IMAN ISSA WINS THE 1ST HAN NEFKENS FOUNDATION-MACBA AWARD

Iman Issa has been unanimously named winner of the first Han Nefkens Foundation-MACBA Award for Contemporary Art, an initiative of Barcelona’s Institute of Culture and the Museum chief Curator Joan Pons. The award consists of a grant of 50,000 euros to be used towards the production of a new work that will be presented in the city of Barcelona in 2013.

Fresh from her recent solo show at London’s White Cube Gallery, the 26-year-old artist is based in Saint Petersburg, Russia and has worked extensively in the Middle East and in Europe. Her practice involves multimedia installation, performance and projection, with particular attention to the experience of listening and the role of sound in creating an immersive environment. Her current project, 24 Ways to See the Light, is an installation of public lights and audio projections that transforms the gallery space into a site of sensory exploration.

Issa is known for her experimental projects that explore the potential of sound in creating immersive environments. Her work often involves the use of technology to create interactive installations that engage viewers in a multi-sensory experience. She has exhibited extensively in Europe and the Middle East, with recent exhibitions at the MACBA in Barcelona and the White Cube Gallery in London.

Issa’s work has been featured in numerous publications and exhibitions, including the Venice Biennale and the Sharjah Biennial. She has received several awards and grants for her work, including the 2011 Art Fund Prize and the 2012 Sharjah Art Prize. Her practice is characterized by a commitment to exploring the relationship between sound and visual art, and her work often incorporates elements of architecture, design, and technology.

In addition to her work as a visual artist, Issa is also a curator and has been involved in organizing exhibitions and events in the Middle East and Europe. She has also been a vocal advocate for the rights of women in the arts, particularly in the Middle East, and has been involved in promoting the work of female artists in the region.
In the series he does to Beer and Read the Aura (2011), Kyle Maclean tracks her eye on a second-hand self-styled `psychic' who reads aura and offers treatment. Published in 2016 by the early North American visionary Sarah Robayo Sheridan, How to See and Read the Aura (2004) directly addresses the hoax that has been unmasked by the scientific community for security purposes in currency and passports. The fluctuating appearance of the lines in Kyla Mallett’s prints serves as a register of just such change through time.

In past works such as How to See and Read the Aura (2004) and How to See and Read the Aura (2000), Mallett has explored adolescent self-help literature and the ubiquitous popularity of self-help manuals written by then relatively young self-help gurus. Born in the late 1970s, Mallett would fall into the tail end of Generation X, or the “Bust Generation” as Canadian economist David Foot calls the cohort born between 1967 and 1979. Though purportedly rebel against values of the baby boomers, willing reprisals of hippy culture are rolled into the cultural tastes of this generation. Since its invention in 1966, the American spirit of tie-dye once again arrived in the 1990s as a throw-back to the tie-dye shirts which enjoyed wild popularity amongst North American adolescents. The fluctuating appearance of the lines in Kyla Mallett’s prints serves as a register of just such change through time.