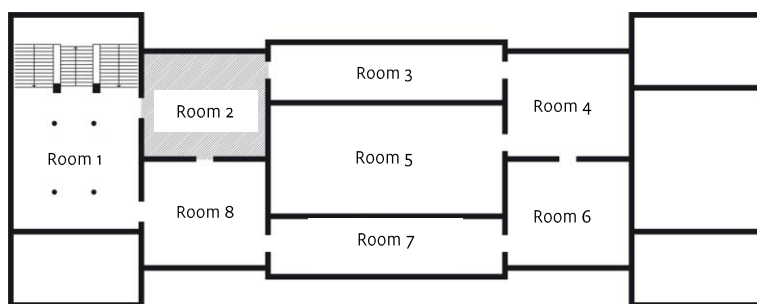


Iman Issa

Surrogates, 21th December 2019 – 26th April 2020

List of works

Iman Issa (*1979 Kairo)



Room 1 (Foyer)



Heritage Studies #33, 2019

Copper and painted aluminum, vinyl text
45 x 215 x 43 cm

HS33

Black Obelisk from Nimrud, Iraq

Well known for depicting the historically
contested event of the King of Israel bowing
before the King of Assyria.

The International Museum of World Arts and
Culture Collection

Black alabaster

97 x 300 cm

825 B.C.

Room 2



Headshots of Three Film Extras, 2019
From Surrogates, a film about things to be used, in order of appearance, by self or others, for touching upon larger, insidious, or different things.

3D print, PU lacquer, stainless steel wire, 3
plinths: MDF wood, steel, PU lacquer
290 x 165 x 440 cm

Low-resolution news footage of street congregations. Close-up, in focus shot of a man in a courtroom pulling out papers from a briefcase.

Medium shot of judges' table with four judges sitting behind it, and besides whom several defendants stand behind bars. Reverse shot of a packed courtroom with people standing along the sides and rear the room. Medium shot of the court's exterior with a group of people storming out in a panic. The shot gradually zooms out to the wider street, showing pedestrians walking by nonchalantly. Medium shot of the court's vacant interior, with sounds of footsteps indicting approaching crowds. Length of sequence is 9 mins, 22 secs. The news section is scored, while diegetic sound is used for the remainder of the sequence.

Room 3



Heritage Studies #22, 2016

Painted wood, vinyl text

68 x 245 x 68 cm

HS22

Cylinder with Building Inscription

The inscription is in cuneiform script and includes prototypes for the building of the legendary "Ziggurat of the Foundation of Heaven and Earth."

The Global Museum of Ethnic Arts and Culture Collection

Baked clay

22 x 22 cm

604 B.C.



Heritage Studies #19, 2016

Brass, vinyl text

250 x 67 x 29 cm

HS19

Sundial

Unlike models prevalent in Europe at that time, most surviving examples were erected vertically.

The International Museum of Ancient Arts and Culture Collection

Stone

136 x 71 cm

A.D. 1188



Heritage Studies #8, 2015

Painted wood, vinyl text

305 x 60 x 100 cm

HS8

Remains from the Walls of the Second Court

The Second Court was commissioned by the last king of Dynasty XIX to replace the First Court. It marks the last known addition to the Great Temple.

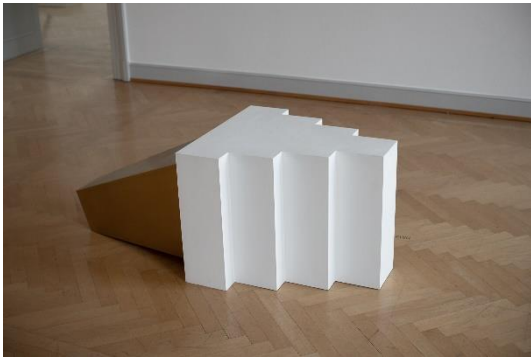
The International Museum of Ancient Arts and Culture Collection

Limestone

2400 x 6700 cm

1257 B.C.

Room 4



Heritage Studies #13, 2015
Bronze, painted wood, vinyl text
160 x 70 x 60 cm

HS13

Staircase Leading to the Grand Viewing Hall
The hall overlooked the sacred lake by the temple, but is believed to have been merely symbolic, never used for observation or any other purpose.

The International Museum of Ancient Arts
and Culture Collection

Sandstone

1055 × 120 cm

1439 B.C.



Heritage Studies #31, 2018
Painted wood, vinyl text
110 x 30 x 160 cm

HS31

Wall

From the Royal Palace of Mari's audience chamber, where the king would receive his visitors.

The International Museum of Ancient Arts
and Culture Collection

Stone, tempera wall painting

968 × 450 cm

1780 B.C.



Heritage Studies #29, 2017
Painted wood, copper rods with copper
Plates, vinyl text
122 x 26.5 x 185 cm

HS29

Expedition of Punt

On a block commemorating the commercial expedition Queen Hatshepsut sent to Punt, which is now Somalia, or northeastern Ethiopia, or Eritrea.

The International Museum of Ancient Arts
and Culture Collection

Painted limestone

170 × 220 cm

1497 B.C.



Heritage Studies #21, 2016
Blackened wood, vinyl text
102 x 230 x 33.5 cm
Private Loan

HS21
Epigraphic Star Chart
Attributed to a prominent scholar,
astronomer, and geographer in the House of
Wisdom of Baghdad.
The International Museum of Ancient Science
and Astronomy Collection
Carved stone
45 x 68 cm
A.D. 825

Room 5



Heritage Studies #2, 2015
Rusted and hand-rubbed steel, white
wooden box, vinyl text
160 x 96.5 x 20 cm

HS2
Colossal Black Statue of King Tut III Holding
Amulet of Eternal Life
Erected five years after his death, in the
immediate aftermath of his successor's first
military expedition.
The National Heritage Museum Collection
Granite
169 x 97 cm
1448 B.C.



Heritage Studies #1, 2015
Blackened wood, vinyl text
129,5 x 60,9 x 160 cm
Collection Fondazione Sandretto
Re Rebaudengo, Turin

HS1
Miniature Gold Pyramid
Dating to the last kingdom of Dynasty XXVI,
when statues of monuments began to be
widely manufactured.
The National Heritage Museum Collection
Gold-plated metal, limestone
5 x 4.2 cm
530 B.C.



Heritage Studies #10, 2015
Copper, aluminium, vinyl text
45 x 200 x 45 cm

HS10
Column from the Great Colonnade of the
Newly Founded Capital Samarra
The column shows springing acanthus leaves
that spiral downwards.
The International Museum of Ancient Arts
and Culture Collection
Limestone
975 x 78 cm
A.D. 839



Heritage Studies #7, 2015
Wood, painted wood, vinyl text
80 x 45 x 180 cm

HS7
Statue of King Ahmose
Unifier of the land who established the
country's national borders, which it retains to
this day.
The National Art Museum Collection
Quartzite
73.5 x 31 cm
1549 B.C.



Heritage Studies #4, 2015
Four painted steel rods,
four white wooden plinths, vinyl text
312 x 94 x 112 cm

HS4
Staph Guidance
As Pictured on a wall relief depicting troops
marching to victory.
The National Art Museum Collection
Limestone
10 x 3 cm carved staph on a 97 x 235 cm wall
relief
2650 B.C.



Heritage Studies #23, 2016
Brass, painted wood, vinyl text
127 x 96 x 127 cm

HS23
Commemorative Scarab
Scarabs were believed to symbolize cyclical
repetition and regeneration. They were
issued in unusually great numbers during
Dynasty XVIII.
The International Museum of Ancient Arts
and Culture Collection
Limestone
42 x 80 cm
1394 B.C.



Heritage Studies #18, 2016
Copper, vinyl text
200 x 9 x 25 cm

HS18
Tile with Aerial View of Holy Shrine
Painted in green, white, and blue. It was
found in a 12th-century palace in Granada,
but is believed to have been manufactured
elsewhere.
The International Museum of Ancient Arts
and Culture Collection
Unglazed
40 x 34 cm
A.D. 1139–1490



Heritage Studies #11, 2015
Blackened wood, two painted white wooden
plinths, vinyl text
217 x 35 x 195 cm
Collection Fondazione
Sandretto Re Rebaudengo, Turin

HS11
Twelve-Pointed Star from a 13th-Century
Building Facade
Part of a plaque reused from earlier
polytheistic times.
The International Museum of Ancient Arts
and Culture Collection
Ivory
70 x 27 cm
A.D. 1229

Room 6



Heritage Studies #26, 2017
Brass, white wooden plinth, vinyl text
205 x 20 x 160 cm

HS26
Pair of Winged Dragons on a Candlestick
Shaft
Symbolizing both the hell of destruction and
the light of the divine, dragons had multiple
meanings, which made them one of the
most popular subjects during the Seljuk
period.
The National Museum of Global Art
Collection
Copper alloy
27 x 45 cm
A.D. 1271



Heritage Studies #32, 2017
Painted wood, vinyl text
22.5 x 170 x 22.5 cm

HS32
Garden Carpet
With a classic design, showing a bird's-eye view of the four-part Persian garden.
The International Museum of World Arts and Culture Collection
Cotton, wool, asymmetrically knotted pile
314 x 190 cm
A.D. 1778



Heritage Studies #20, 2016
Bronze, painted white box, vinyl text
62 x 45 x 135 cm
Loan der Daimler Art Collection,
Stuttgart/Berlin

HS20
Compass
Misdated to the reign of the last ruler of the Safavid Dynasty—the first and last dynasty since the Sasanian Empire to establish a unified state.
The Regional Museum of Arts and Culture Collection
Steel with bone and silver inlays
14 x 1.5 cm
A.D. 1620–1740



Heritage Studies #34, 2019
Aluminium, vinyl text
213 x 12 x 12 cm

HS34
Statue of a Water Goddess from the Royal Palace of Mari
Originally incorporating running water into its design, it is considered one of the most inventive statues of Near Eastern antiquity.
The Global Museum of Ethnic Arts and Culture Collection
White stone
56 x 142 cm
1900 B.C.

Room 7



Heritage Studies #30, 2017

Painted wood, vinyl text
70 x 245 x 70 cm

HS30

Cylinder without Inscription

Unlike similar models, this was not produced in Cordoba but in Sicily. It is decorated with prancing animals that could be either horses or unicorns.

The International Museum of Ancient Arts and Culture Collection

Carved ivory

9.8 x 6.7 cm

A.D. 1061



Heritage Studies #27, 2017

Wood, painted wood, vinyl text
70 x 73 x 85 cm

HS27

Dome

Restored to its original style by the Commission for the Conservation of Arab Monuments in 1939.

The Regional Museum of Arts and Culture Collection

Stone

230 x 355 cm

A.D. 1279 (built), A.D. 1303 (rebuilt)



Heritage Studies #17, 2016

Wood, vinyl text
200 x 55 x 90 cm

HS17

Column from the Courtyard of the Lions

With an inscription reading "Ordered by the Son of the Victorious, May His Victory Be Glorified."

The Regional Museum of Arts and Culture Collection

Limestone

1070 x 97 cm

A.D. 1378



Book of Facts: A Proposition, 2017
Book, shelf, stool



The Revolutionary, 2011
Audio track, 6'04", loop, 2 headphones,
stool

All works, unless otherwise noted:

Courtesy the artist; Rodeo, London/Piraeus und carlier | gebauer Berlin/Madrid