

I'm
AZIZAH RAGHIB ✨

here's my recent work

More Than Words is an installation that was inspired by a conversation I had with my friend. It focuses on the obscene languages used in the British print and online media when talking about Muslims and Islam in general.

British journalism is notorious for having misleading headlines, in fact a study commissioned by the British Press Editors' Association found that 70% of headlines used in the British press were misleading.

so. Most often then not, the stories come from baseless ignorance however it reinforces the public's perception and fearmongering around Islam.

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- Dr. Paul Mason (Channel 4 Journalist)

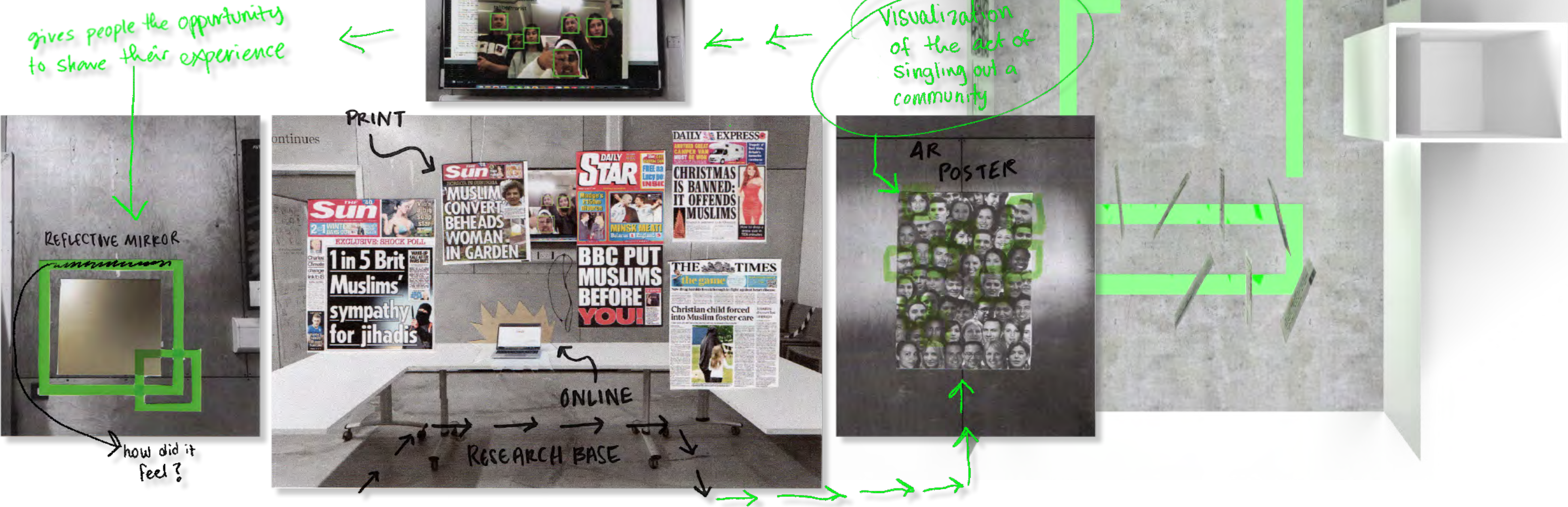
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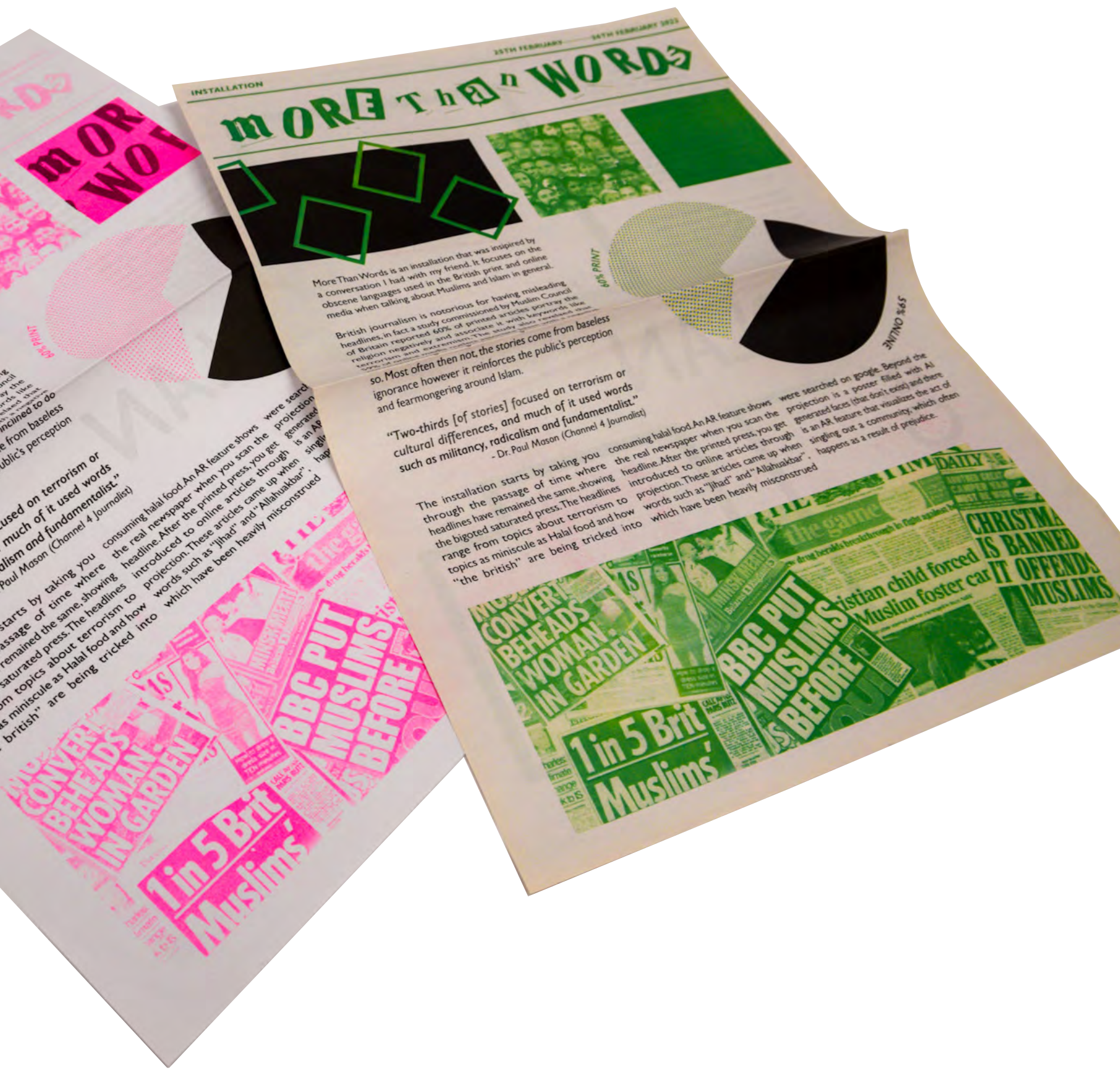
- Dr. Paul Mason (Channel 4 Journalist)

The installation starts by taking you through the passage of time where headlines have remained the same, showing the bigoted saturated press. The headlines range from topics about terrorism to topics as miniscule as Halal food and how "the british" are being tricked into consuming halal food. An AR feature shows the real newspaper when you scan the headline. After the printed press, you get introduced to online articles through projection. These articles came up with words such as "Jihad" and "Allah" which have been heavily misused.

More Than Words is an installation based project that uses immersive tech to explore the concept of Islamophobia in British Journalism; print and online.

First draft of the installation layout that was used to pitch the concept (left).
Final render of the installation layout in DINA Venue's basement space (right).





Printed handout that explained the installation in detail and people could take away with them, printed with the risograph machine (left).

One of the many AR posters used to help people wayfind through the installation (centre).

Islamophobic headlines, spanning over a decade (2005-2018), printed on newsprint, hung right at the beginning of the installation (right).

supporting materials

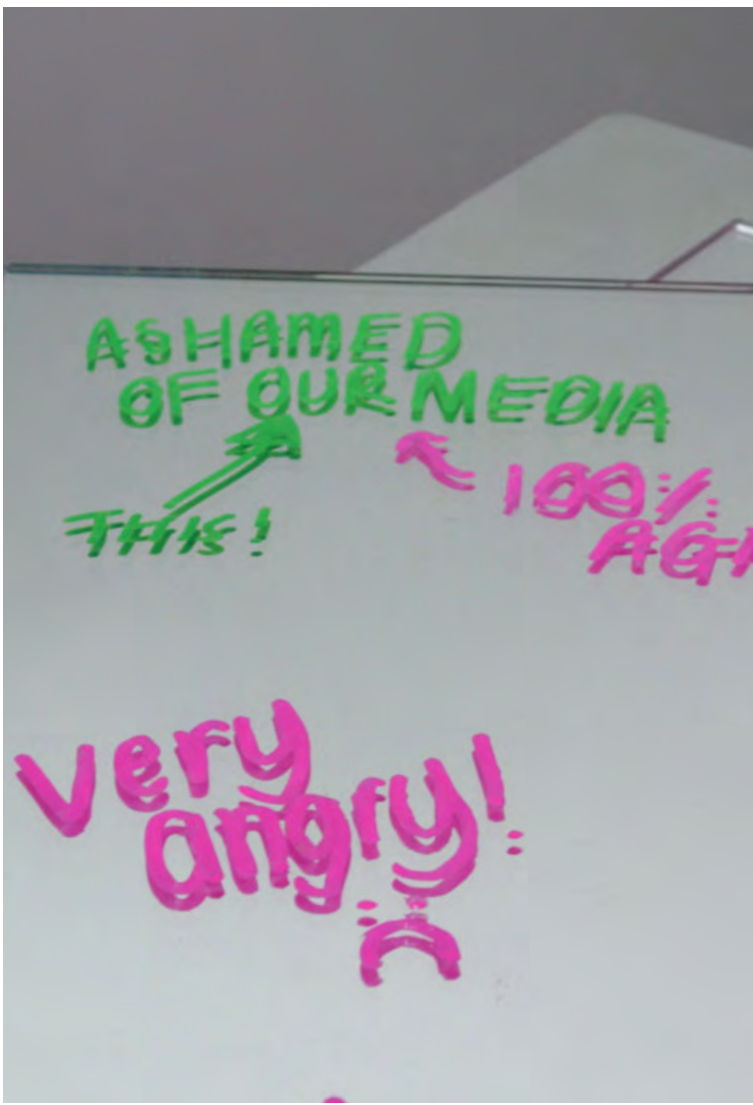
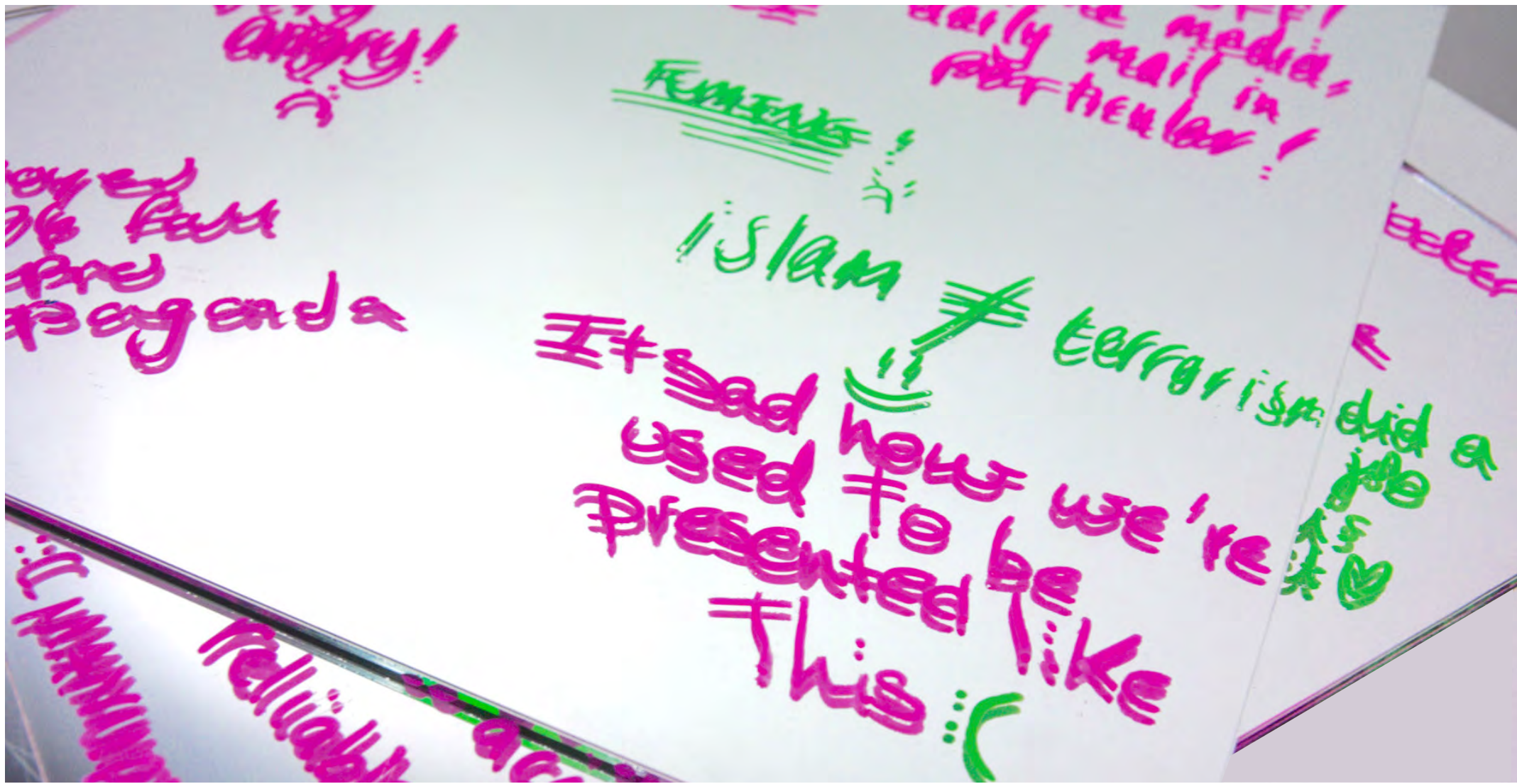


more than words

The installation aimed to start a conversation about the biases and the reaction captured during the event shows that More Than Words succeeded in doing that. There was also an [article written by journalism student, Amy Varley](#), that summarizes the installation and it's intent.

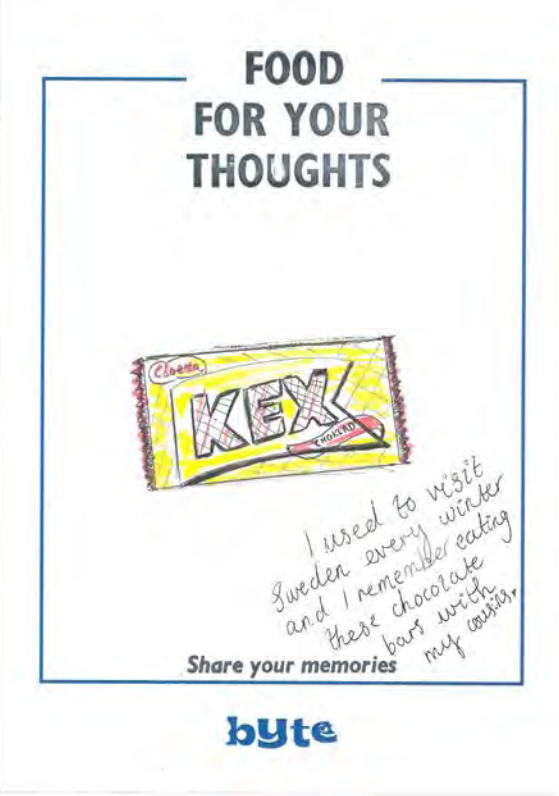
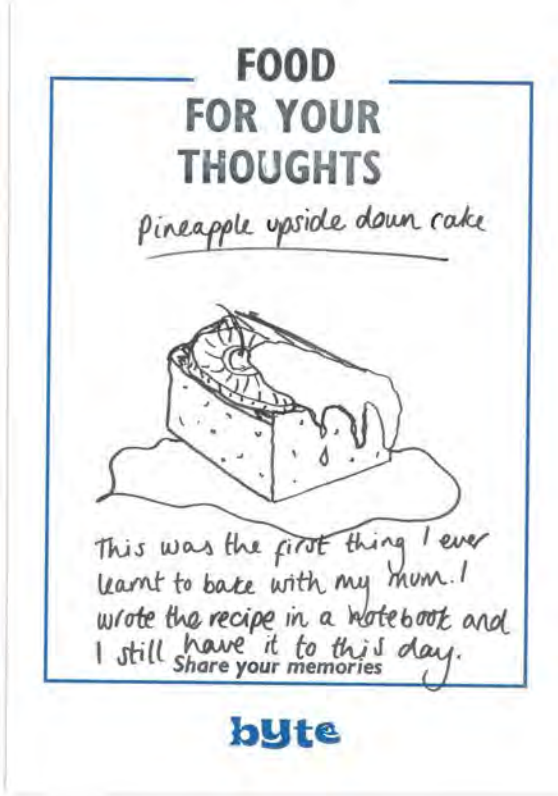
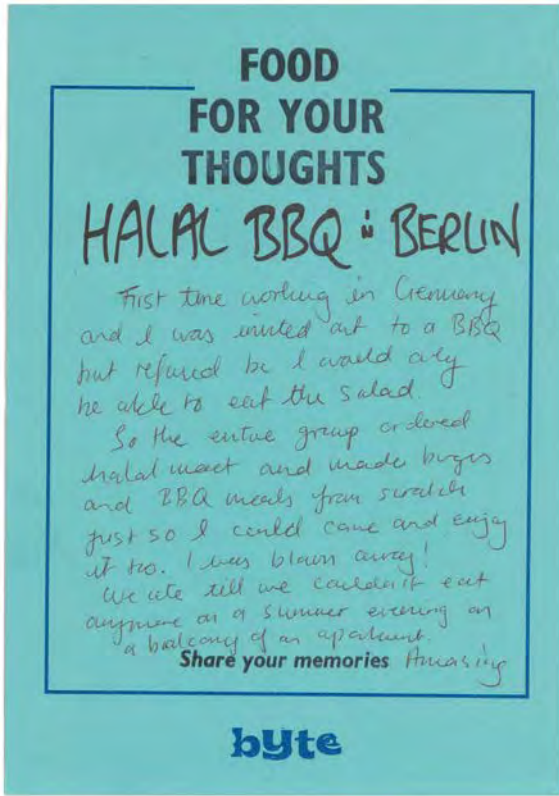
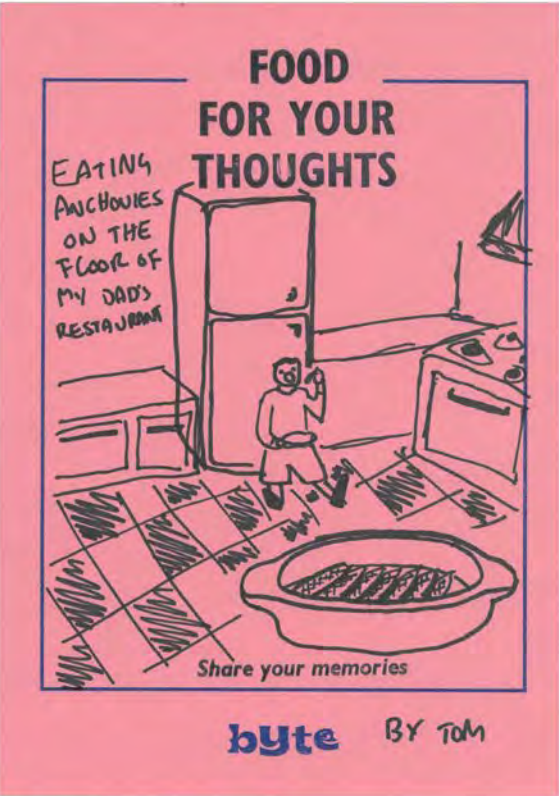
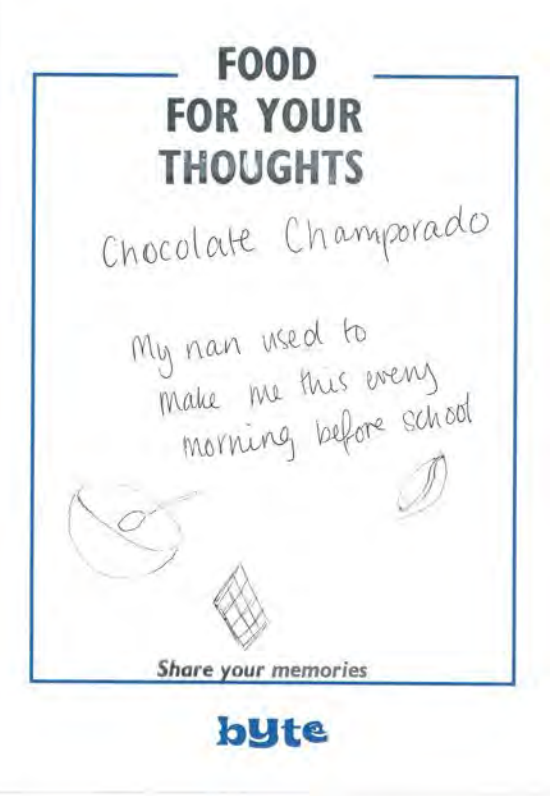
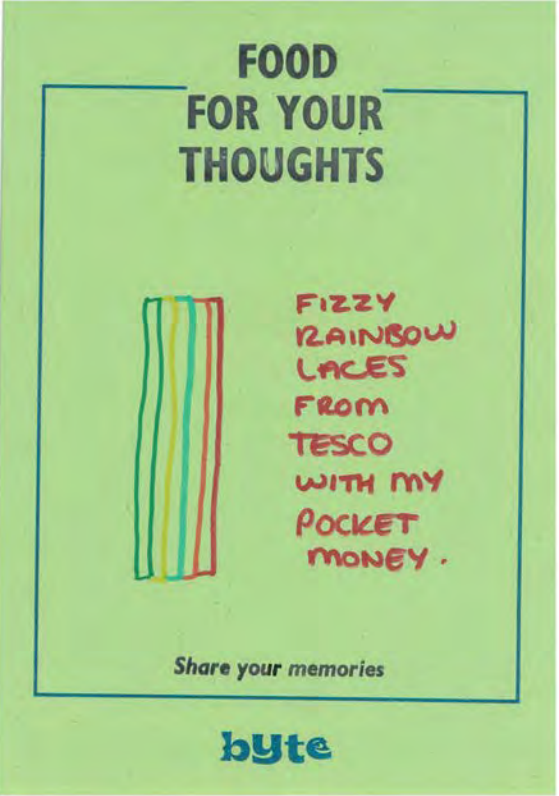
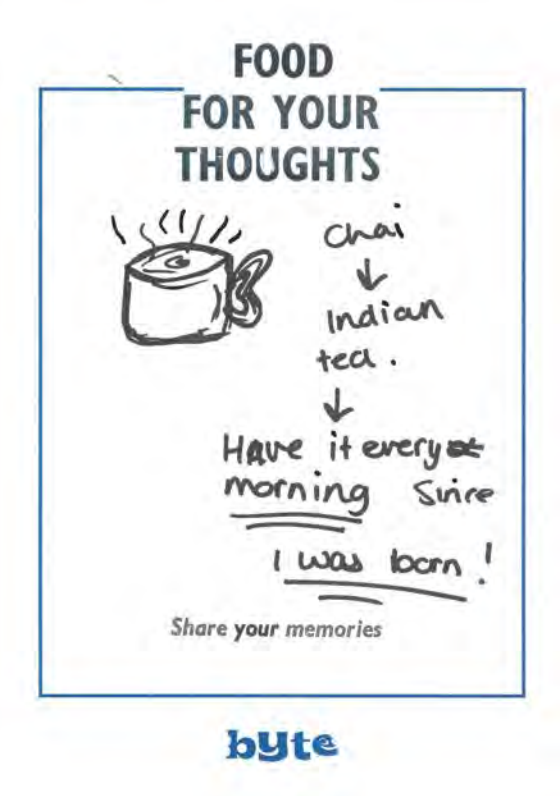
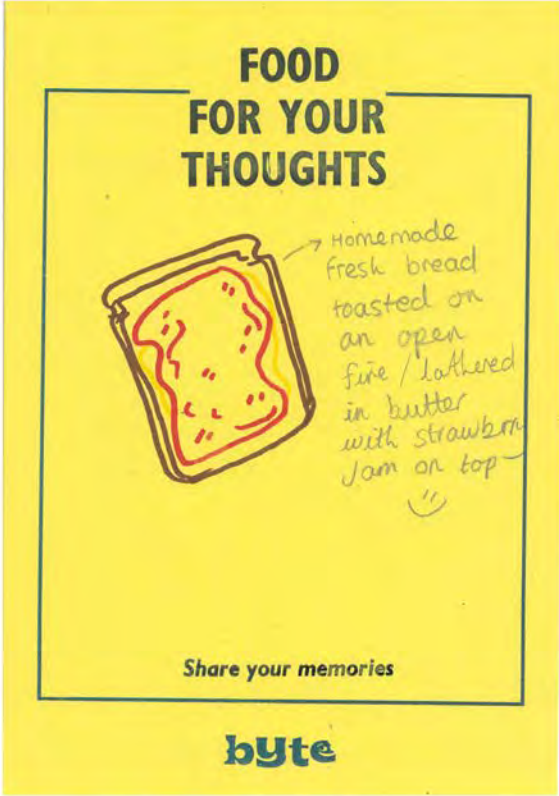
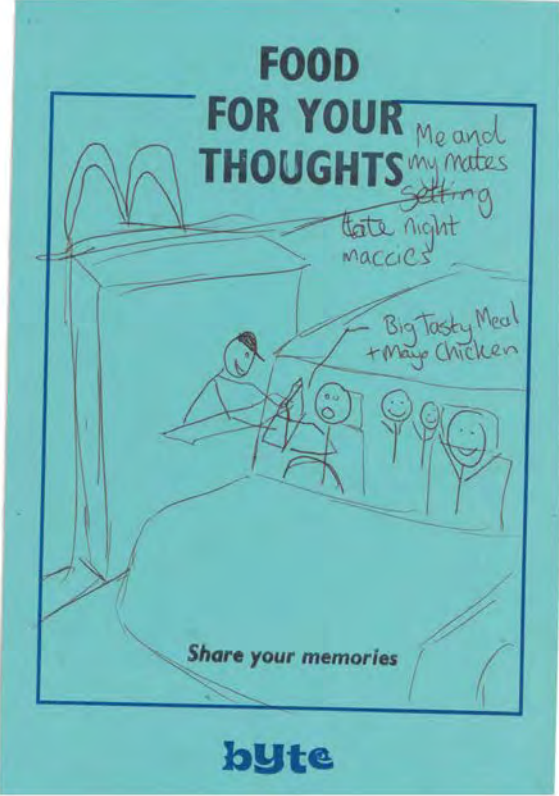
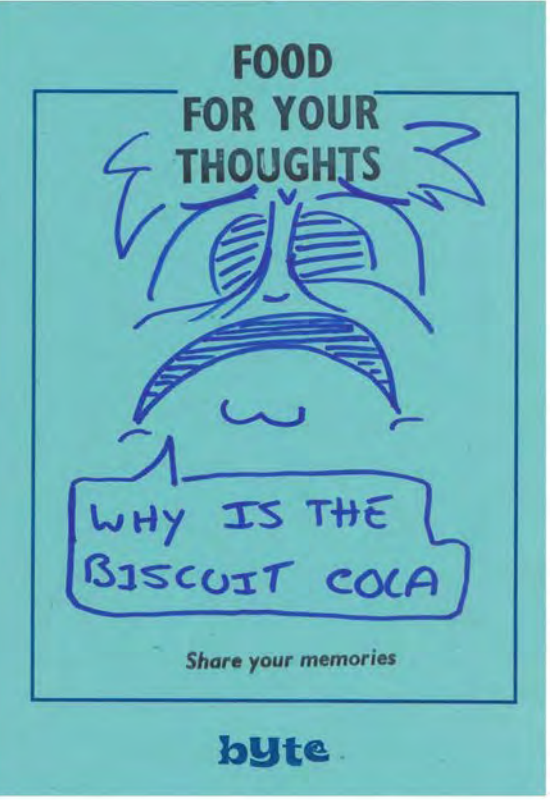
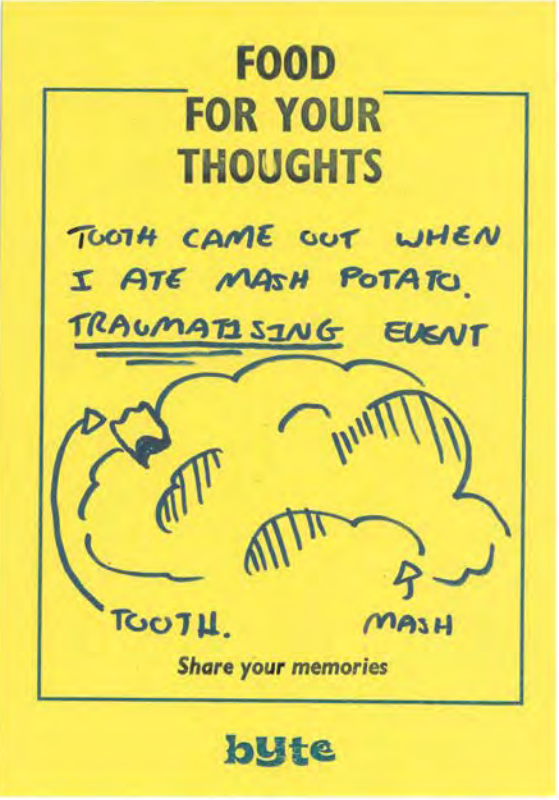
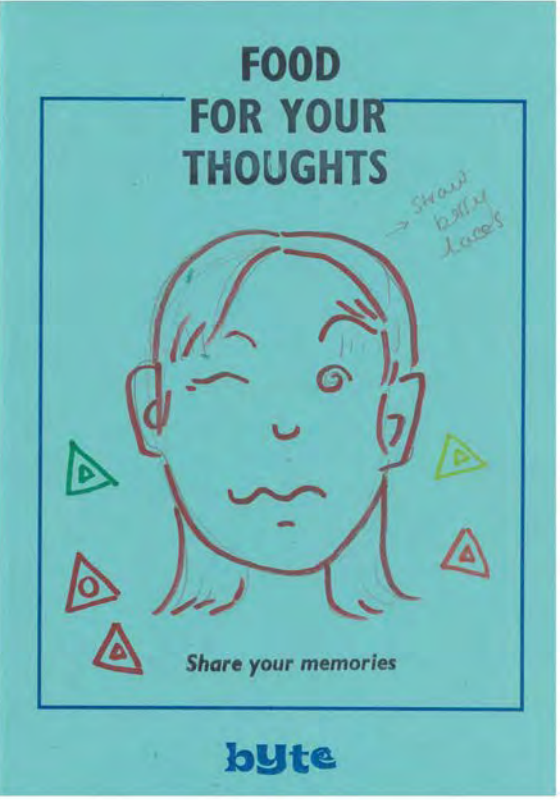
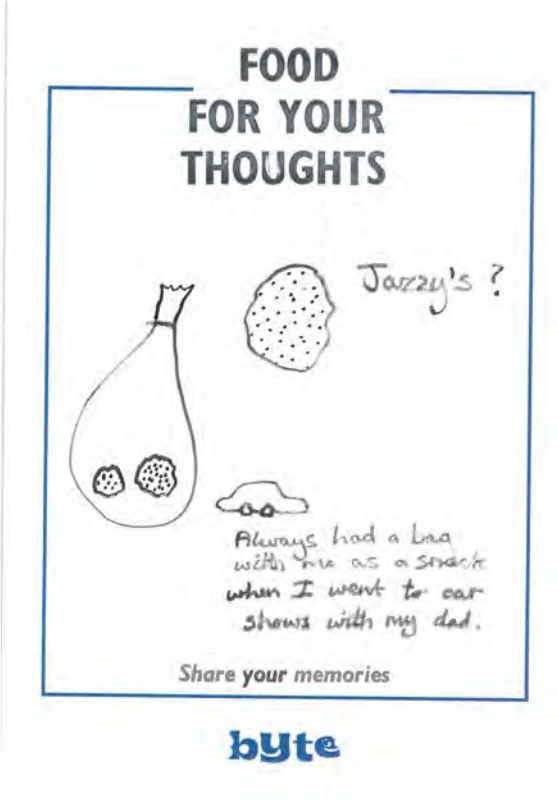
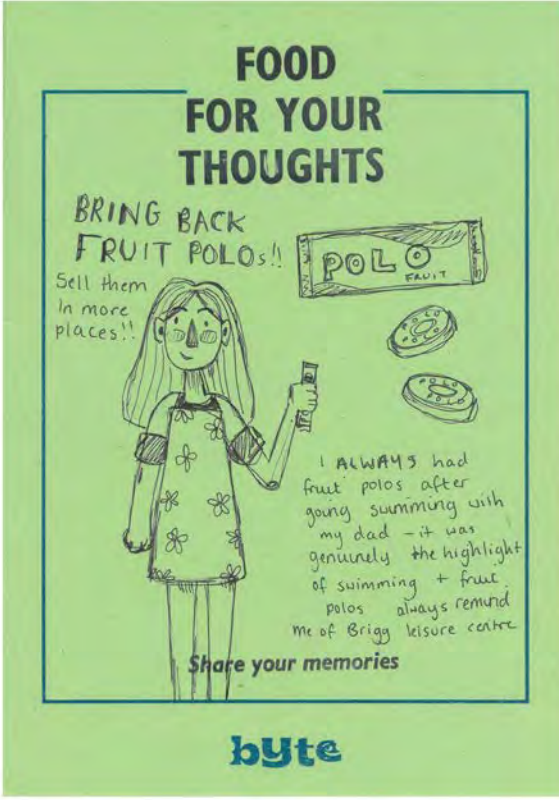
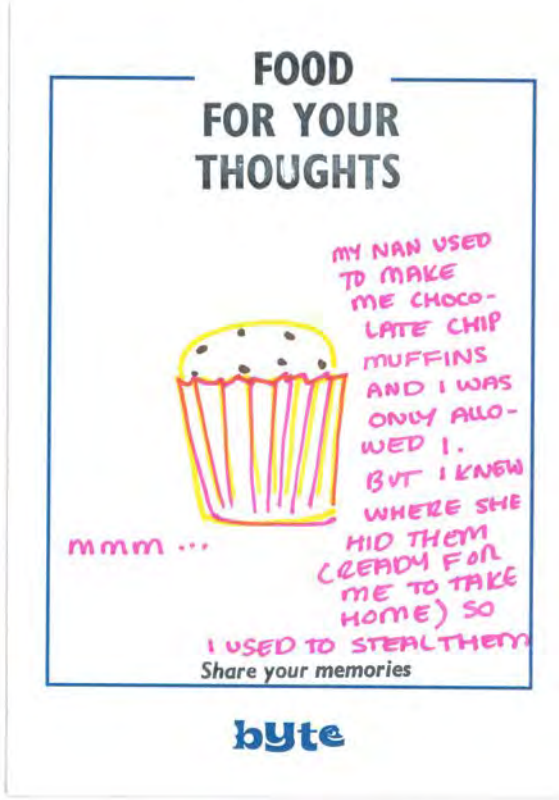
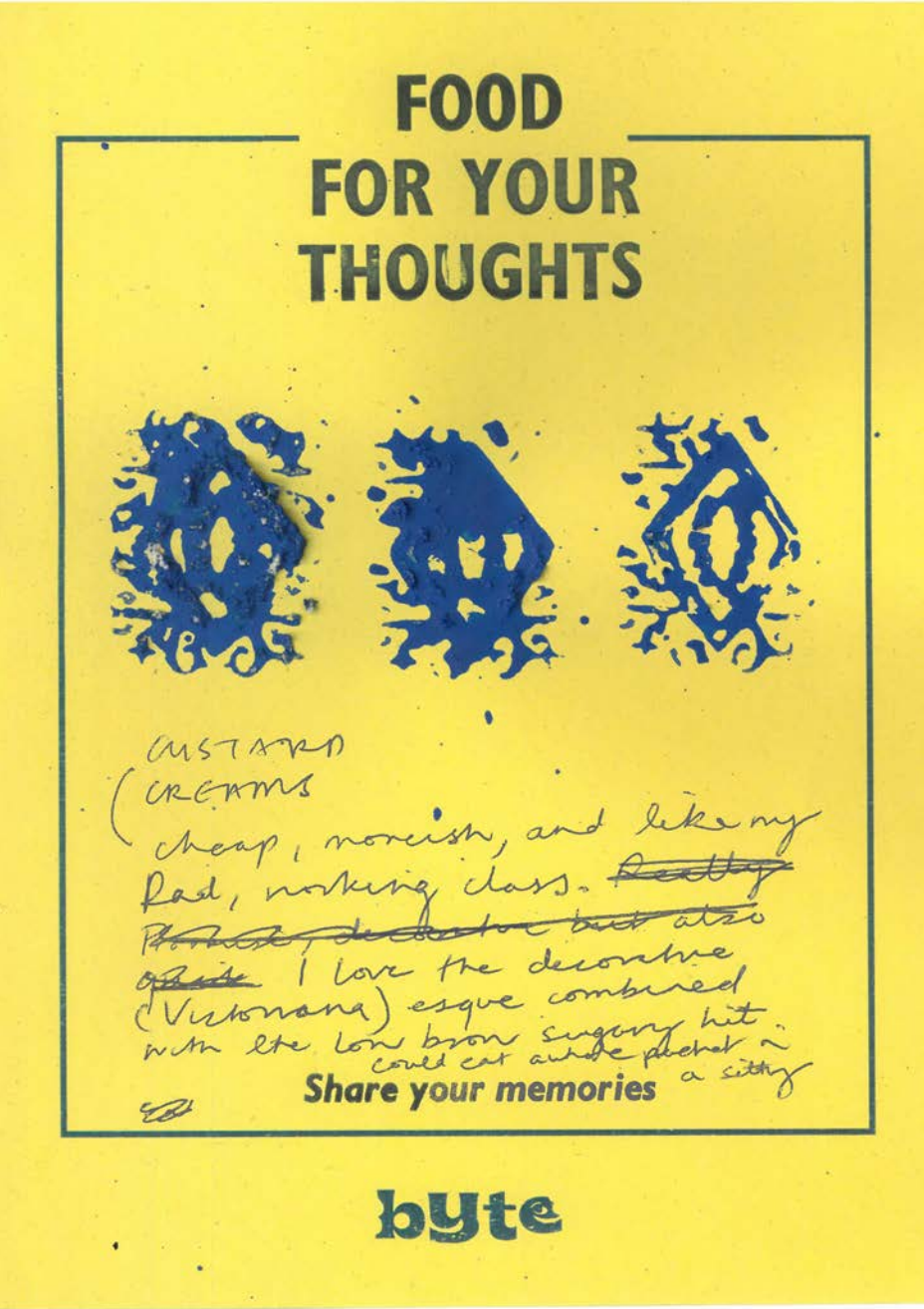
People reacting to the Facial Recognition Tech that would give out a keyword most commonly linked to Islam when it detects a face (top).

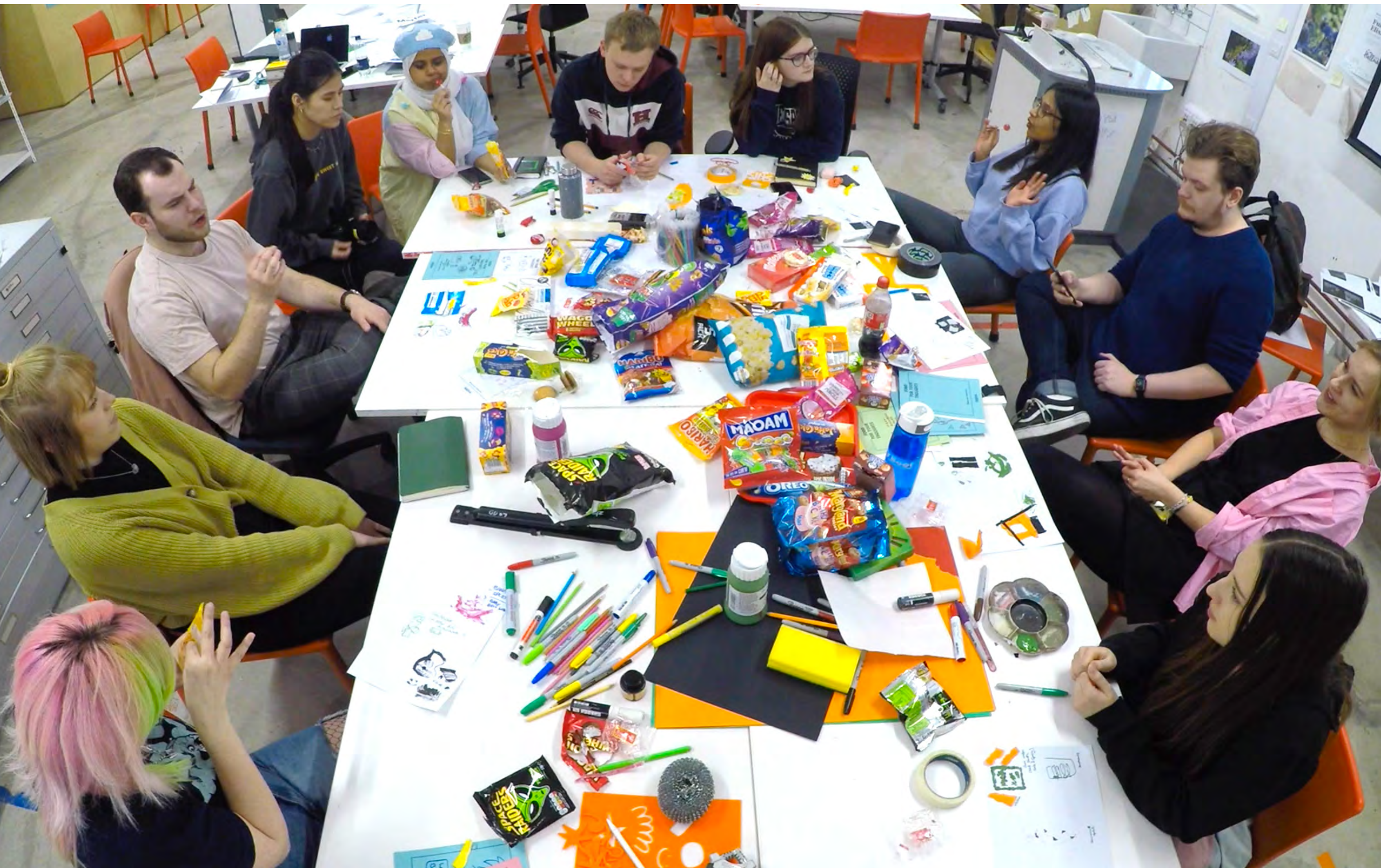
Reflections people wrote after, talking about their experiences and how they felt going through the installation (bottom).





Food is a universal experience that has the power of bringing people together, especially when sharing that experience. “Byte” is a collaborative group project that focuses on people’s relationship with food and memory and aims to visually capture the essence of those memories.





Pictures taken during the “Food For Your Thought” workshop that was in collaboration with Make Meet Mess (creative networking event).





The outcome of some of the memories will be a short clip that will be accompanied by a publication which includes all the materials collected during the workshop.



Greggs x Zkunk is a collaborative effort to rebrand the Greggs merch launched by Primark. It aims to show that creativity doesn't have to be sacrificed in order to make something fun and affordable.



greggs x zkunk

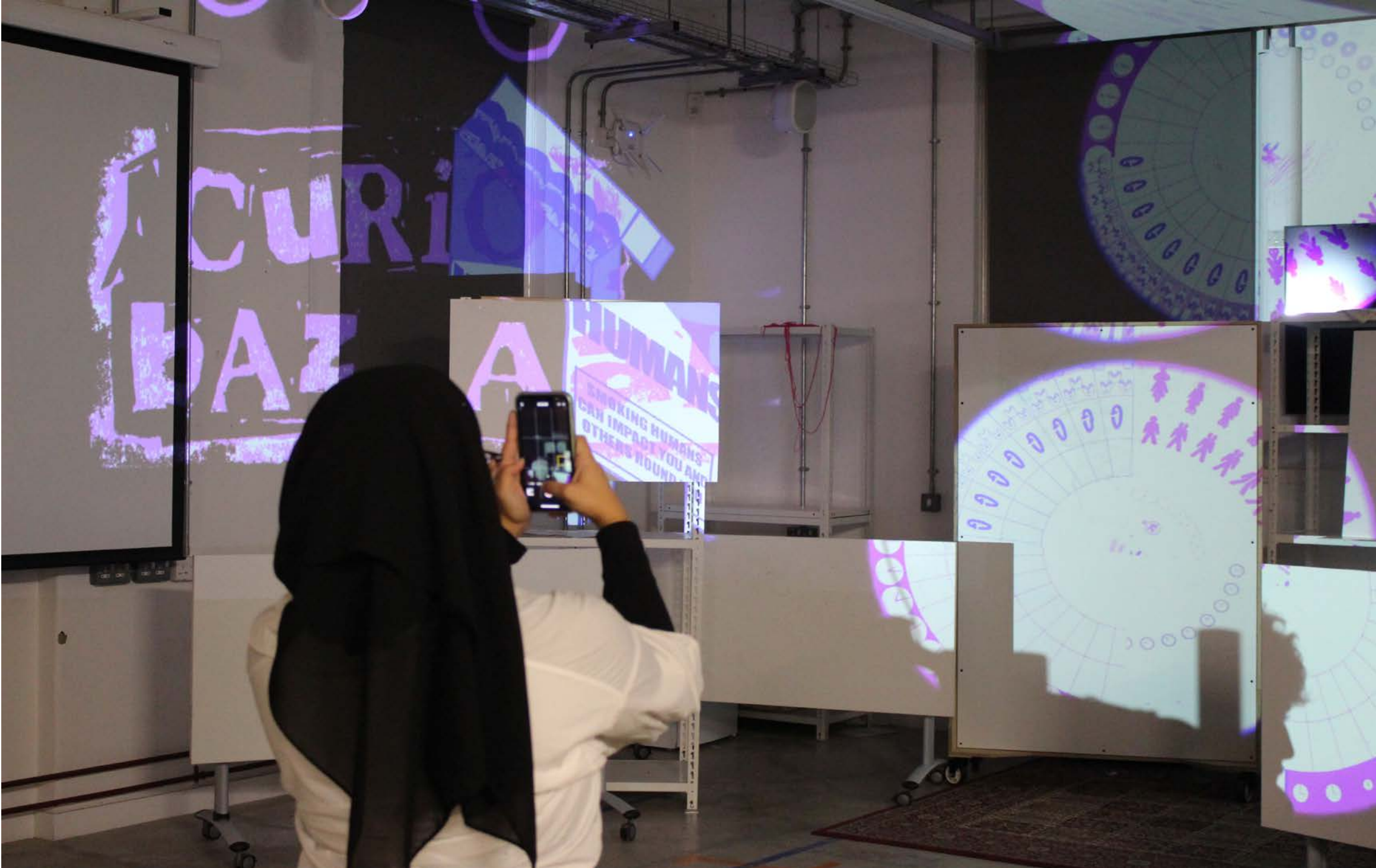


in the world exhibition

In The World Exhibition was a collaborative group project that celebrated the mid year progress of 3rd Year Graphic Design students from Sheffield Hallam University.

There were printed publications, with 4 different collage variations printed on the back, that people were allowed to take away with them.

The exhibition also had a projection feature that displayed everyones work on various surfaces.



in the world exhibition



SPILLING OVER AND THINGS LEFT

CONSIDER

Letting things into the room and processes of representation... both in art and education contexts... this project being a partnership between Sheffield Hallam University (SHU) and Yorkshire and Humber 'Visible Art Network' (VAN)...

Perhaps this is why my main impression of the publication is that I'm getting over it. A whole lot of questions that it answers. Regarding what it takes for us to imagine that all art and education contexts are not only enriched by it. There's just left the space in the institution, in this book or in a museum, to properly contend with the ways artists of colour, queer and trans, and those who are also connected to the lands of sharing, what do we want to share, with whom and how much? What is actually change anything?

There's an assumption there about our willingness to share. Perhaps when it comes to personal experience, each of us have our own limits. They are often invisible. Based on the years by various degrees of teaching and learning, particularly in respect and nurture, and negotiating roles that apply to some but not to others. With the recent experience of political brutality came a realization that in performance we're performing. (Gloria Anzaldua, 2000), whereby repeated claims of identity or anti-identity only serve to mark an individual's... or a collective's, a friend's... respect of these in practice. Looking more closely at the questions posed by *Beyond the Obvious* 8, including how to address the instance of representation or what diverse artists can bring to heritage sites, they suggest that artists of colour are being consulted for a future course of education within. The insight related within this publication is the project's first step, namely a review-setting exercise that, as Gill and Tully say, comprises 'negotiation of a few complex issues that the doubly visible artists want to understand'.

But I have to admit that this work doesn't sit easily with me. The playing field has already been defined (art, education, heritage) and so have the problems

TOGETHER

Header 1: Logo/Title

One only... (Shirley Njiru) created the 'Obvious' as a way of thinking the effects of still images from the camera to people around them. (Shirley Njiru) created the 'Obvious' as a way of thinking the effects of still images from the camera to people around them. (Shirley Njiru) created the 'Obvious' as a way of thinking the effects of still images from the camera to people around them.

Header 2: Main Title

Header 3: Subtitle

Header 4: Credits

Header 5: Acknowledgements

Header 6: Footer

ARTS COUNCIL ENGLAND

The Art House yvan

Sheffield Hallam University

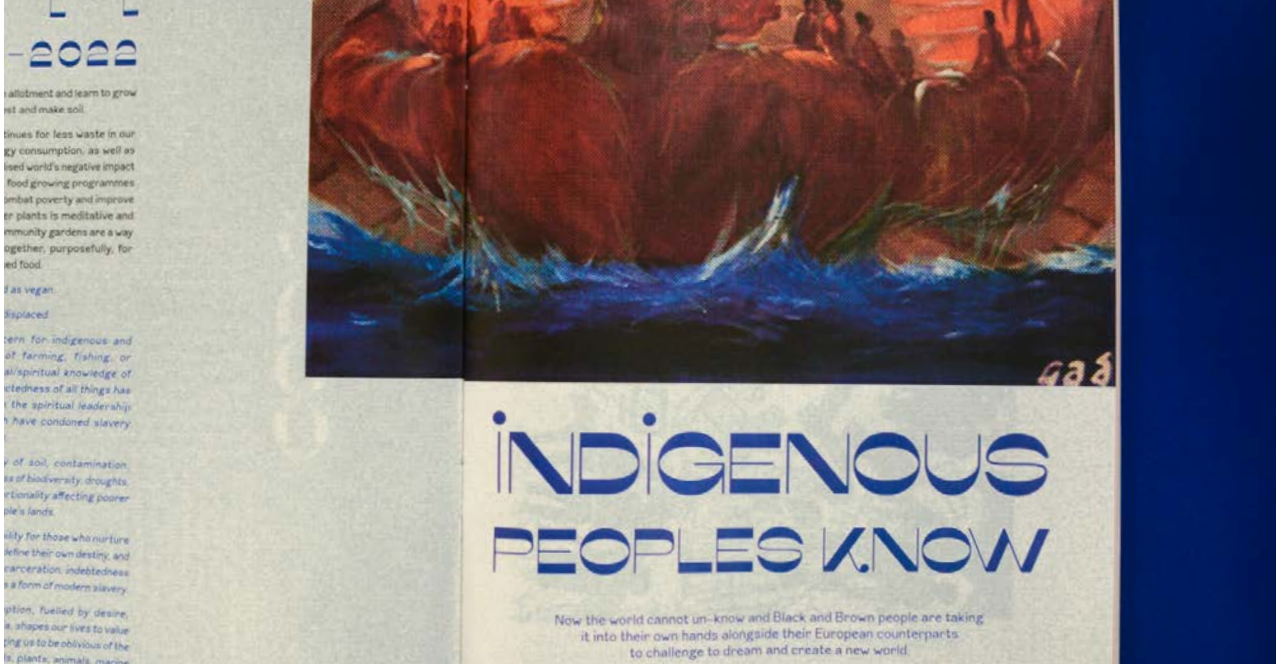


beyond the obvious 2

Beyond the Obvious 2 is a publication that was designed for Yorkshire and Humber Visual Arts Network. It highlights lived experiences, through art and writing, showing a sector snapshot of a diverse set of creatives operating in the region.

Sheffield Hallam University will evaluate this sector snapshot in an effort to adress the challenges of decolonising the university curriculum.

[Digital version of the whole publication.](#)



print & publication identity

beyond the obvious 2



Each spread from the publication was printed in A0 size and displayed through out the Cafe Gallery in the Sheffield Institute of Arts (Head Post Office) where the publication was launched.

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THANK YOU!

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