contagious City: Far Away, Too Close*, Tai Kwun Contemporary, Hong Kong (2019); *A World in a Grain of Sand*, Fosun Foundation, Shanghai (2018); *Viva Arte Viva*, the 57th International Art Exhibition of La Biennale di Venezia (2017); *The World Precedes the Eye*, Institute of Contemporary Arts Singapore (2016); *Surround Audience*, New Museum Triennial (2015); *Social Factory*, 10th Shanghai Biennale, Shanghai (2014); *A Journal of the Plague Year. Fear, ghosts, rebels, SARS, Leslie and the Hong Kong Story*, Para/site, Hong Kong (2013).

Diego Marcon

Born 1985, Busto Arsizio, Italy; lives and works in Milan

Diego Marcon's films, videos and installations consider the relationship between reality and representation. They make connections between theoretical discourse on the ontology of the moving image and popular forms of genre cinema and television, such as horror. His film *Monelle* (2017) has been screened in public galleries and film programmes, including *Can a door be fascist?* (Institute of Contemporary Art, London, UK, 2021). His recent film, *The Parents' Room* (2021) was screened during Directors' Fortnight at the 74th Cannes Film Festival (2021) and presented in the 59th International Art Exhibition of La Biennale di Venezia, *The Milk of Dreams* (2022). Recent solo exhibitions include *The Parents' Room*, Madre Museum, Naples (2021); *Ludwig*, Institute of Contemporary Arts Singapore (2019); *La miserabile*, La Triennale di Milan (2018).

Ismael Monticelli

Born 1987, Porto Alegre, Brazil; lives and works in Brasília

Ismael Monticelli works with installation, photography, video and found objects. Based on meticulous research, his installations often reconfigure existing objects, creating new relationships between them and the spaces that they occupy. In 2019, he undertook a residency, supported by a grant from South American Artists [COINCIDENCIA Program - Cultural Exchanges Switzerland / South America, ProHelvetia Foundation], held at La Becque Residence D'artistes - La Tour-de-Peilz / Switzerland. The same year, he also undertook a residency at the Institute of Contemporary Arts Singapore, developing an installation of sculptures by Brother Joseph McNally with a schematic rendering of Singapore's Housing Development Blocks and excerpts from Aldous Huxley's *Brave New World* (1932), whose dystopic vision was partly inspired by the British writer's travels to British Malaya.

Monticelli has a PhD in Contemporary Art and Culture from the State University of Rio de Janeiro. Solo exhibitions include *Overnone, overnone in chaos* (2022) at Portas Vilaseca Gallery, Rio De Janeiro; and *Futurology exercise* at Museu da Imagem e do Som (MIS), São Paulo (2018). He has received several art awards, including the 7th Marcantônio Vilaça Award (2019), PIPA 2018 Award, Foco Bradesco ArtRio Award (2017) and the Funarte Prize for Contemporary Art (2015).

NT

NT's practice incorporates sound, film, and performance. NT investigates historiography through their work: how history is made, interpreted and revisited, and how these interpretations are altered and presented. Their films *Greta* (2020), *South More V2* (2014), and *Still Waters* (2013) use

the architecture of post-war London as a way to explore social history, the changing urban landscape of the city, and the impact of this change on community, people, and places.

They completed their MA at the Royal College of Art in 2013, where they were awarded the Augustus Martin Prize and the RCA Graduate Jealous Print Prize. Alongside their artistic practice, they are also a lecturer in Fine Art at Central Saint Martins. Exhibitions and screenings include *Untitled: Art On The Conditions Of Our Time*, Kettle's Yard, Cambridge (2021), and New Art Exchange, Nottingham (2017); Encounters Film Festival, Bristol (2019); Deptford X, London (2018); British Film Institute, London (2018), The Showroom (2016), Institute of Contemporary Arts, London (2015), Sir John Soane's Museum, London (2014); and and tank.tv (2013), among others.

Amba Sayal-Bennett

Born 1991, London; lives and works in London

Amba Sayal-Bennett is a British-Indian artist working across drawing, projection, and sculptural installation. Her practice explores how methods of abstraction are exclusionary and performative, crafting boundaries between what is present, manifestly absent, and othered. Her research focuses on the migration of rational forms and their role within fascist and brutalist architecture. Using translation as method, she explores the movement of bodies, knowledge and form across different sites, processes inherent to the diasporic experience.

Sayal-Bennet received her BFA from Oxford University, her MA in The History of Art from The Courtauld Institute and was awarded her PhD in Art Practice and Learning from Goldsmiths. She is a cofounder of Cypher Billboard, an artist-run public program of site-specific billboard artworks and off-site projects based in London. She is currently an associate lecturer in Visual Culture at UWE Bristol. Between January and March 2022, Sayal-Bennett was *The Derek Hill Foundation* scholar at the British School at Rome in Italy. Recent exhibitions include *Geometries of Difference*, Somerset House, London (2022); *A Track to Bare*, Carbon 12, Dubai (2021); AORA, London (2021), White Cube, London (2021); Indigo+Madder, London (2019), among others.

Seher Shah

Born 1975, Karachi, Pakistan; lives and works in Barcelona

Shah's practice is dedicated to drawing, printmaking and sculpture. The intimacy of the hand, through mark-making, has been a source of curiosity, research and experimentation in her practice. She has worked with drawing and printmaking to explore ideas in architecture and perspective drawing traditions; contested relationships between history, objects and time; and the relationship between poetry and abstraction.

Seher Shah received her BFA and BArch from the Rhode Island School of Design in 1998. Her work has recently been shown at the Lyon Biennale (2022); Jameel Arts Centre, Dubai (2019); Austrian Cultural Forum, New York (2018); Dhaka Art Summit (2018); Jawahar Kala Kendra, Jaipur (2018); Mémoires des Futurs, Centre Pompidou (2107); Nature Morte, New Delhi (2016); Green Art Gallery, Dubai (2012 & 2016); Kiran Nadar Museum of Art, New Delhi (2015); the Museum of Modern Art, New York (2015); the Samuel Dorsky Museum of Art, New York (2015); Glasgow Print Studio (2015); Experimenter, Kolkata (2014); Athr Gallery, Jeddah (2014); and Jhaveri Contemporary, Mumbai (2013). Shah's works can be found in the collections of the Metropolitan

Museum of Art, New York; the Museum of Modern Art, New York; Queens Museum, New York; Brooklyn Museum, New York; Centre Pompidou; Tate; and Art Jameel Collection, Dubai. She is represented by Green Art Gallery, Dubai, and Nature Morte, New Delhi.

Monika Sosnowska

Born 1972, Ryki, Poland; lives and works in Warsaw

Monika Sosnowska's sculptural language emerges from a process of experimentation with, and the appropriation of, construction materials such as steel beams, concrete, reinforcing rods and pipes. These elements—the solid and rigid foundations of buildings—are manipulated and warped, taking on an independence in which their former functionality is implied yet defunct. The formal language of her works echoes different contradictory modernisms: that of the Polish constructivism of the 1930s; the minimal and conceptual tendencies of the international art of the 1960s and 1970s; and modernist architecture as experienced in Eastern Europe. In her recent works, Sosnowska conveys both political and psychological tones by incorporating elements of modernist architecture to create unexpected encounters that reflect on buildings as sites of memory. Sosnowska achieved international renown with her work *The Corridor* (2003), which formed part of the Arsenale exhibition of the 50th Venice Biennale.

Exhibitions include Zachęta – National Gallery of Art, Warsaw (2020); Muzeum Susch, Engadin, Switzerland (2017); Indianapolis Museum of Art, IN, USA (2016); Serralves Foundation, Porto (2015); Pérez Art Museum Miami (2013); Contemporary Art Gallery, Vancouver (2013); The Polish Pavilion, 52nd Venice Biennale (2007); Museum of Modern Art, New York (2006); The Sigmund Freud Museum, Vienna (2005); and the Serpentine Gallery, London (2004), among others. Her work is represented by The Modern Institute, Glasgow and Hauser & Wirth.

Maria Taniguchi

Born 1981, Dumaguete City, Philippines; lives and works in Manila

Maria Taniguchi works across a diverse range of media which includes painting, video, sculpture, pottery, printmaking, drawing, and writing. Her work focuses on concepts of composing, constructing, and framing, whilst referring to the craftsmanship and history of the Philippines. She works with a variety of approaches towards processing the legacies of modernism within an ambiguous cross-cultural context.

In 2018 Taniguchi participated in the Gwangju Biennale and the Biennale of Sydney, Australia. Selected solo and group exhibitions include *Art Histories of a Forever War: Modernism Between Space and Home*, Taipei Fine Arts Museum (2021); 5th Dhaka Art Summit (2020); Museum of Contemporary Art and Design (MCAD), Manila (2020); Bangkok Art and Culture Centre (BACC) (2019); Contemporary Art Centre (CAC), Vilnius, Lithuania (2019); M+ Pavilion (2018); 12th Gwangju Biennale (2018); 21st Biennale of Sydney (2018); Centre Pompidou (2017); Institute of Contemporary Arts (ICA) Singapore (2016); Para Site, Hong Kong (2016); Rockbund Art Museum, Shanghai (2015); Museum of Contemporary Art (M HKA), Antwerp (2014); Metropolitan Museum of Manila (2013); Ateneo Art Gallery, Manila (2012); Artspace Aotearoa, Auckland (2012); Jorge B. Vargas Museum & Filipiniana Research Center, University of the Philippines, Manila (2011); Cell Project Space, London (2010); and Tate Modern (2010), among others. Her work is represented by carlier | gebauer, Silverlens, and Taka Ishii.

Abbas Zahedi

Born 1984, London; lives and works in London

Abbas Zahedi's interdisciplinary practice blends contemporary philosophy, poetics, and social dynamics with sound, sculpture, and other performative media. With an emphasis on how personal and collective histories interweave, Zahedi makes connections with the people around, in proximity to, or involved with the situations upon which he focuses.

Zahedi studied medicine at University College London, before completing his MA in Contemporary Photography: Practices and Philosophies at Central Saint Martins in 2019. Solo exhibitions include *Metatopia 10013* (Anonymous Gallery, New York, 2022); *11 & 1* (Belmacz, London, 2021); *Ouranophobia SW3* (Chelsea Sorting Office, London, 2020); and *How to Make a How From a Why?* (South London Gallery, 2020). He has participated in group exhibitions at the Barbican (2022), Whitechapel Gallery (2022), Goldsmiths Centre for Contemporary Art (2022); Somerset House (2021); FUTURA, Prague (2021); Wolverhampton Art Gallery (2018) and the Diaspora Pavilion, Venice (2017), among others. Zahedi has been the recipient of numerous awards including the Frieze Artist Award (2022); the Paul Hamlyn Foundation Awards for Artists (2021); the Serpentine Galleries' Support Structures for Support Structures (2021); Artangel, Thinking Time (2020); Jerwood Arts Bursary (2019); Aziz Foundation Academic Scholarship (2018); and Khadijah Saye Memorial Fund Scholarship (2017). He is represented by Belmacz, London.

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