



Michael Rakowitz
Professor
Art Theory and Practice
Northwestern University
USA



Northwestern University

Morton Schapiro
President
Professor of Economics

Northwestern University
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November 26, 2018

World Cultural Council
Apartado Postal 10.1083
Co1. Lomas De Chapultepec
Ciudad de México, C.P. 11002
México

Dear Award Selection Committee:

I am delighted to nominate Professor Michael Rakowitz of Northwestern University for the Leonardo da Vinci World Award of Arts. Professor Rakowitz is an exceptionally talented multimedia artist who is known for his layered work which crosses boundaries to explore themes of displacement and transition, and for his use of ancient imagery to provoke crucial conversations. Professor Rakowitz engages in self-termed “redirective practice,” using art as a medium through which to explore other disciplines, venturing into areas such as politics and architecture. His Iraqi-Jewish grandparents fled Iraq in 1946, creating a familial history that plays a significant role in his work and has imparted him with a unique perspective, visible in his exploration of Middle Eastern political themes.

Earlier this year, Professor Rakowitz received the prestigious Fourth Plinth Commission to create a work to be displayed in London’s Trafalgar Square. He unveiled a sculpture entitled “The Invisible Enemy Should Not Exist,” a 14-foot replica of the winged bull statue – Lamassu – guarding the Assyrian city of Nineveh, which was destroyed in 2015 by extremist militants. Professor Rakowitz’s winged Lamassu is created with steel cans of date syrup made in modern day Iraq and positioned on the plinth facing southeast towards Nineveh, invoking a rebirth from ordinary objects. Indeed, working with a nontraditional medium – date syrup cans – Professor Rakowitz used a highly public and visible platform to display a symbolic work. Professor Rakowitz’s Lamassu highlights the environmental impact of war, juxtaposing the glory of Iraq’s past with the consequences of turmoil in the region and providing a visual space holder for displaced people and artifacts.

Professor Rakowitz also works in radio, video, performance and architecture, creating thought-provoking installations that do not shy away from crossing traditional boundaries. In “Backstroke of the West,” a solo exhibition at the Museum of Contemporary Art in Chicago, Professor Rakowitz created a series of installations at once playful and provocative, inviting viewers to examine their relationship to the political world around them, thus demonstrating the potential of art to question social and political boundaries. Another project, “Enemy Kitchen,” consisting of a food truck where Iraqi chefs and American soldiers who fought in the war cook Iraqi dishes together, personifies food as a form of performance art and art as an extension of

social and political dialogue. Indeed, the local veterans who helped in the project expressed that their experience aided them in making sense of the conflict. Similarly, in his 2011 project “Spoils,” created amidst the international turmoil of war in Iraq, Professor Rakowitz embarked upon a culinary intervention by serving Iraqi dishes on plates formerly belonging to Saddam Hussein, creating a juxtaposition between the prominence of place and history.

While Professor Rakowitz’s work clearly speaks to the issues of our time, it also seeks to *address* them. He has constructed more than seventy inflatable shelters designed for homeless people, called paraSITES, with locations in New York, Baltimore, Boston and Chicago. Their unique design, which attaches the shelter to the exterior outtake vents of building Heating, Ventilation and Air Conditioning (HVAC) systems, allows for warm air leaving the building to inflate and heat the structure. This project speaks to a pressing issue for our society – homelessness and, more broadly, shelter –and invokes social protest while addressing immediate shelter needs. It is demonstrative of Professor Rakowitz’s dedication not only to showcasing and creating art, but to the larger issues that his art represents. In the case of paraSITES, his commitment was inspired by his family’s departure from Iraq as refugees, and the modern-day preponderance of refugee camps throughout the Middle East. This work has been added to MoMA’s Architecture and Design online collection.

Professor Rakowitz also *teaches* art. He brings a unique perspective to the classroom, where his students experience work by international artists and learn histories which may otherwise have been lost to them. He encourages students to rely on their own frames of reference and concerns, developing art with a level of critical and analytical thinking. He facilitates open dialogue and creativity, asserting art does not have to be “clean”; indeed, there is no wrong or right art, and that which confounds can be powerful. In engaging with students and emboldening them to pursue art from many different directions, Professor Rakowitz is inspiring future generations to personify their personal experiences towards the creation of a better world.

Professor Rakowitz’s work has been celebrated worldwide and exhibited in a multitude of prestigious international venues, and features in major private and public collections. In the United States, his work has been exhibited in venues such as the Museum of Modern Art and the Lombard Freid Gallery (New York), The Massachusetts Museum of Contemporary Art, and the Museum of Contemporary Art and the Smart Museum (Chicago). Internationally, he has been featured in the Castello di Rivoli (Rivoli, Italy), the Tate Modern and the British Museum (London, UK), Alberto Peola Arte Contemporanea (Torino, Italy), Kunstraum Innsbruck (Austria), the Neue Galerie (Kassel, Germany), the Van Abbemuseum (Endhoven, Netherlands), the Kabul National Museum (Afghanistan) and in UNESCO (Paris).

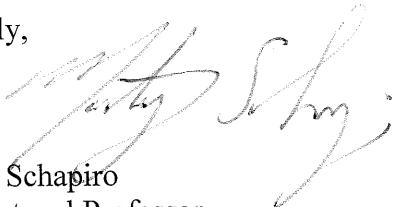
Professor Rakowitz was awarded the 2018 Herb Alpert Award in the Arts, whose committee commended him for “his bold and deeply researched, deeply human work. Unearthing hidden histories, he makes art that speaks to a broad scope of social, political and economic issues, which potently reflect our present moment and create bridges across time and cultures.” Additionally, he is the recipient of grants from the Pew Center for Arts and Heritage, the Graham Foundation, and the New York Foundation for the Arts Fellowship Grant in Architecture and Environmental Structures. He has been awarded the Tiffany Foundation Award, the Sharjah

Page 3, Nomination of Professor Michael Rakowitz

Biennial Jury Award, the Dena Foundation Award, and the Design 21 Grand Prix from UNESCO.

In 2019, Professor Rakowitz will embark on a traveling survey expedition that will open at Whitechapel Gallery in London in June 2019, then in Castello di Rivoli in October and finally the Jameel Foundation in Dubai in March 2020. The expedition will take the form of a series of installations demonstrative of Professor Rakowitz's tendency to mix architecture and cultural history, and will frame conflict through the lens of contemporary pop culture, once again speaking to starkly relevant aspects of our culture and world. Beyond its visual aesthetic, Professor Michael Rakowitz's work embodies the very pressing issues of our time in a contemporary light, humanizing and activating difficult histories, demanding reflection, demonstrating resilience and, perhaps most importantly, inspiring hope. He is most deserving of the Leonardo da Vinci World Award of Arts and will undoubtedly contribute to and further the Council's objectives of promoting culture, values and goodwill throughout the world; I recommend him highly.

Sincerely,

A handwritten signature in black ink, appearing to read "Morton Schapiro".

Morton Schapiro
President and Professor

November 26, 2018

World Cultural Council
Postal 10.1083 Col. Lomas de Chapultepec C.P. 11002
Mexico D.F. Mexico

RE: Michael Rakowitz nomination for Leonardo da Vinci World Award of Arts

To the Members of World Cultural Council:

I am writing this letter on behalf of Michael Rakowitz, who I nominate for the Leonardo da Vinci World Award of Arts.

I am the Shelby White & Leon Levy Director of the Brooklyn Museum, one of the oldest and largest fine arts institutions in the nation. For more than thirty years, I have devoted my career to engaging broad audiences with the limitless power of art to move, motivate, and inspire. Prior to joining the Brooklyn Museum, I served as the director of Creative Time, where I initiated globally renowned public art projects that gave exceptional artists such as Nick Cave, Paul Chan, Jenny Holzer, Kara Walker, and many others, opportunities to expand their practices in profound ways.

While at Creative Time, I worked with Michael to create two public projects. (He is the only artist I worked with on multiple occasions.) I first became familiar with his work in 1998 when he created *paraSITE*, a project in which the artist custom builds inflatable shelters for homeless people that attach to the exterior outtake vents of a building's heating, ventilation, or air conditioning system.

In 2006 I commissioned Michael's project, *Return* in which we opened a storefront in Brooklyn to bridge the realities of the Iraq war with everyday life in the hub of New York City's Muslim communities. The idea was to sell dates directly from Iraq as US sanctions were being lifted after more than a decade. The dates, driven to borders by truck, ended up following a difficult route that encountered many hurdles due to war and refugee crises. The arduous journey told a larger narrative of history, culture, and contemporary loss and tragedy in ways that were profoundly humble and deeply moving.

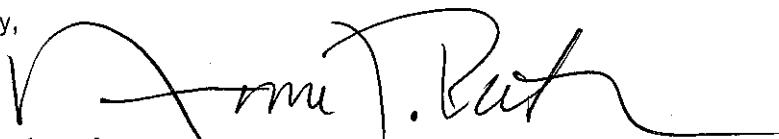
In 2011, we collaborated with Michael on his project, *Spoils*, a culinary intervention that invited diners to eat off of plates looted from Saddam Hussein's palaces as a way to look at the impact of war. The project culminated in the repatriation of the former Iraqi President's flatware to the Republic of Iraq at the behest of President Barak Obama and Iraqi Prime Minister Nuri Al Maliki on December 15, 2011 - the date Coalition Forces left Iraq.

The truth is, every project Michael creates connects us in deep and surprising ways to the human, cultural, and environmental toll of war. His current project on the destruction of Palmyra is just his latest commitment to this subject, and perhaps one of his greatest.

It is my belief that Michael Rakowitz is – and will be seen – as one of the most important artists living today. With his record of remarkable achievements – with more achievements yet to come – there is no doubt that Mr. Rakowitz is the perfect candidate for the Leonardo da Vinci World Award of Arts. I could not recommend him more highly.

Please feel free to contact me if you have any further questions.

Sincerely,



Anne Pasternak

Shelby White & Leon Levy Director of the Brooklyn Museum

200 Eastern Parkway
Brooklyn, NY 11238-6052

Brooklyn Museum



MUSEO D'ARTE CONTEMPORANEA

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World Cultural Council
Apartado Postal 10.1083
Co1. Lomas De Chapultepec
Ciudad de Mexico, C.P. 11002
Mexico

Rivoli, November 28, 2018

To the attention of The World Cultural Council for the Leonardo da Vinci World Award of Arts:

I am writing in reference to and in support of the nomination of Michael Rakowitz to receive the prestigious Leonardo da Vinci World Award of Arts because I am convinced and strongly feel that his work constitutes a significant contribution to the artistic legacy of the world.

Chicago-based artist Michael Rakowitz often works collaboratively to create forms of 'social sculpture' that address the injustices and the problematic entangled histories that have emerged in various parts of the world. From the urban poor in the large cities of America to the diasporas born out of modernization, colonialism and globalization, his research-based artworks focus on personal encounters and stories in which poetry and pragmatism meet. His own family of Jewish Iraqi descent on his mother's side came to the United States in 1946 following the pogrom of 1941 during the emergence of both Zionism and Arab nationalism, while on his father's side, the family came from Hungary and Poland in the early 20th century.

Rakowitz's speculative art provides symbolic and real relief in critical situations. It makes visible moments of silence, erasure, and invisibility by uncovering unexpected networks of connections. From interventions in urban space to sculptural works of Sisyphean dimensions like "The Invisible Enemy Should Not Exist", 2007 – ongoing, which unfolds through handmade objects, drawings, text, and sound as an intricate narrative based on extensive research about artifacts looted from the National Museum in Baghdad in the aftermath of the 2003 U.S. invasion – Rakowitz's work remains relentlessly committed to what is marginalized, gone, or in danger of loss.

Past works have taken shape in urban spaces and explored public environments, such as "ParaSITE", an ongoing project since 1997 in which the artist custom builds inflatable shelters for homeless people, utilizing the outtake vents of a building's heating, ventilation or air-conditioning system.

For the Biennale of Sydney in 2008, Rakowitz responded to contemporary Indigenous life in Australia and created new associations with the history of visionary architecture and its failures, and with the collapse of narratives of revolution in a work titled "What Dust Will Rise". In collaboration with a number of individuals and groups, Rakowitz constructed a full-scale contemporary version of avant-garde Russian artist Vladimir Tatlin's model for Monument to the Third International, 1919. Tatlin's tower, which was to have been made of spirals, was never built; today, it is a symbol of revolutionary and visionary thought. Rakowitz's Tatlin tower is a rebirth of collective hope, as it recycles discarded materials from old houses, soon to be demolished, owned by the Aboriginal Housing Company in Redfern, Sydney. The tower made of recycled materials expresses the desire and ability to dream, and dreaming is a revolutionary space.

I am therefore delighted to offer my heartfelt support for Michael Rakowitz's nomination to receive the prestigious Leonardo da Vinci World Award of Arts, and I hope to have adequately and briefly highlighted his breakthrough achievements in redefining the role, the medium and the language of art, as well as the service he has made to mankind and his qualities as a role model who will surely inspire future generations to contribute to a better world.

If you require additional information, please do not hesitate to contact me.

Yours sincerely,



Carolyn Christov-Bakargiev
Director

Resume Statement – Michael Rakowitz

Michael Rakowitz's inventive artistic practice has led to considerable achievement in examining and representing Middle Eastern culture and social and political history, and his commitment to using art to create mutual cultural understanding between potentially disparate groups is significant. His work incorporating multi-media elements such as sculpture, video and architecture is recognized for its exploration of the ways places and objects speak to collective memory, demonstrating that space and narrative are intertwined. Several of his breakthrough works are detailed below, representing Rakowitz's passion and drive to create art which entices conversation, evokes consideration, and engages the viewer in a continued legacy that far outlives each individual installation.

Artifacts of Humanity. In perhaps his most ambitious project, *The Invisible Enemy Should Not Exist*, Rakowitz uses Middle Eastern newspapers and food packaging in an ongoing attempt to reconstruct more than 7,000 artifacts looted from the National Museum of Iraq in Baghdad. Rakowitz has completed more than 700 such reconstructions, some of which became part of a major solo exhibition (2017-2018) at the Museum of Contemporary Art, titled *Backstroke of the West*. In early 2018, Rakowitz unveiled his newest reconstruction as part of the latest installation of contemporary public art on Trafalgar Square's Fourth Plinth. Rakowitz recreated a stone statue – lamassu – resembling a winged bull with human features which guarded the gates of the city of Nineveh until its destruction by ISIS militants in 2015. Rakowitz's lamassu is a relic of a lost civilization, created with material – 10,000 empty Iraqi date syrup cans – symbolizing the crippling effect of conflict on Iraq's second largest export. Its location on the Fourth Plinth is deeply symbolic; facing southeast, it looks directly to the Foreign Office and Parliament, where such decisions as invading a foreign state are made; in a way, forcing the colonizer to reflect on their own history. It pays tribute to Iraq's past and draws attention to its future, a theme that is deeply relevant in a world facing continued conflict and displacement. Rakowitz's lamassu serves as a placeholder for displaced culture and people, combatting cultural amnesia and erasure.

Food for Thought. Like art, food has the power to connect people across many divides. Food creates a leveling social platform, capable of stimulating cultural puncture across political, social and geographical divides. Through his use of food as art, Rakowitz has encouraged and enabled the public to transcend cultural divides and political boundaries. His focus on food as art has led to the creation of several powerful installations. In 2003, Rakowitz began a project titled *Enemy Kitchen* as a way to use food to spark dialogue about Iraq. He invited groups of students and adults to prepare a meal using his Iraqi-Jewish mother's recipes. Rakowitz's aim to open new channels of ideas and feelings about the Iraq War succeeded in the many conversations and dialogue that took place over food. In Rakowitz's latest installation of the project (2017), a food truck sat outside Chicago's Museum of Contemporary Art, offering the public free Iraqi cuisine based on Rakowitz's family recipes and distributed by American veterans of the Iraq war. Served on paper replicas of Saddam Hussein's china, dishes such as kofta and fattoush salad personified the human connection to conflict. The food truck became a forum where Iraqis and Americans, refugees and veterans, could engage in conversation; in fact, the newly built relationships led to an Iraqi serving as head chef and veterans as servers or sous-chefs, thereby inverting the power structure of the Iraqi conflict. *Enemy Kitchen* allowed the broader public to experience Middle Eastern food culture while providing an opportunity for deeper discussions and healing for many whose lives were impacted by the Iraq War.

In his 2011 project *Spoils*, Rakowitz launched a culinary intervention in collaboration with the restaurant Park Avenue Autumn in New York City. Tasked with creating a menu for the autumn season, Rakowitz collaborated with the chef to create a dish inspired by the cuisine of Iraq. The dish itself – venison atop a

Resume Statement – Michael Rakowitz

concoction of date syrup and tahini – highlighted Iraq's national product while juxtaposing it against a very American protein. Rakowitz used ornamental dishes to plate the food – Saddam Hussein's personal plates purchased from an Iraqi refugee and collector. Rakowitz's collaboration brought to life the paradox he intended – while restaurant goer demand for and enjoyment of the food itself was high, many felt unsettled consuming their entrée from politically charged plates. *Spoils* highlighted the cultural and historical implications of our actions. The diner cannot ingest the sweet without considering the bitter, much in the way that we as citizens must consider our role in the world and our interpretations of conflict.

Art in Theory and Practice. In his ongoing project *ParaSITE*, Rakowitz designs and builds custom inflatable shelters designed for homeless people. Inspired by the structure of Bedouin tents in Jordan, which make use of warm desert winds, these shelters attach to the exterior outtake vents of a building's Heating, Ventilation and Air Conditioning System (HVAC) so that the warm air leaving the building simultaneously inflates and heats the structure. In their idle state, the shelters are small, collapsible and easily transportable. Since the inception of the project in 2008, more than thirty *ParaSITE* shelters have been custom built and distributed to homeless individuals in Cambridge, Boston, New York and Baltimore. *ParaSITE* is an architectural project whose aim and value lies not only in its physical benefit, but also in the use of architecture as portraiture. Rakowitz's personal interaction with each beneficiary of a shelter allows him to individualize each shelter and to move beyond the "homeless" label to see people for people. *ParaSITE* incites a reflection of space in the modern city, but more importantly serves as an emphasis of individuality. A working example of a shelter was included in the Museum of Modern Art (MoMA) 2005 exhibition *Safe: Design Takes on Risk*.

In 2004, Rakowitz began a project titled *Return* by reopening his grandfather's business, Davisons & Co. – creating an import and export company between Iraq and the United States, the first such company since the invasion and an endeavor in forming relationships and trust. Through the project, Rakowitz offers to ship objects and goods free of charge from U.S. citizens to Iraq. It also brokered a complicated agreement to import Iraq's Khestawi dates, previously unavailable in the United States following a UN embargo in 1990. The specific choice of Khestawi dates creates a continuum of history – from the discovery of dates in ancient Iraq to current political upheaval; the abandonment of the first shipment in Syria is itself reflective of the plight of refugees and displaced persons post-conflict. Through *Return*, Rakowitz makes personal the typically impersonal exchange and flow of goods.

Michael Rakowitz's work applies thoughtful yet simple provocations to elicit in the consumer a deep understanding of the complexity of our relationships to history. In the gestures of the artist are the seeds for hope and peace; as such, his projects are not simply installations, they are works of social practice. Rakowitz's art seeks to and succeeds in inspiring the public. His work encourages dialogue, questions every day realities, alters social norms and makes visible that which may otherwise have remained invisible. If you can inspire dialogue, you can change the world. Certainly, in this way, the impact of his work extends beyond the duration of each installation. The Leonardo da Vinci World Award of Arts acknowledges those "who lift our existence to a higher level by the beauty or inspiration of their creative talent"; certainly, Michael Rakowitz is an extremely deserving nominee.

MICHAEL RAKOWITZ

Professor, Department of Art Theory and Practice
Northwestern University, 1880 Campus Dr, Kresge Hall, Room 1510
Evanston, Illinois 60208

EDUCATION

1998 Massachusetts Institute of Technology, Cambridge, MA
Master of Science in Visual Studies

1995 Purchase College SUNY, Purchase, NY
Bachelor of Fine Arts

SELECTED SOLO EXHIBITIONS

2020 Jameel Foundation, Dubai, UAE, forthcoming

2019 Whitechapel, London, UK, forthcoming
Castello di Rivoli, Turin, Italy, forthcoming
Malmö Konsthall, Sweden, forthcoming

2018 *The Invisible Enemy Should Not Exist (Room Z, Northwest Palace of Nimrud)*, Rhona Hoffman Gallery, Chicago, IL
A Color Removed, Front Triennial, Cleveland, OH
The Invisible Enemy Should Not Exist, Trafalgar Square, London, UK

2017 *Backstroke of the West*, Museum of Contemporary Art, Chicago, IL
I'm good at love, I'm good at hate, it's in between I freeze, commissioned by the Musée d'Art Contemporain, Montréal
Art Gallery of Ontario, Toronto, CA
Radio Silence performance, Mural Arts Philadelphia, Philadelphia, PA

2016 *The Flesh Is Yours, The Bones Are Ours*, Rhona Hoffman Gallery, Chicago, IL
The Invisible Enemy Should Not Exist, Barbara Wien Galerie, Berlin, Germany
Galerie Wien Lukatsch, Berlin, Germany

2015 *The Artist's Experiment Series*, Museum of Modern Art, New York City

2014 Milani Gallery, Brisbane, Australia
BAK (basis voor actuele kunst), Utrecht
Van Abbemuseum, Eindhoven, Netherlands
The Breakup, Rhona Hoffman Gallery, Chicago

2013 *Dar Al Sulh*, Traffic, Dubai

2012 *The Breakup*, Lombard Freid Gallery, New York City

2011 *Spoils* Park Avenue Restaurant, presented by Creative Time

2010 *Secondary School*, Percent for Art Commission, permanent installation at Midwood High School, Brooklyn
The worst condition is to pass under a sword which is not one's own, Tate Modern, London, UK

2009 *Michael Rakowitz: Recent Projects on Baghdad and Montreal*, SBC Gallery of Contemporary Art, Montreal, Canada
The worst condition is to pass under a sword which is not one's own, Lombard-Freid Projects, New York, NY

2007 *The invisible enemy should not exist*, Lombard-Freid Projects, New York, NY

2006 *Enemy Kitchen*, ongoing public project; with high school students from Hudson Guild Community Center, presented by More Art, New York, NY, 2006; with students from Saratoga High School, presented by Montalvo Arts Center, CA, 2007; with members of Vietnam Veterans Against the War (VVAW) and Iraq Veterans Against the War (IVAW), presented by IVAW at the Vietnam Veterans Art Museum, Chicago, IL, Memorial Day, May 25, 2009

MICHAEL RAKOWITZ

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The Visionaries, Trafo Gallery, Budapest, Hungary
Endgames, Galleria Alberto Peola, Torino, Italy

2005 *Return (shipping center)*, Longwood Art Gallery, City University of New York, Bronx, NY

2004 *Greetings from Stowe, Vermont*, Kunstraum Innsbruck/Stadturmalerie, Austria
Test Ballot, public project, Kunstraum Innsbruck/Stadturmalerie, Austria; MUMOK, Vienna; and various public sites in cities throughout Europe including Stockholm, Sweden; Milan, Italy; Ljubljana, Slovenia; and elsewhere

1998 *paraSITE*, ongoing public intervention, Boston and Cambridge, MA; New York City, NY; Baltimore, MD; Berlin, Germany; Ljubljana, Slovenia; Montreal, Quebec

1997 *Hubuz*, homes of participants and grocery stores, Amman, Jordan

SELECTED GROUP EXHIBITIONS

2018 *A Color Removed*, SPACES, FRONT Triennial, Cleveland, OH
Bagdad mon amour, Institut des Cultures d'Islam, Paris, France

2017 *Fourth Plinth Shortlist Exhibition*, The National Gallery, London
40 Years: Part 3 POLITICAL, Rhona Hoffman Gallery, Chicago
Third Space/Shifting: Conversations about Contemporary Art, Birmingham Museum of Art, AL
Leonard Cohen: A Crack in Everything, Musée d'art contemporain de Montréal, Québec, Canada
The Image of War, Bonniers Konsthall, Stockholm, Sweden
Urban Planning: Art and the City 1967 -2017, CAM St. Louis, MO

2016 *How Long is Now?* Maschinenhaus, KINDL Center for Contemporary Art, Berlin, Germany
Endless House: Intersections of Art and Architecture, MoMA, New York, NY
Barjeel Art Foundation Collection: Imperfect Chronology – Mapping the Contemporary I, Whitechapel Gallery, London, UK

2015 *Saltwater: 14th Istanbul Biennial*, Istanbul Foundation for Culture and Arts, Istanbul, Turkey
In Search of Matisse, Henie Onstad Kunstsenter, Oslo, Norway
Zones of Contention: Israel / Palestine, Weatherspoon Art Museum, The University of North Carolina at Greensboro

2013 *SITE*, Hiroshima City Museum of Contemporary Art
Palestine, Contemporary Art Centre of South Australia, Adelaide, March

AWARDS, HONORS & FELLOWSHIPS

2018 Finalist for Tamayouz Middle Eastern Architectural Personality of the Year Award

2018 Herb Alpert Award in Visual Arts

2017 Trafalgar Square Fourth Plinth Commission for 2018

2015 Pew Center for Arts and Heritage

2015 Graham Foundation Grant

2013 Kamal Lazaar Foundation Project Grant

2013 Finalist for Zurich Art Prize

2012 Louis Comfort Tiffany Award

2009 Finalist for The Jack Wolgin International Competition in the Arts/ Wolgin Prize

2009 Alpert Awards Ucross Residency

2005 Nominated for INDEX Design Award, Copenhagen, Denmark

2003 Dena Foundation of Contemporary Art Award

2002 UNESCO Design Laureate, Grand Prix.

MICHAEL RAKOWITZ

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Northwestern University, 1880 Campus Dr, Kresge Hall, Room 1510
Evanston, Illinois 60208

SELECTED PUBLIC COLLECTIONS

The British Museum
Fondation Galeries Lafayette, Paris, France
Guggenheim Museum of Art, NY
Metropolitan Museum of Art, New York, NY
Museum of Contemporary Art, Chicago
Museum of Modern Art, New York, NY (Architecture and Design Collection)
Neue Galerie, Kassel, Germany
National Museum of Afghanistan, Kabul, Afghanistan
UNESCO, Paris, France
Smart Museum of Art, University of Chicago, Chicago, IL
Princeton University Art Museum, Princeton, NJ
Tate Modern, London, UK
Van Abbemuseum, Eindhoven, The Netherlands
Zabludowicz Collection

SELECTED RADIO & TELEVISION APPEARANCES

Street Eats: Feature on "Enemy Kitchen" broadcast on the Travel Channel, Winter 2012
The Rachel Maddow Show, "The Best New Thing In The World" segment, focus on repatriation of
Saddam Hussein flatware to Republic of Iraq as part of *Spoils*, December 15, 2011, MSNBC
Palestine National Television, Interview, October 8, 2011
Swedish National Public Radio. "Konflikt," Interviews with Dr. Donny George, Joan Farchakh, and
Michael Rakowitz on the looting of the Iraq Museum, April 17, 2010
Bloomberg TateShots. "Meet the Artist: Michael Rakowitz," March 24, 2010: channel.tate.org.uk/tateshots-blog/2010/03/24/meet-the-artist-michael-rakowitz
"Iraqi Dates Come to Brooklyn," *ABC Television World News*, 8 Dec 2006.
Rosenbaum, Lee and Richard Hake. "The Museum of Arts and Design Opens in Columbus Circle,"
WNYC, an NPR affiliate, September 23, 2008.

SELECTED LECTURES

Beamer-Schneider Lecture, Case Western Reserve University, 2015
Visiting Artist, Parsons School of Design, Spring 2014
Visiting Artist University of Michigan, March 2014
Visiting Artist, University of Maryland Baltimore County, February 2014
Artist talk, Art Institute of Chicago, January 2014
Panelist, "What Does Art Do: The Production of Knowledge in a Globalized Economy," Art Dubai,
March 2013
Keynote Speaker, Open Engagement conference, Portland State University, Oregon, May 2013
About Afghanistan: The Kabul-Bamiyan dOCUMENTA (13) Seminars and Exhibition, June 7, 2012,
Kassel, Germany
90 Lecture Series: Michael Rakowitz—*What everyday objects could hold archaeological value in the
future?*, SALT Beyoglu, Istanbul, November 1, 2011

List of Ten Most Important Works – Michael Rakowitz

1. The Invisible Enemy Should Not Exist (*Trafalgar Square, 2018-2019; various locations, 2007-ongoing*)
2. Enemy Kitchen (*various locations, 2003-ongoing*)
3. ParaSITE (*New York City, Boston, Cambridge, Baltimore, 1998-ongoing*)
4. What Dust Will Rise? (*Germany and Afghanistan, 2012; in permanent collections in Kassel, Germany and the National Museum of Afghanistan, Kabul*)
5. The Breakup (*Palestine, 2010; various locations, 2010-2014*)
6. Dar Al Sulh (Domain of Conciliation) (*Traffic, Dubai, 2013*)
7. Spoils (*Park Avenue Autumn, New York City, 2011*)
8. May the Arrogant Not Prevail (*Haus der Kulturen die Welt, Berlin, 2010*)
9. Dull Roar (*Castello di Rivoli, 2005*)
10. RETURN (*Storefront in Brooklyn and exhibited at various locations, 2004-ongoing*)

Major Works – Michael Rakowitz

SOLO EXHIBITIONS

2020 Jameel Foundation, Dubai, UAE, forthcoming

2019 Whitechapel, London, UK, forthcoming
Castello di Rivoli, Turin, Italy, forthcoming
Malmö Konsthall, Sweden, forthcoming

2018 *The Invisible Enemy Should Not Exist (Room Z, Northwest Palace of Nimrud)*, Rhona Hoffman Gallery, Chicago, IL
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The Invisible Enemy Should Not Exist, Trafalgar Square, London, UK

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I'm good at love, I'm good at hate, it's in between I freeze, commissioned by the Musée d'Art Contemporain, Montréal
Art Gallery of Ontario, Toronto, CA
Radio Silence performance, Mural Arts Philadelphia, Philadelphia, PA

2016 *The Flesh Is Yours, The Bones Are Ours*, Rhona Hoffman Gallery, Chicago, IL
The Flesh Is Yours, The Bones Are Ours, Graham Foundation, Chicago, IL
The Invisible Enemy Should Not Exist, Barbara Wien Galerie, Berlin, Germany
The Invisible Enemy Should Not Exist, George Mason School of Art, in conjunction with *Al Mutanabbi Street Starts Here DC 2016*, Washington, DC
Galerie Wien Lukatsch, Berlin, Germany
Albright Knox Gallery, Buffalo, NY

2015 *The Artist's Experiment Series*, Museum of Modern Art, New York City

2014 *Every Weapon is a Tool if You Hold it Right* performance, in conjunction with "A Proximity of Consciousness", Sullivan Galleries and Expo Chicago, Chicago, IL
Milani Gallery, Brisbane, Australia
Peabody Essex Museum, Salem, Massachusetts
Arizona State University Art Museum, Phoenix
BAK (basis voor actuele kunst), Utrecht
Van Abbemuseum, Eindhoven, Netherlands
The Breakup, Rhona Hoffman Gallery, Chicago

2013 *Dar Al Sulh*, Traffic, Dubai

2012 *The Breakup*, Lombard Freid Gallery, New York City

2011 *Spoils* Park Avenue Restaurant, presented by Creative Time
I'm good at love, I'm good at hate, it's in between I freeze, BAK, basis voor actuele kunst, Utrecht, Netherlands (postponed until 2014 due to my wife's illness)

2010 *Secondary School*, Percent for Art Commission, permanent installation at Midwood High School, Brooklyn
The worst condition is to pass under a sword which is not one's own, Galerie Sfeir-Semler, Beirut, Lebanon November, 2010 (postponed indefinitely due to my wife's illness)
The worst condition is to pass under a sword which is not one's own, Tate Modern, London, UK

2009 *Michael Rakowitz: Recent Projects on Baghdad and Montreal*, SBC Gallery of Contemporary Art, Montreal, Canada
The worst condition is to pass under a sword which is not one's own, Lombard-Freid Projects, New York, NY

2007 *The invisible enemy should not exist*, Lombard-Freid Projects, New York, NY

2006 *Return*, 529 Atlantic Avenue, Brooklyn, NY, presented by Creative Time

Major Works – Michael Rakowitz

Enemy Kitchen, ongoing public project; with high school students from Hudson Guild Community Center, presented by More Art, New York, NY, 2006; with students from Saratoga High School, presented by Montalvo Arts Center, CA, 2007; with members of Vietnam Veterans Against the War (VVAW) and Iraq Veterans Against the War (IVAW), presented by IVAW at the Vietnam Veterans Art Museum, Chicago, IL, Memorial Day, May 25, 2009

The Visionaries, Trafo Gallery, Budapest, Hungary

Endgames, Galleria Alberto Peola, Torino, Italy

2005 *Dull Roar*, Lombard-Freid Projects, New York, NY
Return (shipping center), Longwood Art Gallery, City University of New York, Bronx, NY

2004 *Greetings from Stowe, Vermont*, Kunstraum Innsbruck/Stadtturmgalerie, Austria
Test Ballot, public project, Kunstraum Innsbruck/Stadtturmgalerie, Austria; MUMOK, Vienna; and various public sites in cities throughout Europe including Stockholm, Sweden; Milan, Italy; Ljubljana, Slovenia; and elsewhere

2002-03 *Romanticized All Out Of Proportion*, Special Project on the Panorama of the City of New York, Queens Museum of Art Queens, NY

2002 *Breach*, Lower East Side Tenement Museum, New York, NY

2000-02 *Postcard Views*, lobby of Cesar Pelli's residential City Lights skyscraper, Long Island City, Queens, NY

2001 *Minaret*, ongoing performance, Clocktower Gallery, New York, NY, 2001 and 2003; MDR Skyscraper and Battle of the Nations Monument, Leipzig, Germany, 2003; Station Building, Baltimore, MD, 2003; Enver Hoxha Pyramid, Tirana, Albania, 2005

2000-01 *Climate Control*, Special Project, P.S.1 Contemporary Art Center, Queens, NY
Guard, permanent commission, Pratt Institute Sculpture Park, Brooklyn, NY, 2000

1998 *paraSITE*, ongoing public intervention, Boston and Cambridge, MA; New York City, NY; Baltimore, MD; Berlin, Germany; Ljubljana, Slovenia; Montreal, Quebec

1997 *Hubuz*, homes of participants and grocery stores, Amman, Jordan

GROUP EXHIBITIONS

2018 *A Color Removed*, SPACES, FRONT Triennial, Cleveland, OH
Bagdad mon amour, Institut des Cultures d'Islam, Paris, France

2017 *Fourth Plinth Shortlist Exhibition*, The National Gallery, London
40 Years: Part 3 POLITICAL, Rhona Hoffman Gallery, Chicago
Third Space/Shifting: Conversations about Contemporary Art, Birmingham Museum of Art, AL
Leonard Cohen: A Crack in Everything, Musée d'art contemporain de Montréal, Québec, Canada
The Image of War, Bonniers Konsthall, Stockholm, Sweden
Urban Planning: Art and the City 1967 -2017, CAM St. Louis, MO

2016 *How Long is Now?* Maschinenhaus, KINDL Center for Contemporary Art, Berlin, Germany
Endless House: Intersections of Art and Architecture, MoMA, New York, NY
Barjeel Art Foundation Collection: Imperfect Chronology – Mapping the Contemporary I, Whitechapel Gallery, London, UK

2015 *Saltwater: 14th Istanbul Biennial*, Istanbul Foundation for Culture and Arts, Istanbul, Turkey
In Search of Matisse, Henie Onstad Kunstsenter, Oslo, Norway
Zones of Contention: Israel / Palestine, Weatherspoon Art Museum, The University of North Carolina at Greensboro
From Ancient to Modern: Archaeology and Aesthetics, Institute for the Study of the Ancient World, New York City

Major Works – Michael Rakowitz

2014 *A Proximity of Consciousness*, Sullivan Galleries, School at the Art Institute of Chicago, IL
Rocking the Casbah, Villa Empain, Brussels (to February 2015)*Yokohama Triennial*
Ravaged: Art and Culture in Times of Conflict Museum Leuven, Belgium

2013 *The Way of the Shovel*, Museum of Contemporary Art, Chicago
SITE, Hiroshima City Museum of Contemporary Art
Tectonics, The Moving Museum/Traffic Gellery, Dubai March-April
Palestine, Contemporary Art Centre of South Australia, Adelaide, March

2012 *dOCUMENTA (13)*, Kassel, Germany
Camp Out, Laumeier Sculpture Park, St. Louis, MO
FEAST: Radical Hospitality in Contemporary Art, Smart Museum of Art, University of Chicago

2011 *Scramble for the Past*, SALT, Istanbul, Turkey, November 2011-March 2012
Asian Art Biennial, Taiwan
Yes, We Don't, Institut d'art contemporain Villeurbanne/Rhone Alpes, Villeurbanne, France
Taking Sides, Curated by Robin and Zak Williams on Paddle8.com
Inanimate Beings, La Casa Encendida, Madrid

2010-11 *La Ville Mobile, Biennale Internationale Design Saint Etienne*, France

2010 *The Jerusalem Show IV*, Al Ma'mal Foundation for Contemporary Art, Jerusalem
The Storyteller/screening of "Return" video, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, September 13-26, 2010
Klimakapseln/Climate Capsules, Museum für Kunst und Gewerbe, Hamburg, Germany
Über wut/On Rage, Haus der Kulturen der Welt, Berlin, Germany

2009-12 *The Storyteller*, organized by Independent Curators International (ICI) and traveling to various venues including Anna-Maria and Stephen Kellen Gallery, Parsons/The New School, New York, NY; Art Gallery of Ontario, Toronto, Ontario

2009 *There Goes The Neighbourhood*, Performance Space, Sydney, Australia
Tarjama/Translation, Queens Museum of Art, NY
Return to Function, Madison Museum of Contemporary Art, WI
Transmission Interrupted, Modern Art Oxford, UK
The Place of The Object and The Space of The Work, Sculpture Center, Queens, NY

2008-09 *Actions: What You Can Do WithThe City*, Centre Canadien d'Architecture, Montreal, Canada
Second Lives, Inaugural exhibition of the Museum of Art & Design, New York, NY
The Greenroom: Reconsidering the Documentary and Contemporary Art, Center for Curatorial Studies/Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY
Heartland, Vanabbemuseum, Eindhoven, The Netherlands

2008 *Try again. Fail again. Fail better.* Mucsarnok Kunsthalle, Budapest, Hungary
Dissident Art, 55 Notre-Dame Ouest, Montreal, Canada
New Ends, Old Beginnings, Bluecoat Gallery, Liverpool, UK
Revolutions–Forms that Turn, 16th Biennale of Sydney, Sydney, Australia
Master Humphrey's Clock, Leidsche Rijn, Utrecht, The Netherlands
Home Works Forum IV, Galerie Sfeir Semler, Beirut, Lebanon
Armory Show, Lombard-Freid Projects Booth, New York, NY
Shelter X Survival – Alternative Homes for Fantastic Lives, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
Urgent Shelter, Gallery 210, University of Missouri, St. Louis, MO
Blown Away, Krannert Art Museum, Urbana, IL

2007-08 *Just In: Recent Acquisitions from the Collection*, MoMA, New York, NY

2007 *The Dotted Line*, Rotunda Gallery, Brooklyn, NY

Major Works – Michael Rakowitz

The Other City, Hungarian Institute, New York, NY
Consuming War, Hyde Park Art Center, Chicago, IL
Gwangju Design Biennale, Gwangju, Korea
An Atlas of Events, Calouste Gulbenkian Foundation, Lisbon, Portugal
Instant Urbanism, SAM- Swiss Architecture Museum, Basel, Switzerland
10th International Istanbul Biennial, Istanbul, Turkey, 2007
Sharjah Biennial 8, Still Life: Art, Ecology and the Politics of Change, Sharjah, UAE

2006 *Art in the Contested City*, Pratt Institute, Brooklyn, NY
Civic Performance, University Art Gallery at Staller Center for the Arts, SUNY Stony Brook, NY
Art Basel Miami, Lombard-Freid Projects booth, Miami, FL
Confini/Boundaries, MAN Museo d'Arte Provincia di Nuoro, Nuoro, Italy
Revisiting Home, NGBK, Berlin, Germany
Mind the Gap, Smack Mellon, Brooklyn, NY
LESS - Alternative Living Strategies, Padiglione d'Arte Contemporanea, Milano, Italy

2005-09 *Beyond Green: Toward a Sustainable Art*, exhibition co-organized by iCI, New York, and the Smart Museum of Art, University of Chicago, and traveled by iCI to Smart Museum of Art; Museum of Art & Design, New York, NY; University Art Museum, California State University Long Beach, Long Beach, CA; Smith College Museum of Art, Northampton, MA; Contemporary Arts Center, Cincinnati, OH; Richard E. Peeler Art Center, DePauw University, Greencastle, IN; Museum of London, London, Ontario; Joseloff Gallery, Hartford Art School, University of Hartford, Hartford, CT; the Ronna and Eric Hoffman Gallery of Contemporary Art, Lewis & Clark College, Portland, OR; the DeVos Art Museum, Northern Michigan University, Marquette, MI

2005 *T1-Torino Triennale Tremusei: The Pantagruel Syndrome*, Castello di Rivoli Torino, Italy
Tirana Biennale 3, Tirana, Albania, 2005
SAFE: Design Takes On Risk, Museum of Modern Art, New York, NY, 2005
Atomica, Lombard-Freid Fine Arts and Esso Gallery, New York, NY
Do Not Interrupt Your Activities, Royal College of Art, London, UK
Inhabituel, Fabbrica del Vapore, Milan, Italy
Transmediale 05: BASICS, Berlin, Germany

2004 *Gonflables, Inflatables, Gonfiabili*, Tripostal, Lille, France
Living In Motion, Vitra Design Museum/Z33 Hasselt, Belgium
PARA SITES: when space comes into play..., Museum Moderner Kunst-Stiftung Ludwig Wien (MUMOK), Vienna, Austria
Jamaica Flux: Windows and Workspaces, Jamaica Center for Arts and Learning, NY
Subway Series, Queens Museum of Art, Queens, NY
The Interventionists, MASS MoCA, North Adams, MA
Xtreme Houses, Lothringer 13, Munich, Germany
Adaptations, Apex Art, New York, NY and Friedrianum, Kassel, Germany
Borne of Necessity, Weatherspoon Museum of Art, Greensboro, NC
Global Priority, UMass Amherst, MA

2003 *24/7*, Contemporary Art Centre, Vilnius, Lithuania
BQE, White Box, New York, NY
Get Rid of Yourself, ACC Galerie, Weimar & Stiftung Federkiel/Halle 14, Leipzig, Germany
Homeland, Whitney Museum of American Art Independent Curatorial Study Program, CUNY Graduate Center, New York, NY

2002 *Inside Design Now: 2003 National Design Triennial*, Cooper-Hewitt National Design Museum, New York, NY, 2002

Major Works – Michael Rakowitz

Queens International, Queens Museum of Art, Queens, NY
Design 21: Continuous Connection, UNESCO, Paris, France
Und Ab Die Poste-Inside Out: 5th Annual Festival of New Art, Berlin, Germany
Submerge, Kunstbunker Nuremberg, Germany
Architecture of Emergency, FRI-ART Friburg, Switzerland (three person show with Shigeru Ban and Samuel Mockbee & Rural Studio)
AIR, Dorsky Gallery, Queens, NY
Utopia Now!, Sonoma Museum of Contemporary Art, CA
Comfort Zone: Portable Living Spaces, The Fabric Workshop Museum, Philadelphia, PA

2001 *Utopia Now!*, CCAC Wattis Institute, Oakland, CA
Back and Forth, Vacancy Gallery, New York, NY
Ground Zero, 129 Lafayette Street, New York, NY
Building Codes, Storefront for Art and Architecture, New York, NY

2000 *Concerted Compassionism*, White Columns, New York, NY
Photographic imagination, Here Here Gallery, Cleveland, OH

1999 *Temporary Shelters*, Here Here Gallery, Cleveland, OH

1998 *A Skowhegan Decade*, David Beitzel Gallery, New York, NY

1997 *Repeat Reverse*, Yale University Art Gallery, New Haven, CT

1993 *Blast Box 1993: Remaking Civilization*, X Art Foundation, New York, NY