

Raghad Resres Portfolio, 2025

Research-based Artist

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Based between Amman and Göteborg

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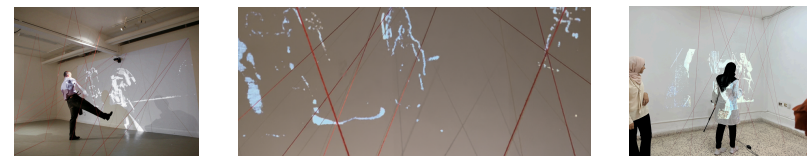
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Practice Brief Description

I am Raghad Resres (b. 1996) a Jordanian research-based artist of Palestinian descent. I hold an MFA in Fine Arts from the University of Gothenburg, Sweden. And a BA in Literature and Cultural Studies from Hashemite University, Jordan.

I operate through feminist spatial and decolonial practices. My work deeply engages with the politics of bodily and sensory experiences, examining how they are shaped by and respond to social and political legacies of refuge and colonization.

My artistic practice sits at the intersection of conceptual art and performance, and spans various media, including installations, paintings, and sculptures.

In my recent project, I celebrate folk Arab healing practices and their rituals and reinterpret them in contemporary contexts as communal practices of healing and resistance to colonial violence and erasure.

I have done several group and solo shows in multiple international and national venues, including NSFW (2025, SE), Blå Stället (2024, SE), Hammarkullen Konsthall (2024, SE), GIBCA Extended (2023, SE), The KUNO Biennial (2023, LTU), Dar Art Fair (2022, JOR), Micro Galleries (2020, JOR), and refugee camps. Raghad has been invited to participate in residency programs at Art Lab Gnesta (2024, SE) and MEDEARTS (2021, JOR).

I have received several art and research grants from Stiftelsen Carl Olsons stipendiefond, Adlerbertska stipendier, Arnulfska stipendiefonden, and the Axel Adler Scholarship



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Project Proposal (Visuals): Resistance is an Amulet





Clay sheet Ex. No. 8
Wild clay, coal. 14.8x21 cm



Clay sheet Ex. No. 4
Wild clay, coal, silk. 14.8x21 cm



Clay sheet Ex. No. 11
Wild clay, hair. 21x21 cm



Clay sheet Ex. No. 7
Wild clay, coal. 21x21 cm

(Figure 1)



(Figure 2)

Portfolio: Selected Artworks

Artwork 1

Resistance is an Amulet, 2025 (work in progress)

Silver pendant. 6 cm. Tin pendant. 4 cm. Silver pin. 6 cm. Amber stones.

This amulet consists of a tin pendant shabed like the Sami Magic Drum, five amber stones, and a silver pendant, or Maskeh (مسكة) inscribed, "Resistance is an amulet." It explores the idea of resistance as a protective and healing force.

This amulet delves into the concept of diasporic consciousness, shaped by my experiences as a Palestinian living in Gothenburg. Reflecting on this experience, I have come to see resistance as an amulet. I realised that resistance connects to healing, drawing on moments of collective action following October 7th, when the I found solace in collective organizing and participating in demonstrations.

In the gallery space, the Maskeh will be attached to the wall with a pin, mimicking the traditional way pendants are used. This presentation transforms the space into a healing sphere, which protects the public against colonial violence.

This amulet mimics an ancient Palestinian amulet found in Dr. Tawfiq Kanaan collection of amulets at Birzeit University, Palestine.

This Maskeh was created in collaboration with Gothenburg-based jewelry artist Lucky Huang.



Artwork 2



The Apocalyptic Cup, 2024

wild clay cup , 5 copper cups, beer, audio.

The Apocalyptic Cup is an installation rooted in Arab folk medicine, drawing on the tradition of using fear cups, vessels inscribed with Qur'anic verses to soothe fear. Constructed from wild clay sourced from a Palestinian refugee camp, the work carries the power of calming the fear caused by cyclical apocalyptic realities imposed on Indigenous communities.

Central to the installation is a recorded amulet that aims at transforming the space into a healing sphere that calms public fears in a time where the world is witnessing horrible colonial violence.

Created during the Art Lab Gnesta residency in the old brewery, the installation invites publics to partake in a communal ritual: drinking beer from the Apocalyptic Cups. This act transforms the work into a collective experience of healing, highlighting the importance of collective acts to resist colonial violence.





As an extension to The Apocalyptic Cup: Resistance is an amulet, 2024, amulets-making workshop at Art Lab Gnesta by the Art Lab Gnesta team.

Artwork 3

Body Remains' Flavoured Jellies, 2024

Wax cubes. 2x2 cm. nails, hair.

Body Remains' Flavoured Jellies is an installation crafted from the my body remains—hair, nails, and bodily discharges—moulded into forms resembling familiar Western desserts.

These jellies are meant to be served for racist Western leaders', recasting these desserts as amulets meant to heal them from the racism and violence they impose on indigenous communities. This work embodies self-transformation as a response to colonial violence and a form of resistance that heals Indigenous peoples from erasure. The work examines the power of continuous reconfiguration of the self as a mechanism to resist colonial imagination, which denies the full humanity of indigenous peoples.







Central to the work **Body Remains' Flavoured Jellies, 2024**, the public will be served strawberry-flavoured jellies to celebrate the power of collective resistance to colonial violence. This act transforms the work into a collective experience of healing.



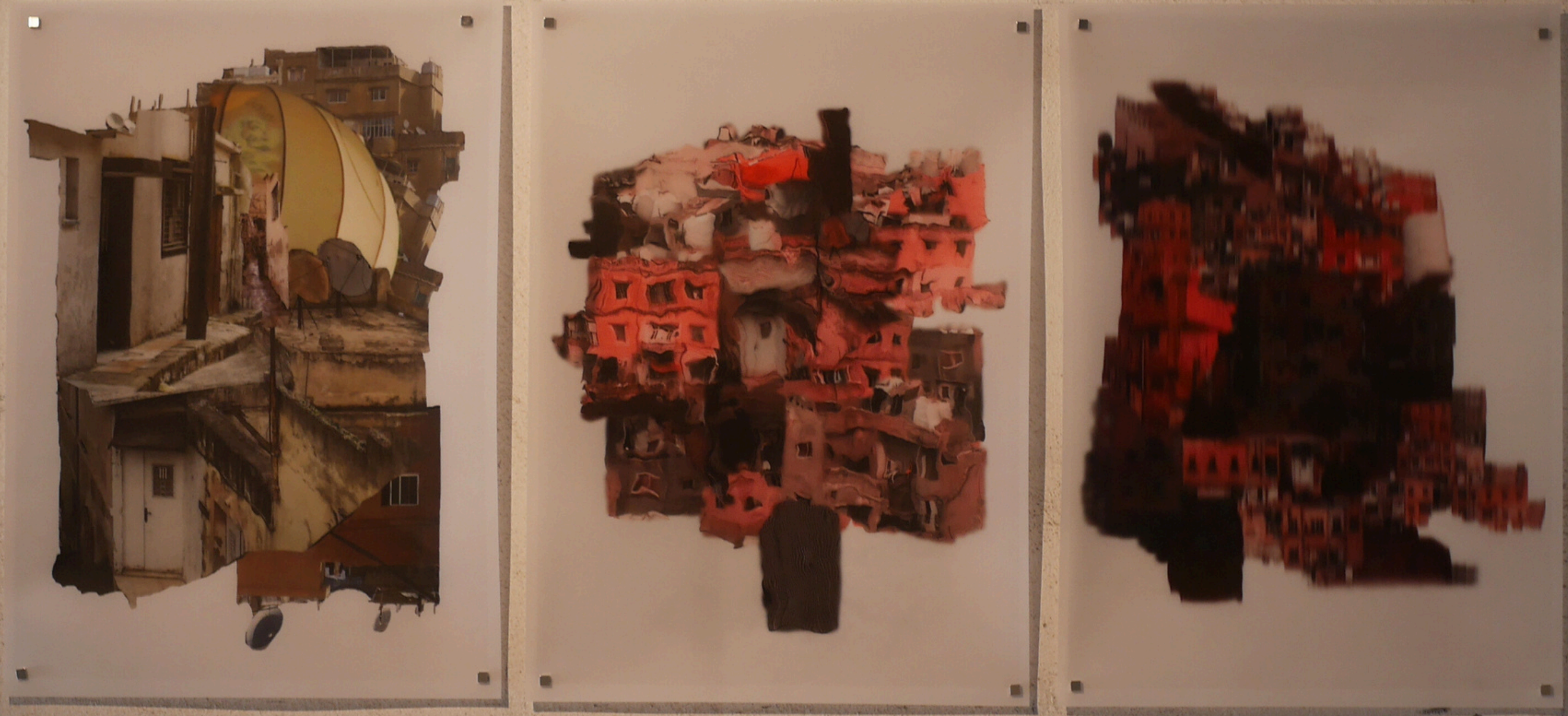
As an extension to Body Remains' Flavoured Jellies, 2024, a gathering on a rooftop of one of a Palestinian refugee camp in Jordan has been organised.

[Link to the video on YouTube](#)

Artwork 4

Dancing Edifices, 2024

Digital paintings on Japanese paper. 50x70.18 cm.



Dancing Edifices is a series of digital paintings that reimagine the architectural landscapes of Palestinian refugee camps in East Amman. The distorted compositions create a sense of visual disorientation, mimicking the sensation of motion sickness induced by visual stimuli in the absence of physical movement. This sensory disruption reshapes the perception of the camps, challenging their physical and social structures and offering a new lens to explore the embodied experiences of those who inhabit them.

Through the fragmented and dynamic forms of the paintings, Dancing Edifices highlights the ways these structures influence movement and interaction, transcending their physical limitations to reflect on the broader challenges faced by Palestinian refugees.

Dancing Edifices transforms the camps from static sites of displacement into dynamic expressions of persistence, reframing them as sites of both struggle and resistance.





As an extension to Dancing Edifices, 2024, the workshop Whispers in Concrete: Exploring Women's Stories with architecture, was conducted at HammarKullen Folkets Hus.

Artwork 5



The performance *Sewing the Room* transforms the act of sewing into a powerful intervention within the space. In this work, I sew my body and the audience's to the room's fabric, disrupting its social and physical boundaries. The sewing act is an embodiment of the relationship between individuals and their architectural surroundings, prompting the public to reflect on how the structure of spaces influences bodily experiences.

The performance reaches its most poignant moment as I sew my feet onto a fabric map depicting my hometown in East Amman, within a Palestinian refugee camp. This intimate and visceral gesture extends personal experiences with social and architectural constraints into a broader critique of how physical structures limit bodily movement in other environments.

Accompanying the performance is a sound projection that evolves from my amplified breaths to soothing lullabies traditionally sung by Arab mothers. The soundscape, developed in collaboration with Syrian artist Alqumit Al-Hamad, extends the live internal bodily experience into the physical space, reinforcing the interplay between the personal and the communal.

Through this multi-sensory approach, *Sewing the Room* challenges the boundaries of both physical and social constructs with a focus on the context of refugee camps, which are the physical aftermath of colonial violence.

Sewing the Room, 2024

Live performance. 20 mins, fabric map 250x150 cm, sewing thread, sewing needle.

[Link to excerpts from the performance.](#)





[Link to excerpts from the performance on Drive](#)

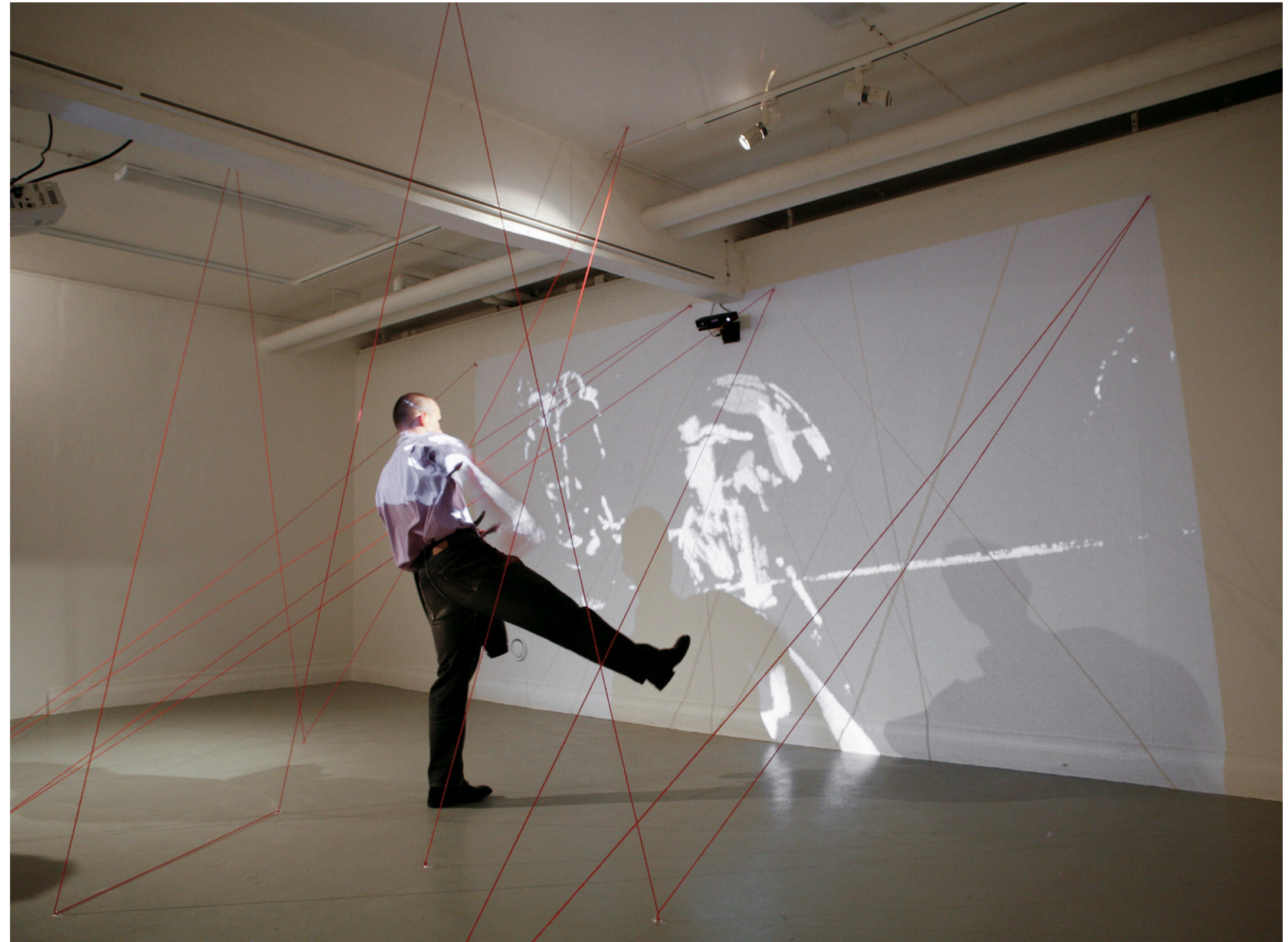
Artwork 6

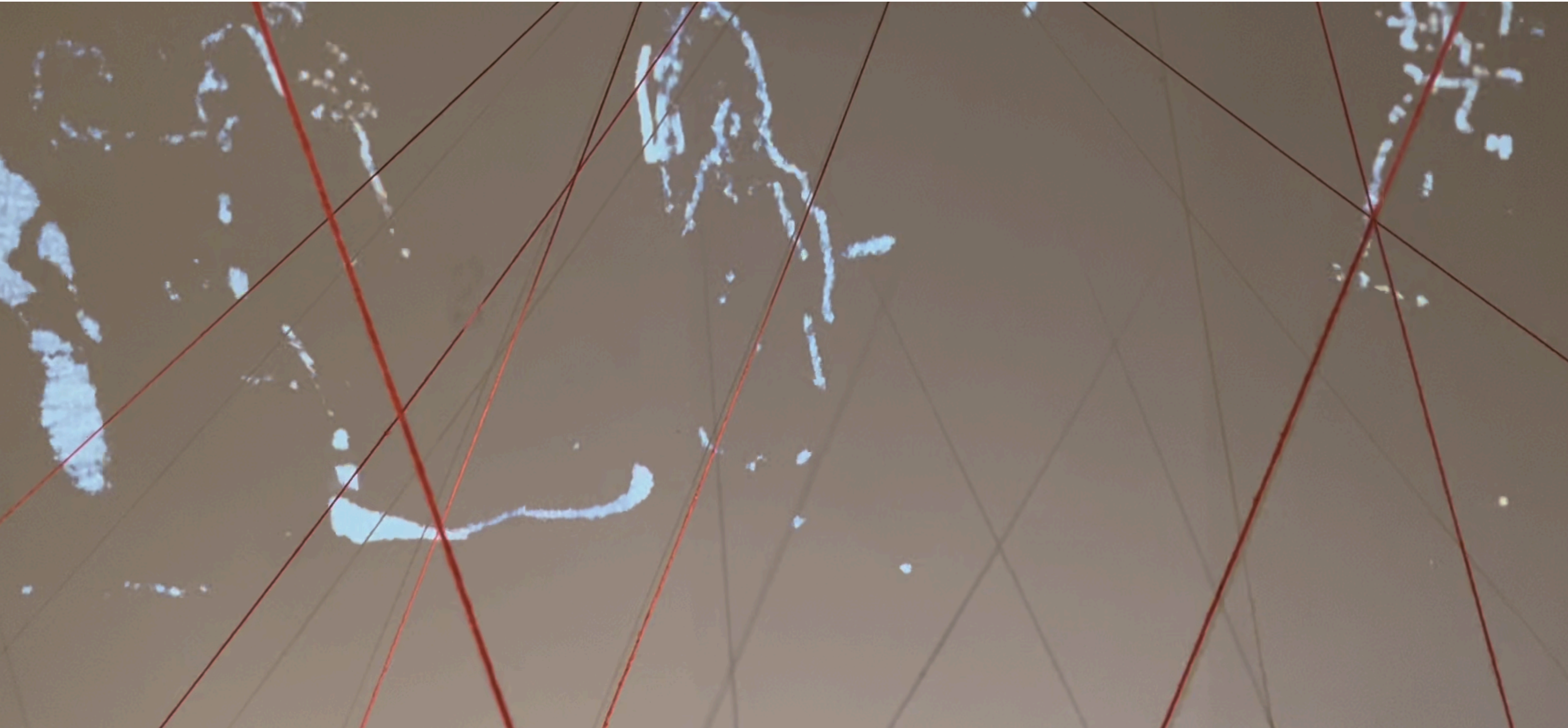
Swept Over the Rug, 2023

Interactive projection. 4x5 m, thread installation. 3x4 m.

[Link to public interaction with the work on Drive](#)

Swept Over the Rug is an interactive projection and thread installation that responds to body motion with light, aiming at raising questions on societal constraints on movement. By prioritizing motion over fixed physical traits like gender or color. Light reflection functions as a disruptive tool that aims to direct public intentionality towards how social and physical structures shape our bodily interaction.







As an extension to Swept Over the Rug, 2023, the workshop How Our Experiences Could Serve as Art was conducted in Mohammad Amin Refugee Camp.

Artwork 7



Out Loud Conversation, 2020

Voice and video projection, conversation, 30 mins.

Out Loud Conversation investigates how the Palestinian scale within refugee camps fosters unity during crises. On a rooftop in Mohammad Ameen refugee camp, Jordanians, Palestinians, Sudanese, Iraqis, and Syrians gathered to voice hopeful visions for 2047. Their collective messages, amplified through speakers, resonated across the tightly-knit buildings, reaching the ears of neighbors. This act symbolized a shared optimism, concluding 2020 with hope amidst the aftermath of COVID-19.

This work responded to the global Projection Art Festival Project/Forward 2047, which showcased resilient and imaginative artworks across unconventional public spaces in Jordan, Kenya, Nepal, Indonesia, Colombia, and Peru.

CV

Research-based Artist

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Between Amman and Göteborg

Education

- 2022–2024, MFA in Fine Arts, The University of Gothenburg, Sweden.
- 2014-2018, BA in English Literature and Cultural Studies, The Hashemite University, Jordan.

Exhibitions

- 2025, Upcoming, Gallery NSFW, Solo Exhibition, Göteborg.
- 2024, Art Lab Gnesta, Group Exhibition, "Night Algebra," Stockholm.
- 2024, Blå Stället, Group Exhibition, "Resistance Echoes," Göteborg.
- 2024, Slakthuset, "Speculative Gatherings," Göteborg.
- 2024, Hammarkullen Konsthall, Group Exhibition, "Beyond Boundaries," Göteborg.
- 2023, Gallery Rotor, GIBCA Extended, "Ja visst gör det ont när knoppar brister," Göteborg.
- 2023, The KUNO Biennial, "Shared Imaginations," Lithuania.
- 2023, Gallery Rotor, Thin Lines of Uneasiness, Göteborg.
- 2023, Gallery 54, "Whispers," Göteborg.
- 2023, Gallery Monitor, Solo Exhibition, "Whispers," Göteborg.
- 2022, Swefieh Village, Dar Art Fair, Amman.

Performances

- 2024, Artist & Performer, Slakthuset, "Sewing the Room," Göteborg.
- 2019, Co-writer & Performer, Seenaryo, "Up to the Light," Amman.
- 2019, Co-Writer and Visual artist, Seenaryo, "Turned into Stars." Amman.

Residencies

- 2024, Art Lab Gnesta, Stokholm.
- 2021, MEDEARTS in partnership with Assitej, April Festival, Amman.

Social collaborative Art Projects

- Aug 2024, Artist, Gathering, Mohammad Amin Refugee Camp, Amman.
- Apr 2024, Artist, Workshop "Whispers in Concrete," Hammarkullen Konsthall, Göteborg.
- July 2023, Artist, Workshop "How Our Experiences Could Serve as Art," Ruwwad Al Tanmeya, Amman.
- 2020, Artist & Cultural Leader, "Projection Art Festival Project / Forward 204," Micro Galleries, Amman.
- 2019, Creative and Communication Lead, Gaza, "Global Day of Creative Action (GDCA) "Sea Level 2080," Micro Galleries, Amman.
- 2019, Artistic Director, "The Climate Change Global Day of Creative Action," Micro Galleries, Amman.

Courses and Trainings

- 2023, Lithography, Konstnärernas Kollektivverkstad Göteborg,
- 2022, The Possibilities with Glass in the Public Sphere, Konstnärernas Kollektivverkstad Göteborg.
- 2022, Risograph Book Printing, Konstnärernas Kollektivverkstad, Göteborg.
- 2019, Print Making, Lina Salah, Amman.
- 2018, Puppetry Making Course, Haya Cultural Centre, Amman.
- 2018, Shadow Theatre Training, Haya Cultural Centre, Amman.
- 2019, Playback Theatre Training, Ruwwad Al Tanmeya, Amman.

Work Experiences

- Jul 2024-currently, Participatory art facilitator, Shadow Forum for Culture and Arts, Amman.
- Apr 2022 – Jul 2022, Freelance Artist, Ruwwad Al Tanmeya, Amman.
- Feb 2022 – Jun 2022, Project Assistant, Namaa Women for Cultural Development, Amman.
- Jan 2019- Sept 2021, The Creative Arts Coordinator, Ruwwad Al Tanmeya, Amman.
- Feb 2019 – Aug 2022, Freelance Director & Facilitator, Seenaryo, Amman.
- 2021, Freelance Artist, MEDEARTS in partnership with Assitej, Amman.
- Jul 2018 - Dec 2019, Visual Artist, Tarabot Community Centr, Amman.

Grants

- 2023, Stiftelsen Carl Olsons stipendiefond, research project grant.
- 2023, Adlerbertska stipendier, research travel grant.
- 2023, Arnulfska stipendiefonden, research travel grant.
- 2022, Arnulfska stipendiefonden, research travel grant.
- 2022, Axel Adler Scholarship, tuition fees for master studies.
- 2014, Mousab Khorma Scholarship, tuition fees for bachelor studies.

Represented

- Tobison Foundation, HDK Valand Archive Collection
- Private collections: Jordan, Sweden

Professional Referees

- University lecturer at the free arts and crafts unit -
Cathryn Klasto: cathryn.klasto@gu.se

- Blå Stället Art producer - **Emma Corkhill:** emma.corkhill@kultur.goteborg.se
+46732-46 36 12

- Previous Regional Director and Head of Programs Ruwwad Al Tanmey and theater maker - **Samar Dudin:** samar.dudin@ruwwad.jo
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