

**Iman Malik**

**Iman Malik was born in 1996 in Stevenage, UK. She grew up in Khamis Mushait, Saudi Arabia. After working as a researcher in Artificial Intelligence in Canada, she joined Beaux-Arts de Paris in 2022 to develop her practice.**

## **EXHIBITIONS**

### **2024**

*-‘Unique objet de mon ressentiment’, Group exhibition at IESA, Paris*  
*-‘Expo Cornaro’ Studio exhibition at Galerie Gauche, Beaux-Arts de Paris, Paris*

### **2023**

*-‘The Value of the Copy’ Studio exhibition at La Chapelle des Beaux-Arts de Paris, Paris*  
*-‘Sur le feu’ Group exhibition at Palais des Beaux-Arts, Paris*  
Curators: Antariksa, Melissa Vazquez  
*-‘Paris and Friends’ Studio exhibition at Galerie Droite, Beaux-Arts de Paris, Paris*

## **EDUCATION**

### **2022-Present**

Bachelor in Fine Arts  
École Nationale Supérieure des Beaux-Arts, Paris, France  
*Ateliers: Guillaume Paris, Isabelle Cornaro, Petrit Hallijaj-Alvaro Urbano,*

### **2013-2017**

Master of Engineering (Computer Science)  
University of Bristol, Bristol, UK

Discarded materials serve as the basic hues on Iman’s palette, readily available to craft her environments through manipulation, collage, and assemblage - a process that resonates with the unbounded imagination of childhood, where objects transcend their conventional boundaries. Having grown up in a conservative Saudi Arabian city, Iman faced limitations on her movement and activities as a young girl. In response, her room became a dream sanctuary, where she would experiment with any materials she could find. Her early encounters with computer software provided another terrain for endless experimentation.

Her “domestic theater” concept converts intimate spaces into sites of possibility through creative repurposing. Form follows necessity in her work, with aesthetic qualities emerging from functional experimentation rather than predetermined design. This interrogation of form/function relationships extends to how she repurposes objects beyond their intended uses, challenging conventional value systems.

Beyond artistic contexts, her body functions as a living sculpture activating spaces. This embodiment extends publicly through multiple personas—AI researcher, educator, entrepreneur, artist—each examining systems from within, embodying Haraway’s cyborg that bridges social reality and fiction.

Function is central to Iman’s inquiries, both materially and institutionally. She challenges prescribed roles within power systems, particularly as AI increasingly determines human utility. Her work questions the functional imperative driving technological development, proposing instead that dysfunctionality and repurposing can reveal new potentials. Drawing on technical expertise, her performances examine AI’s capacity to replace workers and generate convincing simulacra. Her ecological methodology of repurposing materials and identities offers alternatives to rigid categorizations. Moving fluidly between physical/digital realms and material/virtual interventions, she highlights the constructed nature of institutional authority.

In an era where the boundaries between authentic and performed identities are rapidly dissolving, Iman’s work takes on increased urgency. Through playing with institutional access and corporeal presence in performance, she reasserts agency and reconnection with human qualities attenuated by our immersion in bureaucratic and virtual spaces. Her practice embraces the cyborg’s rejection of rigid boundaries, suggesting that the path forward lies in the redemptive potential of hybrid, embodied interventions - a collective endeavor to reconstitute the essential meaning of the human in an age of artificial intelligence.

Episode 1: Teacher at Ecole pour l'Informatique et Les Techniques Avancées  
(EPITA, Grande Ecole)

Performative Intervention (3 months)  
Social Experiment

"I take the parts of me that I despise,  
Externalize them. Turn them into a mirror,  
An object of critique,  
Something that produces its own economy  
Even as I reflexively tear it apart from within.  
So I play the role  
In between complicity and resistance."

*"Iman is the new educator on Computer Vision at EPITA. She is teaching M2 Data science and Marketing students what Computer Vision is. But who is really learning? Is it the algorithmic monopoly or us?"*

iman avatar #002:  
teacher siren

she doesn't  
like to  
smile

Death-stare  
most of the  
time but  
sometimes  
she'll laugh  
by herself



But she's  
always kind,  
I promise

## Episode 1: Teacher at Ecole pour l'Informatique et Les Techniques Avancées (EPITA, Grande Ecole)

Performative Intervention (3 months)  
Social Experiment



*"So much data uploaded to the internet everyday. 300 million videos a day. Humans cannot go through it. But our businesses need to understand what's going on on social media so we need good computer vision algorithms. Optimal and efficient computer vision algorithms that help us understand and reason about this data.."*

- > What is learning in this new age?
- > What will happen to the university lecture format?
- > Who is really learning? Humans? AI?

Category	Description
Clarity of Learning Journey	How well the student describes their learning process and evolution of understanding.
Critical Engagement	Evidence of thoughtful interaction with ChatGPT, including validation, adaptation, or skepticism.
Reflection and Insights	Depth of reflection on what was learned, challenges faced, and how understanding improved.
Knowledge Integration	Demonstration of applying course concepts or synthesizing knowledge gained through ChatGPT.
Original Contribution	Creativity or unique perspectives added to the learning process or how they extended the use of ChatGPT.
Your Ethics	Explanation of student's ethics in relation to their coursework and the technologies they're using.







## Tutorial: How to train a Generative AI Model (2024)

Live performance (20 minutes)

Photographs

*"Iman, the new engineering hire at the NVIDIA office in Riyadh, shows us how to train the state-of-the-art generative AI model on premise."*







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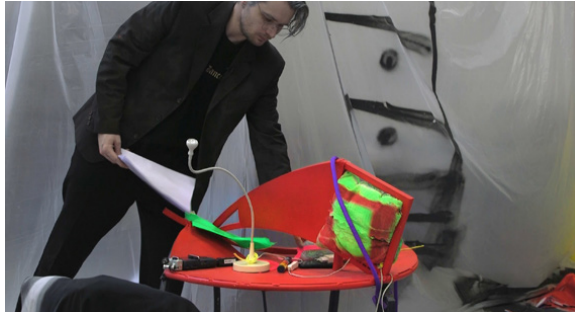


## Functionality Playground (2024)

Performance Installation (60 minutes)

Photographs

*"A wallstreet banker performs his routine with the sculptures Iman made over the last two years to carry out his daily work routine."*



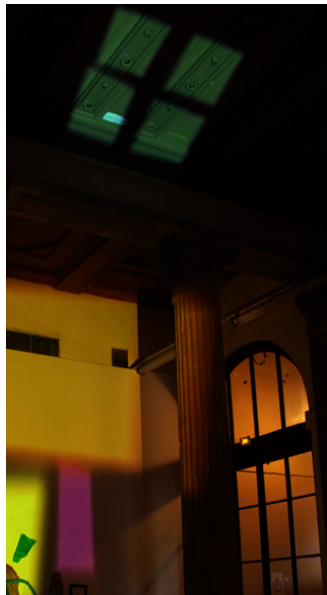




## Deconstructed theatre (2024)

4m x 10m x 4m

*Metal, plastics, paper, wood, gaffer tape, projection mapping*





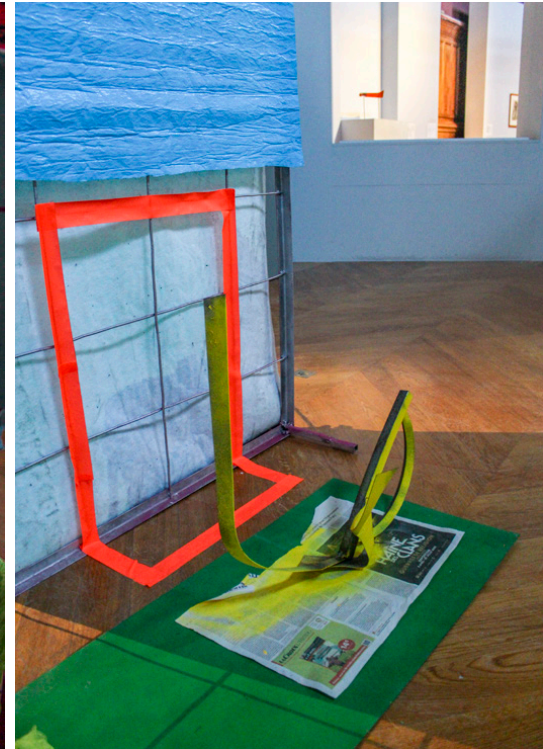
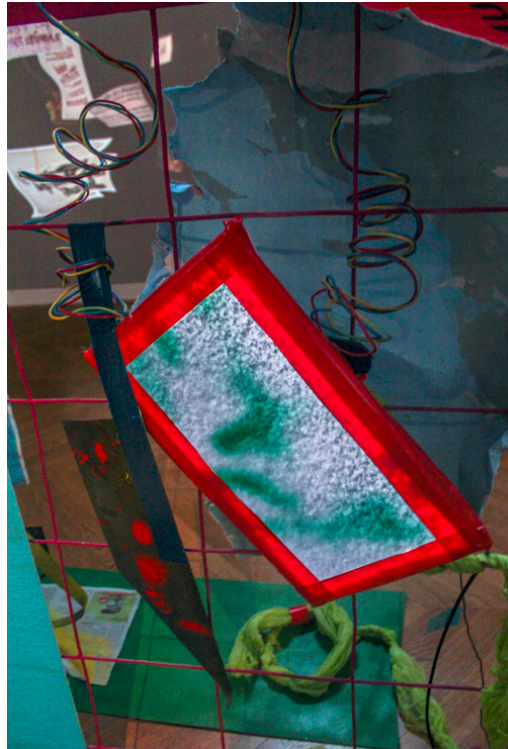




**Set 001# (2023)**

250cm x 200cm x 400cm

*Metal, plastics, paper, wood, gaffer tape, video*





# ALLUME FEU

Le montage de l'éclairage général représente les deux tiers du budget. Pour l'occasion, les concepteurs ont utilisé des tubes néons de 120 cm de longueur, éclairant également les murs de la scène. L'éclairage général est composé de 120 tubes néons de 120 cm de longueur, éclairant également les murs de la scène. L'éclairage général est composé de 120 tubes néons de 120 cm de longueur, éclairant également les murs de la scène.

# FIRE STARTER

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## FIRE STARTER

Fireworks are popular, but they can be dangerous. Here are some tips to help you stay safe when setting off fireworks.

1. **Check the weather.** Windy conditions can cause fireworks to drift or explode prematurely. Avoid setting off fireworks if the wind is blowing from the direction you are standing.

2. **Choose a safe location.** Set off fireworks in a clear, open area away from buildings, trees, and other structures. Make sure you have a clear escape route.

3. **Use proper technique.** Read the instructions on the firework label carefully. Hold the firework by the fuse, not the body. Light the fuse and step back immediately.

4. **Never throw lit fireworks.** This is a common cause of injury. If a firework malfunctions, do not try to relight it. Throw it away safely.

5. **Have a fire extinguisher nearby.** In case of an emergency, know how to use a fire extinguisher.

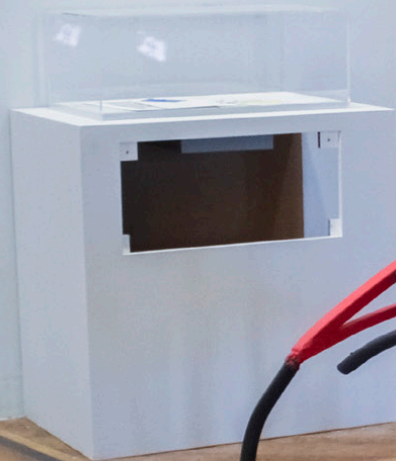
6. **Don't drink and set off fireworks.** Alcohol can impair your judgment and reaction time.

7. **Set off fireworks responsibly.** Only set off fireworks if you are 18 years of age or older. Do not set off fireworks if you are under the influence of alcohol or drugs.

8. **Dispose of fireworks properly.** Do not burn or throw away fireworks. Many communities have designated areas for disposal.

9. **Know when to stop.** If you feel uncomfortable or if the weather changes, stop setting off fireworks immediately.

10. **Call for help if needed.** If you are injured or if there is a fire, call 911 immediately.



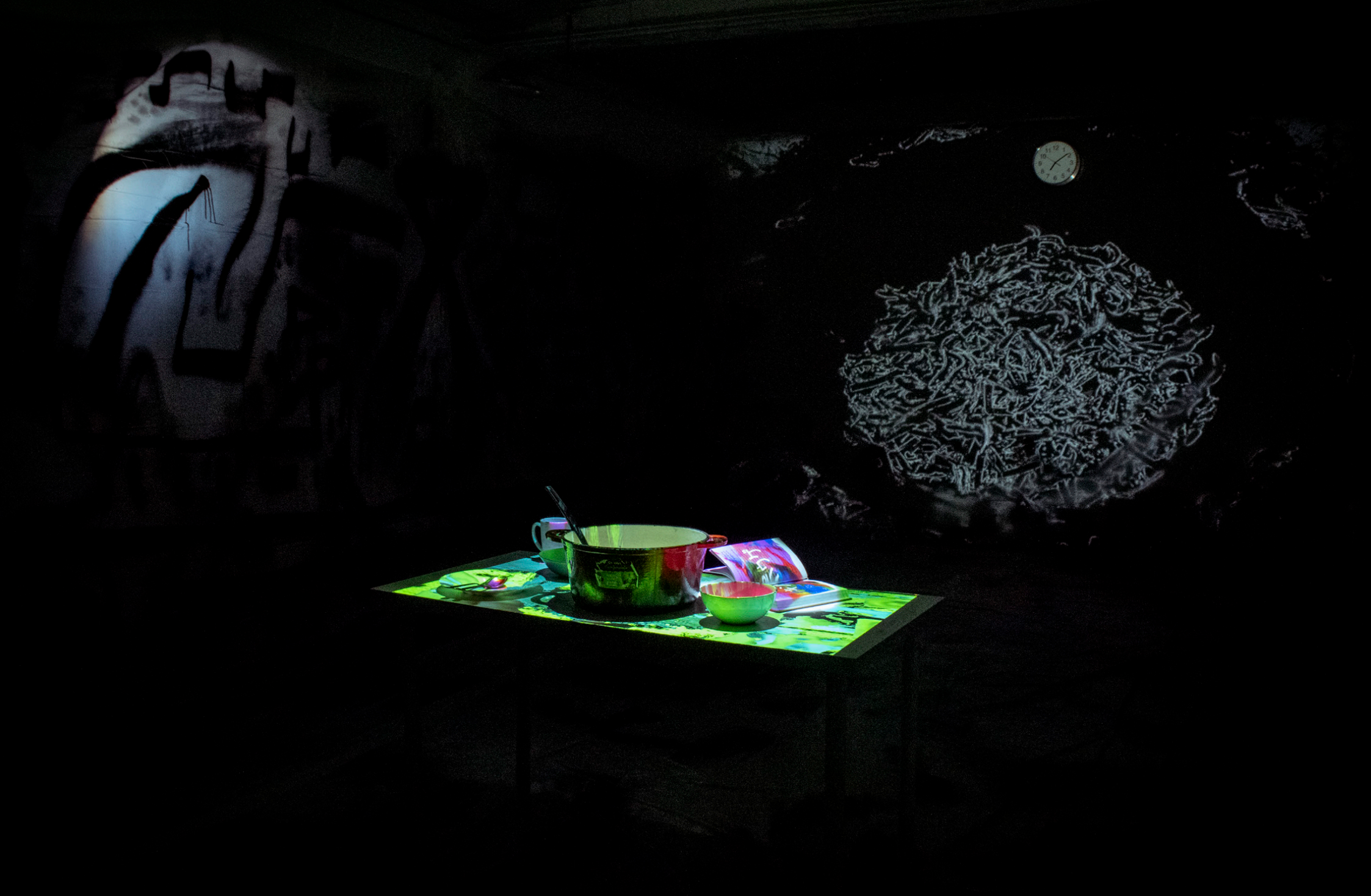


## A Wheelchair for Imagination (2023)

250cm x 200cm x 400cm

Metal, plastics, paper, wood, gaffer tape, video







## I hope this soup makes my t-shirt look cool (2022)

16m x 8m x 5m

Wood, kitchen objects, book, plastic sheets, video, projection mapping

[Link1](#), [Link2](#)

*"A busy kitchen for cooking and converting  
languages into each other with a live tutorial."*







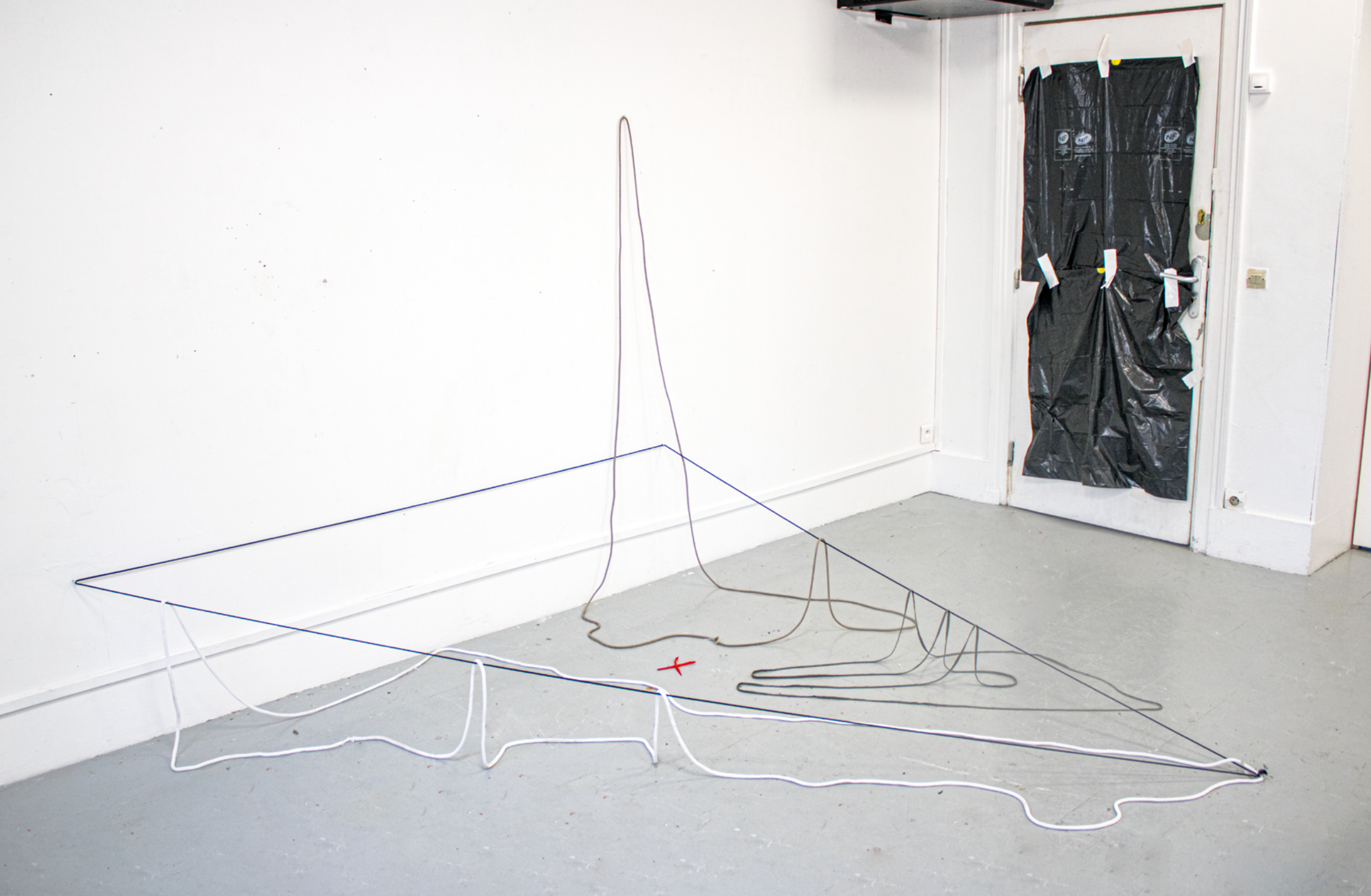
## Playground for training imperialists (2022)

8m x 8m x 5m

Nylon ropes



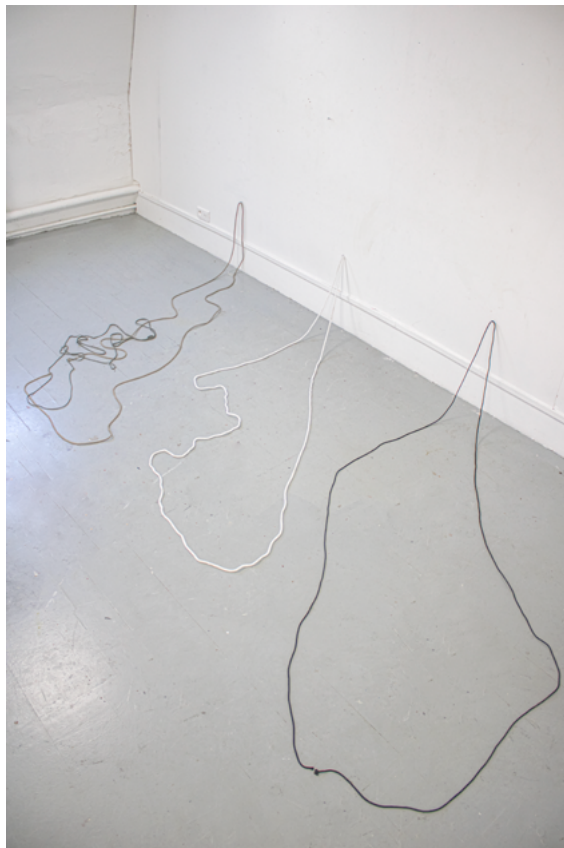




**Private thoughts of the closet imperialist (2022)**

250cm x 250cm x 200cm

Nylon ropes, plastic bags, gaffer tape







**Ornamenting words (2022)**

16m x 8m x 5m

Branches, Tape



## Ornamenting words (2022)

16m x 8m x 5m

Branches, Tape

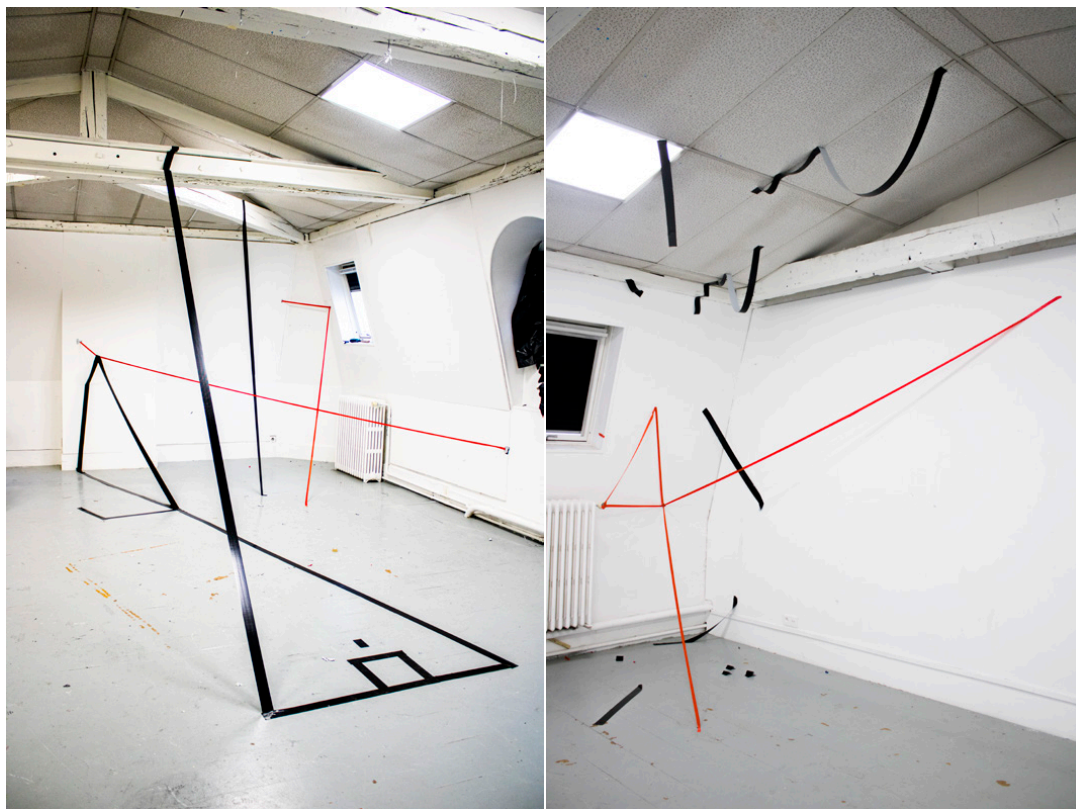




## Ballpoint Gym (2022)

250cm x 250cm x 200cm

*Gaffer Tape*



## My wedding dress is going to be kinda heavy (2022)

250cm x 250cm x 200cm

Plastic sheeting, acrylic paint, hangers, coat hanger, wood, video, projection mapping

[link](#)



## Architecural words (2022)

16m x 8m x 5m

Multiple projectors



**2D**



Untitled (2024)

29.7 x 21cm

Photograph

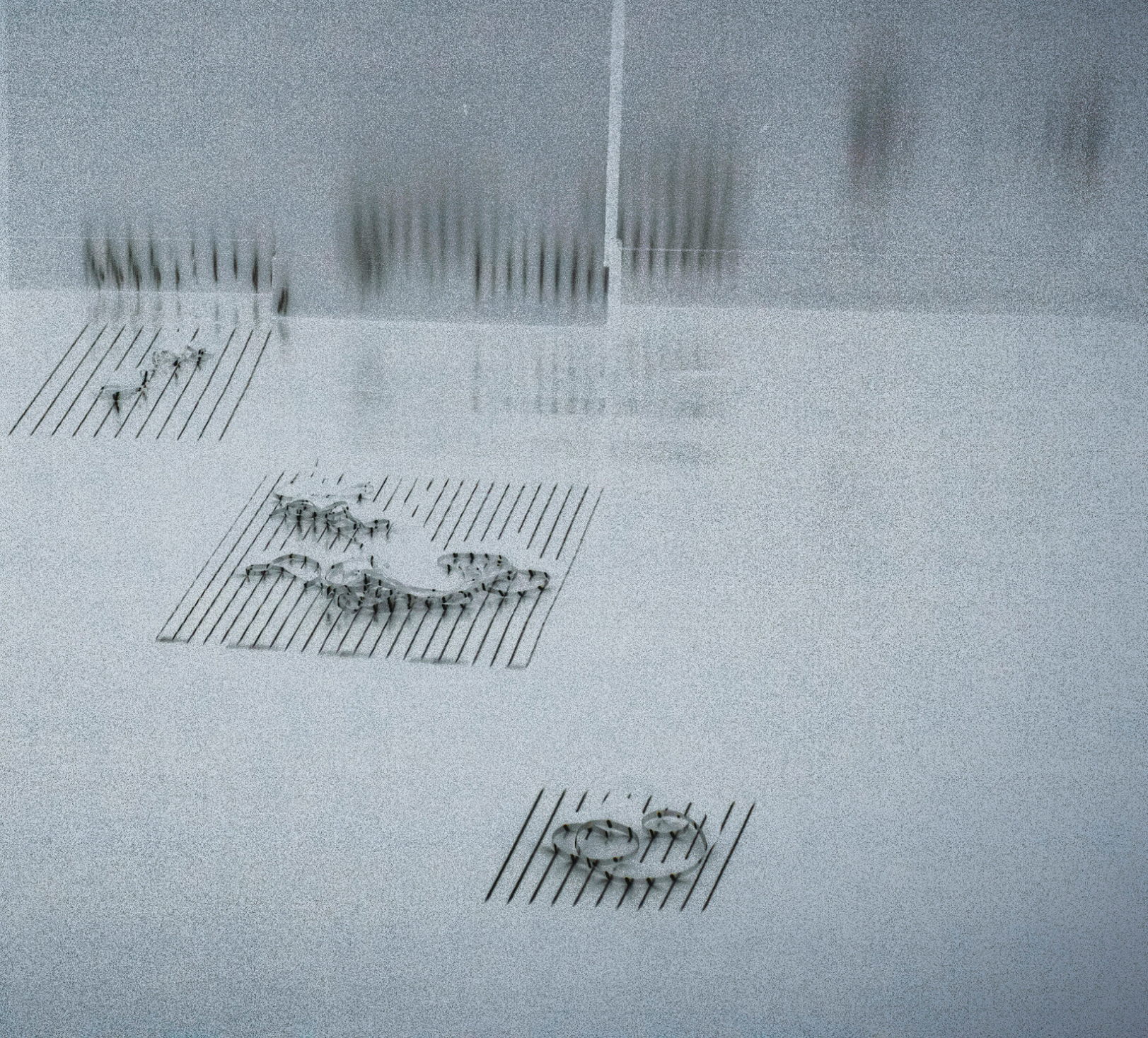




**Phantom words (2022)**

594 x 841 mm

Photograph





## Maps (2022)

420 x 594mm

Graphite and Charcoal on paper





## Maps (2022)

420 x 594mm

Graphite and Charcoal on paper





Letters (2022)  
420 x 594mm  
India Ink on paper

