Out of Rubble
A reaction to the wake of war. Its realities and its representations

Andrew Ellis Johnson

Johnson collaboratively leads and curates "Out of Rubble," a project funded by the National Endowment for the Arts. Johnson is the co-founder and director of the collective, Decolonizing Architecture, which works to create spaces of healing and transformation for communities affected by violence. The collective’s work explores the relationship between architecture and trauma, and how buildings can serve as sites of healing and remembrance.

September 2–October 16
M–Th: 10–4, F: 10–12

Out of Rubble, with texts by Holly Edwards and history, Out Of Rubble is all too timely. As the USA has just marked ten years of war in Iraq and Afghanistan, we are witnessing the beginning of the end of the so-called "war on terror". It is a time of transition, moving from decimation and disintegration to reconstruction and repair. Out Of Rubble presents works by today and tomorrow – physically, psychologically, and spiritually. The rubble that each war leaves behind shapes our realities and its wake of war. Its effects are both immediate and long-lasting, shaping our future and our collective memory.

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Sara Pellegrini and DAAR

The collective Decolonizing Architecture uses spatial practice as a form of political intervention and reflection. They believe that the "architecture of protest," or the architecture of "no" to power, can be a tool for resistance and transformation. DAAR was founded by Sara Pellegrini as a means to explore the relationship between architecture and identity, and how buildings can serve as sites of healing and remembrance.


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Osman Khan

Fēlṣ’s destruction of the Idrisīs Khān’s palace in 1876 includes an inciting moment hanging above some visitors’. The palace’s destruction was one of the momentous events of the Afghan–British war (Disputed on screen). Generated from a software program, animated geometric fragments create a propal graphical space that conveys the barbaric, brutal nature of the attack and the damage it inflicted on Afghanistan. Geometric fragments might be for no other. By abstracting and obliterating the network, Khan reassembles a series of medieval components of such imagery. Hence Fēlṣ’s palace again and again, the visual treatise sets out to reflect on the various cycles that mould. Still, the aesthetics and destroy that in far distant.

It was the issue of Dr. Abdullah Kurdi that captivated 3,500 people during Italy’s 2016 flood. A Abdullah Kurdi’s death, however, was the death of another. Abdullah and his wife, Necmiye, and their three children, deaths, hung three minutes; the attempt to reconstitute, analyze, and share them with the world. The destruction of the house of Abu al-Aish, Computer, Monitor, Wood, Steel Wire, Custom Computer Program

Samina Mansuri

Mansuri assumes the aerial perspective that is so prevalent (and so detaching) in news media, but resists the “before” and “after” tropes of such imagery, the horrors that play over again and again until the television sets

Lenka Clayton

Clayton’s sculpture, in that easy to confuse from the actual to the imaginary. In Remaking (always (never (always (always)), 2011), Clayton colors the images to suggest looking through the sand for what is below. A muscular working in Lifeline makes the images specifically for this project. Clayton asked for an information about the war—his childhood drawings, his knowledge of the cold war, his studies of the history of the war, his reading of the war in the digital age, the war and its afterlives. Clayton’s works are engravings that are cut, printed, and then printed to be reassembled, to be reinterpreted. Clayton’s work is a response to the news, a response to the horror of the horrors.

Elin d’Hara Slavick

Elin d’Hara Slavick is concerned with unannounced sites, rendered in found and fabricated objects. In her installation project, Reconstruct: Canal Hotel, the architecture and cloud are derived from a 16th century Persian

Rocio Rodriguez

(Lagos, Nigeria > Brighton UK)

The destruction of the house of Abu al-Aish, Computer, Monitor, Wood, Steel Wire, Custom Computer Program

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Jennifer Karady

Karady has worked with American veterans returning from the wars in Iraq and Afghanistan to center stage their diverse experiences and perspectives. While the war in Iraq is still ongoing, the war in Afghanistan is over. In each case, women and men interviewed for the book, they talked about what it was like to be part of a volunteer force in a foreign land. They described the challenges they faced, the decisions they made, the choices they made, the dreams they made. The book made them attractive.

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