

CURATOR

Eva Franch i Gilabert

Eva Franch i Gilabert is an architect, curator, critic and professor based between Barcelona, Prague, and New York. Franch is the former Director of the AA Architectural Association School of Architecture in London and the Storefront for Art & Architecture in New York and in 2014 she was the commissioner and co-curator of the US Pavilion at the Venice Architecture Biennale with the project OfficeUS with three subsequent publications, Manual, Atlas and Agenda (Lars Muller). Franch is co-founder and director of MODEL. Barcelona Architectures Festival. She is also the Head of the Future Architectures Platform at the Academy of Arts, Architecture & Design at UMPRUM in Prague and visiting professor at Princeton University and the Cooper Union in New York.

Architect, specialized in curatorial activism, alternative pedagogies and planetary practices, her work articulates global desires from local points of view through the generation of new and potential histories and futures.

ARTISTS

Adrián Villar Rojas (Argentina, 1981) conceives long-term projects, collectively and collaboratively produced, that take the shape of large-scale and site-specific environments. Within his research and worldbuilding, which mixes sculpture, drawing, video, literature and performative traces, Villar Rojas brings together the human and more-than-human realms while investigating the fragile and temporary nature of human civilization. Recent exhibitions include *The End of Imagination* (Art Gallery of New South Wales, Sydney, 2022), *El fin de la imaginación* (The Bass, Miami, 2022), *Poems for Earthlings* (Oude Kerk, Amsterdam, 2019), and *The Theater of Disappearance* (The Geffen Contemporary at MOCA, Los Angeles, 2017; NEON at the National Observatory of Athens, Greece, 2017; Kunsthaus Bregenz, Austria, 2017; and The Metropolitan Museum of Art, New York, 2017).

Agnieszka Kurant (Łódź, Poland, 1978) is the recipient of the 2020 LACMA A+T Award, the 2019 Frontier Art Prize, the 2022 Google AMI Award and the Pollock-Krasner Grant Award. Her past exhibitions include a solo show at Castello di Rivoli (2023), a public commission for the MIT List Visual Arts Center (Cambridge, MA, 2022), a commission for the façade of the Guggenheim Museum (New York, 2015) and a solo show at the SculptureCenter (Long Island City, NY, 2013). Her work has been featured in exhibitions at the Museum of Modern Art (New York), the Istanbul Biennial, the SFMOMA (San Francisco), Palais de Tokyo (Paris), Guggenheim Bilbao, De Young Museum (San Francisco), Kunsthalle Wien (Vienna), Witte de With (Rotterdam), Moderna Museet (Stockholm), GAMeC (Bergamo), Whitechapel Art Gallery (London), Milano Triennale, Frieze Projects (Los Angeles), Performa Biennial (New York), Cleveland Triennial, Munch Museum (Oslo), ZKM (Karlsruhe), Bonner Kunstverein (Bonn), Grazer Kunstverein (Graz), The Kitchen (New York) and MOCA Toronto. Kurant was an Artist Fellow at the Berggruen Institute (2019–2021), a visiting artist at MIT CAST (2018–2019) and the recipient of a fellowship at the Smithsonian Institute (2018).

Ahmet Ögüt (Diyarbakır, Turkey, 1981) is an artist and sociocultural initiator. He has exhibited widely, recently holding solo presentations at MOCA Skopje–Museum of Contemporary Art, Kunstverein Dresden, Kunsthal Charlottenborg, Chisenhale Gallery and Van Abbemuseum. He has also participated in numerous group exhibitions, including the 17th Istanbul Biennial (2022), FRONT International: Cleveland Triennial for Contemporary Art (2022), *In the Presence of Absence* (Stedelijk Museum, Amsterdam, 2020), Echigo-Tsumari Art Triennale (2018), the British Art Show 8 (2015–2017), the 13th Biennale de Lyon (2015), and Performa 13 (New York, 2013). He co-represented Turkey at the 53rd Venice Biennale (2009).

Albert Serra (Banyoles, Girona, 1975) is a film director and producer. His first feature film was *Crespià, the Film not the Village* (2003). His second film, *Honor de cavalleria* (2006), was presented at the 2006 Cannes International Film Festival. In 2008 he returned to Cannes to present his third film, *El cant dels ocells*. In 2012 he directed *Història de la meua mort*, a Spanish French co-production that blends the myth of Dracula with the figure of Casanova, which won him the Golden Leopard at the Locarno International Film Festival. In 2016, he presented *La Mort de Louis XIV*, starring Jean-Pierre Léaud, which would make him the first Spanish director to win the Jean Vigo Award. In 2018, he conceived *Roi Soleil*, a grotesque portrait of Louis XIV and the French king's gradual decline and death, as an installation for a museum. In 2019, he returned to Cannes with *Liberté*, a work about debauchery in eighteenth-century France which won him the Jury Prize. In 2022 he directed his last film to date, *Pacifiction*, a satirical critique of the current nuclear crisis, which was awarded the Louis Delluc Prize and was chosen as the best film of the year by the magazine *Cahiers du Cinéma*.

Alejandro Cesarco (Montevideo, 1975) lives and works between Madrid and New York. In his conceptual practice, he employs strategies of translation and appropriation that involve narrating and re-telling, interpreting and misinterpreting, quoting and mediating. Central to his work is the questioning of the differences and similarities between looking and reading. Cesarco's work investigates the book as technology, delves into the construction and conservation of memory and acts on the limits and opacity of language. Through different media and strategies, he employs secrecy, indexicality and fragmentation as narrative modalities. Although rooted in art history and influenced by literature and literary theory, Cesarco's work, without being confessional, is deeply personal. In general terms, he studies how meanings are displaced through different forms of repetition, such as re-contextualisation and translation.

Antoni Muntadas (Barcelona, 1942) focuses on social, political and communication issues, investigating the relationship between public and private spaces within a social framework and between channels of information and how they are used for censorship or to promulgate ideas. His projects include different media, such as photography, video, publications, internet and multimedia installations. Since 1995, he has grouped a series of works and projects under the title *On Translation*—creations of very different content, dimensions and materials that revolve around the author's personal experience in different countries throughout his more than forty years of activity as an artist. By grouping the works under this heading, Muntadas places them within a body of

experiences and specific concerns about communication, the culture of our time and the role of the artist and art in contemporary society.

Asunción Molinos Gordo (Aranda de Duero, Burgos, 1979) is a researcher and visual artist whose work revolves around rural cultures and international peasantry. Working from a perspective strongly influenced by the methods of disciplines like anthropology, sociology and cultural studies, she has produced work on the transformation of agrarian labour, the impact of biotechnology, international food trade, transhumant architecture, the CAP (Common Agricultural Policy) and the bureaucratisation of the territory, peasant protests, ancestral irrigation systems, and peasant forms of building well-being. In 2015 she was awarded the Sharjah Biennial Prize for her project *WAM (World Agricultural Museum)* and in 2019 she represented Spain at the XIII Havana Biennial. Among other festivals and institutions, she has exhibited work at Museo Carrillo Gil (Mexico City), Victoria & Albert Museum (London), Townhouse Gallery (Cairo), Arnolfini (Bristol, UK), Tranzit (Prague), Cappadox Festival (Uchisar, Turkey), The Finnish Museum of Photography (Helsinki), MUSAC (León), CAB (Burgos) and Matadero, La Casa Encendida and CA2M (Madrid). She is currently represented by the gallery Travesía Cuatro (Madrid and Guadalajara, Mexico) and lives between Egypt and Spain.

Black Quantum Futurism (USA) is an interdisciplinary creative practice involving Camae Ayewa and Rasheedah Phillips that weaves quantum physics, Afrofuturism and Afrodiasporic concepts of time, ritual, text and sound, creating counter-histories and Black quantum womanist futures that challenge exclusionary, mainstream versions of history and future. Black Quantum Futurism has created a number of community-based projects, performances, experimental music projects, installations, workshops, books, short films and zines, including the award-winning Community Futures Lab and the Black Woman Temporal Portal. The BQF Collective is a 2022 Creative Capital Fellow, 2020 CERN Artist Resident, 2020–2022 Vera List Center Fellow, 2021 Knight Art + Tech Fellow, 2018 Velocity Fund Grantee, 2018 Solitude x ZKM Web Resident, 2017 Center for Emerging Visual Artists Fellow, and 2017 Pew Fellow. BQF has presented, exhibited and performed at documenta fifteen, Red Bull Arts NY, Chicago Architecture Biennial, Village of Art and Humanities, Manifesta 13 Biennial, apexart NYC, MoMA PS1, ICA London, Metropolitan Museum of Art, and more.

Cabello/Carceller (Spain) have been collaborating since the early 1990s. Their work questions the hegemonic modes of gender construction in visual practices, proposing alternative poetics from queer vantage points. Their work has been shown at the Spanish Pavilion in the 56 Venice Biennale (2015), as well as in solo exhibitions at Azkuna Zentroa (Bilbao, 2022), MUAC (Mexico City, 2019), CA2M (Madrid, 2017), MARCO (Vigo, 2016), IVAM (Valencia, 2016) and art centres in Denmark, Philadelphia and Buenos Aires, among other cities. They have also participated in group exhibitions at the Centre Pompidou (Paris, 2017), MACBA (Barcelona, 2020), Tranzit (Bratislava, 2018), Museu da Electricidade (Lisbon, 2015), MNCARS (Madrid, 2013), Casino Luxembourg and the Brooklyn Museum (New York, 2007).

Camille Henrot (France, 1978) has produced work over the past twenty years encompassing drawing, painting, sculpture, installation and film. Inspired by literature, second-hand marketplaces, poetry, cartoons, social media, self-help and the banality of everyday life, Henrot's work captures the complexity of living as both private individuals and global citizens in an increasingly connected and over-stimulated world. Her film *Grosse Fatigue*, made in 2013 during a fellowship at the Smithsonian Institution, was awarded with the Silver Lion at the 55th Venice Biennale. She later elaborated ideas from *Grosse Fatigue* to conceive her 2014 installation *The Pale Fox*, presented at London's Chisenhale Gallery, Kunsthall Charlottenborg (Copenhagen), Bétonsalon–Centre for Art and Research (Paris), Westfälischer Kunstverein (Münster, Germany), and Tokyo Opera City Art Gallery. In 2017, she presented the exhibition *Days Are Dogs* at Paris' Palais de Tokyo. She is the recipient of the 2014 Nam June Paik Award and the 2015 Edvard Munch Award and has participated in the Lyon, Berlin, Sydney and Liverpool biennials, among others. Henrot has held numerous solo exhibitions, including those held at the New Museum (New York), Schinkel Pavilion (Berlin), New Orleans Museum of Art, Fondazione Memmo (Rome), Tokyo Opera City Art Gallery, and National Gallery of Victoria (Melbourne). Her upcoming solo exhibitions include those programmed at Lokremise St. Gallen (2023) and Fondazione ICA Milano (2023).

Christine Sun Kim is an American artist based in Berlin. Her work focuses on the role of sound within society, deconstructing the politics of sound and analysing the role of spoken language as a currency of social exchange. She has exhibited and performed at Queens Museum (New York, 2022), Drawing Center (New York, 2022), Museum für Moderne Kunst (Frankfurt, 2021), Manchester International Festival (2021), MIT List Visual Arts Center (Cambridge, Massachusetts, 2020), the Whitney Biennial (New York, 2019), Albright- Knox Art Gallery (Buffalo, New York, 2019), Art Institute of Chicago (2018), San Francisco Museum of Modern Art (2017), de Appel Arts Centre (Amsterdam, 2017), the Berlin and Shanghai biennials (2016), MoMA PS1 (New York, 2015) and the Museum of Modern Art, New York (2013). Her work is included in such prominent collections as the Museum of Modern Art in New York, LACMA, Tate Britain, Smithsonian American Art Museum, Los Angeles Museum of Contemporary Art and Whitney Museum of American Art.

Christopher Kulendran Thomas is an artist of Tamil descent who spent his formative years in London after his family left the escalating civil unrest in Sri Lanka. Seeing—mostly from a distance—how an ascendant contemporary art scene in Sri Lanka blossomed from the ashes of ethnic cleansing on the island, Christopher began examining the structural processes by which art produces reality, transforming cities and building nations. Now working across myriad disciplines—often utilising advanced technologies— his studio is a fluid collaboration that brings together technologists, architects, writers, journalists, designers, musicians, activists and artists to explore new possibilities at the intersection of culture, technology and citizenship.

DIS is a New Yorkbased collective working across médiums and platforms. Born in 2010 as the online publication *DIS Magazine*, the collaboration grew out of intersecting presences in net art, publishing and fashion. In 2018, it launched the radical streaming

platform dis.art to produce and publish original series and docs by artists and filmmakers. DIS has curated exhibitions at the 9th Berlin Biennale, *The Present in Drag* (2016) and the Biennale de l'Image en Mouvement (2021). Through projects and identities, DIS has expanded art's possibilities and its role in education, entertainment, commerce and the public sphere—merging them all into one.

El Conde de Torrefiel (Spain) creates theatrical productions where choreography, literature and sound converge to generate unusual and fragmented narratives about contemporary Western existence. Since it began its professional journey in 2010, the company has created nearly twenty unconventional pieces for the stage, presented in theatres and festivals in America, Asia and, most of all, Europe. Their texts have been published by La Uña Rota and Actualités Éditions.

Emilie Baltz (USA) is best known for her delightfully-innovative work with food, technology and the senses, which uses food as a medium (and metaphor) for designing experience. With twenty years of award-winning work in art, design, performance, hospitality, technology and new media, her studio pioneers developments in multi-sensory experience that span across culture and industry. Emilie's expertise lies in using the five senses to tell stories that deepen engagement through embodiment, inspiring wonder through invention and fostering more humane relationships through play.

Erwin Wurm has radically expanded conceptions of sculpture, space and the human form over the course of his career. His sculptures straddle abstraction and representation, presenting familiar objects in a surprising and inventive way that prompts viewers to consider them in a new light. His work explores mundane, everyday decisions as well as existential questions, focusing on the objects that help us cope with daily life and through which we ultimately define ourselves. Based in Vienna and Limberg, Austria, Wurm has participated twice in the Venice Biennale: with his installation *Narrow House* at the Palazzo Cavalli-Franchetti in 2011 and when he represented Austria in 2017. His recent solo museum exhibitions include those held at Taipei Fine Arts Museum (2020), Musée Cantini (Marseille, 2019), K11 MUSEA (Hong Kong, 2019), Vancouver Art Gallery (2019), Albertina Museum (Vienna, 2018), 21er Haus at the Belvedere (Vienna, 2017), Leopold Museum (Vienna, 2017), Centro Cultural Banco do Brasil (São Paulo, 2017) and Berlinische Galerie (Berlin, 2016).

Esther Ferrer (San Sebastian, 1937) moves between action art, collage, photography, drawing and the use of sound. Her work is rooted in the minimalist and conceptual currents that emerged in the 1960s, as well as in the feminisms of the time and the appearance of dematerialised art. Ferrer is a pioneer and one of the main representatives of performance art in Spain, as well as a committed feminist whose artistic and theoretical production has contributed to underscore issues associated with the problematics of women. Through her body, which occupies a central place in her practice, she has highlighted issues such as the temporality and spatiality of creative processes, movement, transformations and randomness. Whether objectual or corporeal, her works combine influences from multiple disciplines and manifest the artist's penchant for humour and the absurd.

Frida Orupabo (Sarpsborg, Norway, 1986) lives in Oslo. Her work consists of digital and physical collages in various forms which explore questions related to race, family relations, gender, sexuality, violence and identity. Her institutional solo exhibitions include *How fast shall we sing* (53rd edition of the Rencontres d'Arles, 2022), *I have seen a million pictures of my face and still I have no idea* (Fotomuseum Winterthur, Switzerland, 2022), *How did you feel when you come out of the wilderness* (Kunsthall Trondheim, Norway, 2021), *Medicine for a Nightmare* (Kunstnerens Hus, Oslo, 2020) and *the mouth and the truth* (Portikus, Frankfurt, 2019). She is currently showing *I've been here for days*, her second solo exhibit with Stevenson, in Cape Town, following *Hours After*, at Stevenson Johannesburg in 2020.

Holly Herndon and Mathew Dryhurst (USA) are renowned for their pioneering artistic work in machine learning, software and music. They develop their own technology, as well as protocols for living with the technology of others, often with a focus on the ownership and augmentation of digital identity and voice. These technical systems not only facilitate expansive artworks across media but are proposed as artworks unto themselves. They were awarded the 2022 Ars Electronica STARTS Prize for digital art and have sat on *ArtReview's* Power 100 list since 2021. Holly holds a PhD in Computer Music from Stanford's CCRMA while Mathew is largely self-taught. They have held teaching positions at NYU, the European Graduate School, Strelka Institute and the Antikythera Program (Berggruen Institute). They publish their studio research openly through the "Interdependence" podcast and recently co-founded Spawning, an organization that builds identity tools for the AI era.

Isabel Coixet (Spain) graduated in History at the University of Barcelona. She began her professional career in advertising and commercial-script writing and, after winning several awards for her commercials, in 2000 she founded her own production company, Miss Wasabi Films. Her debut as a screenwriter and director took place in 1989 with *Demasiado viejo para morir joven*, for which she was nominated for the Goya Award for Best New Director. In 1996 she made her first film in English, *Things I Never Told You*. Her international success came in 2003 with *My Life without Me*, starring Sarah Polley, with whom she worked again two years later in *The Secret Life of Words*, winner of four Goya awards. She is also the author of various documentaries, such as *Invisibles*, *Marea Blanca*, *Talking about Rose: Prisoner of Hissène Habré*, *Escuchando al juez Garzón* (Goya Award for Best Documentary) and *El sostre groc*. In 2009 she received the Gold Medal in Fine Arts, awarded by the Spanish Ministry of Culture and Sport, and in 2015 she was distinguished as Chevalier des arts et des lettres by the French Ministry of Culture. In 2017 she received the Goya Award for Best Director, Best Film and Best Adapted Screenplay for *La librería* and in 2020 she was awarded the Spanish National Film Award. Coixet supports the production of projects by young female directors to promote the visibility of works directed by women in the world of cinema.

Iván Argote (Bogotá, 1983) is an artist and film director based in Paris. Through his sculptures, installations, films and interventions, he questions our relationship with others, as well as with power structures and belief systems. Argote develops strategies based on tenderness, affect and humour through which he generates critical approaches to dominant historical narratives. In his interventions on monuments —large-scale

ephemeral and permanent public artworks— he proposes new symbolic and political uses of public space.

Janaina Tschäpe was born in 1973 in Munich and raised in São Paulo, Brazil. She received her Bachelor of Visual Arts from the Hochschule für bildende Künste in Hamburg and her Master of Fine Arts from the School of Visual Arts in New York. She has shown work in numerous exhibitions across the world, including those held in New York, Tokyo, São Paulo, London, Madrid, Switzerland, Berlin, Paris (Musée de l'Orangerie), Florida (Sarasota Art Museum) and Copenhagen (Den Frie Center of Contemporary Art). Her work can be found in major public and private collections, including the Centre Pompidou (Paris), the Museo Nacional Centro de Arte Reina Sofía (Madrid), the National Gallery of Art (Washington, DC), the Moderna Museet (Stockholm), Museu de Arte Moderna (Rio de Janeiro), and the Solomon R. Guggenheim Museum (New York), among others. Tschäpe lives and works in Brooklyn, New York.

Jill Magid is an American artist, writer and filmmaker. Her work explores the emotional, philosophical and legal tensions between individual agency and large institutions such as intelligence agencies, artists' estates and the police. Select solo exhibitions include those held at Tate Modern, Whitney Museum, The Renaissance Society, the Modern Art Museum of Fort Worth and the Security and Intelligence Agency of the Netherlands. Her work is part of the collections of the Centre Pompidou, CNAP, The Guggenheim Museum, Whitney Museum, Fundacion Jumex and Walker Art Center, among others. She is the recipient of a 2021 Guggenheim Fellowship, a 2021 VIA Art Fund Grant and the 2017 Calder Prize.

Johanna Hedvan (they/them) is a Korean-American writer, artist and musician. Raised in Los Angeles by a family of witches, Hedva now lives between LA and Berlin. They are the author of the novels *Your Love Is Not Good* and *On Hell*, as well as the collection of poems, performances, and essays *Minerva the Miscarriage of the Brain*. They have also recorded the albums *Black Moon Lilith in Pisces in the 4th House* and *The Sun and the Moon*. Their essay "Sick Woman Theory", published in 2016 in *Mask*, has been translated into ten languages.

Joy Harjo is an internationally renowned poet, performer and writer of the Muscogee (Creek) Nation. She served three terms as the 23rd Poet Laureate of the United States and is the author of ten books of poetry, several plays and children's books and two memoirs. She has also produced seven award-winning music albums and edited several anthologies. Harjo is a chancellor of the Academy of American Poets and Chair of the Board of Directors of the Native Arts & Cultures Foundation. She lives in Tulsa, Oklahoma, where she is the inaugural artist-in-residence for the Bob Dylan Center.

Jumana Manna (Palestine) is a visual artist and filmmaker. Her work explores the articulation of power focusing on the body, land and materiality in relation to colonial inheritances and histories of place. Through sculpture, filmmaking and occasional writings, Manna deals with the paradoxes of preservation practices, particularly within the fields of archaeology, agriculture and law. Her practice considers the tension between the modernist traditions of categorisation and conservation and the unruly

potential of ruination as an integral part of life and its regeneration. Jumana was raised in Jerusalem and lives in Berlin.

Klára Hosnedlová (Uherské Hradiště, Czech Republic, 1990) studied at the Academy of Fine Arts in Prague and is currently pursuing her PhD at the Faculty of Fine Arts in Brno. Based in Berlin, her work explores historical sentiments as they crystallize in modern and contemporary design and architecture. Her sculptures and environments are indebted to Eastern European histories and past collective mythologies. She works in narrative sequences, exploring utopic architectural sites like the iconic Adolf Loos apartments in Pilsen or the Ještěd Tower in Liberec. The atmosphere of each site is captured in digital photography, which is later augmented through a manual reduction of pixels. Rendered in silk thread on canvas, objects and faces thus become landscapes of lighter and darker tones, dissolving into sculptural frames made from materials found on-site.

Leonor Serrano Rivas (Málaga, 1986) lives and works between Málaga and Oxford. She holds an MFA from Goldsmiths, University of London and is currently pursuing a PhD in Fine Arts at the Slade School of Art. Her solo exhibitions and performances include those held at Matadero (Madrid, upcoming), Museo Nacional Centro de Arte Reina Sofía (Madrid, 2022), C3A (Cordoba, 2019), The Swiss Church (London, 2017), Chisenhale Studios (London, 2016), and Serpentine Galleries (London, 2014). She has recently participated in group exhibitions at Centro Cultural de España (Mexico City, upcoming), CAAC (Seville, 2019), V22 (London, 2018), Fundación Botín (Santander, 2018), CA2M (Madrid, 2018), Plataforma Revólver (Lisbon, 2017) and Bluecoat Gallery (Liverpool, 2016). She is the recipient of several prizes, including the 2019 Alhambra Prize and the 2016 ARCO Madrid Young Art Award, and was selected for Fundación Montemadrid's Generación 2014.

Lydia Ourahmane (Saïda, Algeria, 1992) is an artist based in Algiers and Barcelona. Her research-driven practice spans spirituality, contemporary geopolitics, migration and the complex histories of colonialism. She incorporates video, sound, performance, sculpture and installation on an often large or even monumental scale that has repercussions beyond the walls of the exhibition space. Drawing on personal and collective narratives and experiences, Ourahmane challenges broader institutional structures of surveillance, logistics and bureaucratic processes, as well as how these forces are registered. Her recent solo exhibitions include *sync* (KW Institute for Contemporary Art, Berlin, 2022), *Tassili* (SculptureCenter, New York, and Fondation Louis Vuitton, Paris, 2022), *Survival in the afterlife* (Portikus, Frankfurt, and de Appel, Amsterdam, 2021), *Barzakh* (Kunsthalle Basel, Triangle- Astérides, Marseille, and S.M.A.K. Ghent, 2021 2022), *Solar Cry* فخرص قيسمش (CCA Wattis Institute for Contemporary Arts, San Francisco, 2020), and *The you in us* (Chisenhale Gallery, London, 2018), among others. Her work was included in the 34 Bienal de São Paulo (2021) and the New Museum Triennial (2018).

Maria Hassabi (Cyprus) is an artist and choreographer working with live performance, installation, sculpture, photography and video. Since the early 2000s, she has carved a unique practice based on the relation of the live body with the still image and the sculptural object. Concentrated on stillness and deceleration, her work reflects on

concepts of time and the human figure while employing a variety of media to emphasize the complexity of formal organization. Her work has been presented at Secession (Vienna), Centre Pompidou (Paris), K20 (Düsseldorf), Walker Art Center (Minneapolis), MoMA (New York), Hammer Museum (Los Angeles), Centre d'Art Contemporain (Geneva), Australian Centre for Contemporary Art (Melbourne), The Kitchen (New York), documenta 14 (Kassel), Performa (New York), and the 55 Venice Biennale, amongst other venues.

Mercedes Azpilicueta (La Plata, Argentina) was an artist in residence at Amsterdam's Rijksakademie van beeldende kunsten in 2015–2016 and received a Pernod Ricard Fellowship in 2017. Her solo exhibitions include those held at Kunstmuseum Liechtenstein (Vaduz, 2022), Philara Collection (Düsseldorf, 2022), Gasworks (London, 2021), CAC Brétigny (Brétigny-sur-Orge, 2021), Museion (Bolzano, 2020), Van Abbemuseum (Eindhoven, 2019), CentroCentro (Madrid, 2019) and Museo de Arte Moderno de Buenos Aires (2018). Her work has also been featured at Villa Vassilieff (Paris, 2018), REDCAT (Los Angeles, 2018), MACBA (Barcelona, 2018), CA2M (Madrid, 2017), TENT (Rotterdam, 2015) and IMMA (Dublin 2014). She was nominated for the Prix de Rome 2021.

Francisco Contreras, “Niño de Elche” (Spain), is a non-disciplinary and ex-flamenco artist whose various creative proposals blend genres such as flamenco, free improvisation, krautrock and electronic, electro-acoustic and contemporary music with poetry, performance, dance and theatre. In addition to his thirteen albums, he has published four books and collaborated with artists such as Angélica Liddell, Rosalía, Ernesto Arillo, María Muñoz, Rocío Molina, Raúl Refree and C. Tangana, among others. He was one of the Spanish artists invited to documenta 14, where he presented *La farsa monea* together with Pedro G. Romero and Israel Galván. He starred in the film *Niños somos todos*, by director Sergi Cameron, and filmmakers Marc Sempere and Leire Apellaniz based their documentary *Canto cósmico* on his life and work. Niño de Elche also produced the piece *Auto Sacramental Invisible: una representación sonora a partir de Val del Omar* for the Museo Nacional Centro de Arte Reina Sofía.

Omsk Social Club (Berlin, Germany) creates work between two lived worlds, one in life as we know it and the other in role-play, which blend into one. That is where Omsk Social Club positions its speculative fictions through immersive installations that move into a territory they coined in 2017 as Real Game Play (RGP). Its work aims to induce states that could potentially be fiction or a yet un-lived reality.

ORLAN is one of the most internationally recognised French artists. Without attaching herself to any material, technology or artistic practice, she uses sculpture, photography, performance, music, video, 3D works, video games, augmented reality, artificial intelligence and robotics (she has created a robot in her own image that speaks with her voice), as well as scientific and medical techniques such as surgery and biotechnology, to question the social phenomena of our time.

Pauline Curnier Jardin (Marseille, 1980) is a Berlin and Rome-based artist working across installation, performance, film and drawing. Her outstanding cinematic installations create unorthodox universes and tell stories, proposing alternative narratives. She is the winner of the 2019 Preis der Nationalgalerie (Berlin) and the 2021 Villa Romana Prize (Florence), as well as a recipient of the 2019–2020 Villa Medici fellowship (Rome). Her work has been exhibited or commissioned recently for steirischer herbst festival (Graz, Austria), Manifesta 13 (Marseille), Palais de Tokyo (Paris), Bergen Assembly (Norway), International Film Festival (Rotterdam), the 57th Venice Biennale, Tate Modern (London), and Performa 15 (New York).

Pedro Neves Marques is a film director, artist, and writer born in Lisbon. They are co-founders of the poetry publishing company Pântano Books and the film production company Foi Bonita a Festa. They were the official Portuguese representation for the Portugal Pavilion at the 59th Venice Biennale and have been awarded a Pinchuk Future Generation Special Prize and the Present Future Art Prize, as well as numerous awards for their films, including the Ammodo Tiger Short Award at the International Film Festival Rotterdam. They regularly write between art, cinema and theory for *e-flux* and various other publications.

Pol Taburet's work is a heady and iconoclastic mix of references that range from the artist's Caribbean background and the region's syncretic voodoo traditions and belief systems to wider contemporary culture and classical painting. Born in 1997, Taburet has rapidly gained attention with his idiosyncratic painterly style, as intoxicating as it is iconoclastic, in which he incorporates the use of airbrushing alongside traditional brush painting with acrylic colours. The formal result is a unique contraposition of textures and finishings, painstaking detail, "impressionistic" suggestions and symbolism. This double technique, an amalgamation of old and new, can be viewed as symbolic of Taburet's work as a whole. The freshness of his subject matter, which somehow feels entirely new, combined with an undeniably youthful and energetic aesthetic, is underpinned by influences that firmly belong to the traditional canon of art history.

Revital Cohen and Tuur Van Balen (United Kingdom and Belgium, 1981) are based in London and work across objects, installation and film to explore processes of production as cultural, personal and political practices. Their work is part of the permanent collections of the Museum of Modern Art (New York) and M+ Museum (Hong Kong) and has recently been exhibited at Ghost 2565 (Bangkok), Serpentine Galleries (London), the 13th Shanghai Biennale, Palazzo delle Esposizioni (Rome), Walker Art Center (Minneapolis), The Renaissance Society (Chicago), Para Site (Hong Kong), HKW (Berlin), and the Congo International Film Festival (Goma).

Roméo Mivekannin (Bouaké, Ivory Coast, 1986) lives and works between Toulouse (France) and Cotonou (Benin). At the crossroads of inherited tradition and the contemporary world, he integrates his creations within an ancestral temporality, creating rituals that echo the voodoo cosmology, which is very present in Benin. Between painting, sculpture and installation, his universe is multidisciplinary and ambitious. Highly inspired by his initial training in architecture, he plays with materials and seeks to upset

the established boundaries between disciplines in order to operate, both formally and symbolically, an act of break-in that is unique to his work. With strength and subtlety, Mivekannin unravels the threads of our confinement questioning our collective and intimate heritage. His work proposes a form of resistance strategy that mixes emotion with a critical eye.

Ryan Gander (OBE RA) has established an international reputation through artworks that materialise in many different forms, ranging from sculpture, apparel and writing to architecture, painting, typefaces, publications and performance. He also curates exhibitions and is a committed educator, having taught at international art institutions and universities and written and presented television programmes on and about contemporary art and culture for the BBC. Through associative thought processes that connect the everyday and the esoteric, the overlooked and the commonplace, Gander's work involves a questioning of language and knowledge, as well as a reinvention of both the modes of appearance and the creation of an artwork. Born in Chester, United Kingdom, in 1976, Gander lives and works in Suffolk. He studied at Manchester Metropolitan University, the Rijksakademie van beeldende kunsten (Amsterdam) and the Jan van Eyck Akademie (Maastricht). He has been a professor of Visual Art at the universities of Huddersfield and Suffolk and is an honorary doctorate in the Arts at the Manchester Metropolitan University and the University of Suffolk. In 2017 he was awarded an OBE for services to contemporary arts, in 2019 he was the recipient of the Hodder Fellowship at Princeton University, and in 2022 he was elected RA in the category of Sculpture.

Sara Ramo (Madrid, 1975) lives in São Paulo. Her work focuses on the elements that make up our everyday life, which the artist reconfigures until they become strange and alien presences. This alteration of the natural order of things is not a simple formal exercise but a way of creating new schemes of sensibility. Among other venues, she has held solo exhibitions at CIAJG (Guimarães, Portugal), Travesía Cuatro (Madrid), Museo de Arte de Zapopan (Mexico), Sala Alcalá 31 (Madrid), MNCARS Programa Fisuras (Madrid), Casa do Brasil (Madrid), Fortes D'Aloia & Gabriel (São Paulo), Parque Lage (Rio de Janeiro), Garage Museum of Contemporary Art (Moscow), Matadero (Madrid), Centre d'Art la Panera (Lleida), EAC (Montevideo), Astrup Fearnley Museet (Oslo) and CA2M (Madrid). She has also participated in the XIII Havana Biennial (2019), the 33rd São Paulo Biennial (2018), the 10th Anniversary of Inhotim (2016), the 11th Sharjah Biennial (2013), the 9th Mercosul Biennial (2013), Panorama of Brazilian Art (2011), the São Paulo Biennial (2010) and the Venice Biennial (2009).

Simon Denny (Auckland, New Zealand, 1982) lives and works in Berlin. Denny's exhibitions and projects unpack the stories technologists tell us about the world using a variety of media, including installation, sculpture, print, painting, video and NFTs.

Simon Fujiwara (United Kingdom) has garnered a strong international reputation with ambitious and complex projects that incorporate painting, sculpture, installation, video and animation. His works navigate shifting questions around identity in an age of technological mediation and are strongly informed by the contradictions of inherited

racial, national, historical and cultural values. With enigmatic and surprising formal strategies, Fujiwara uses the tools of our hyper-mediated world—from advertising and museum-making to theme park design—to hold a distorted mirror to our contemporary, liberal societies, and their obsession with spectacle, fantasy and authenticity.

Sissel Tolaas is a Norwegian smell researcher and artist based in Berlin. She has worked intensively with smell and chemical communication since 1990, revolutionizing the field with her passionate research and commitment. She has initiated unique fields of research and developed a wide range of revolutionary projects worldwide based on her knowledge in forensic chemistry, chemical communication, sensory ecology, linguistics and the visual arts. In January 2004, she established the SMELL RE_searchLab Berlin. She has shown her projects and research in numerous museums and institutions, including MoMA, NGV, DIA, CCA, Tate Modern and Shanghai Minsheng, and has worked with universities such as MIT, Nanyang Technological, Tsinghua, Harvard and Oxford. She has built up multiple archives, including Smell & Language; Smell & Coding; Functional Smell; Smellmolecule preservation/conservation on the world's oceans; and Smell artefacts & smell heritage. Tolaas' collections of smell molecules and structures (1990–ongoing) include up to 15,000 smell samples and formulas.

Tala Madani (Tehran, 1981) lives and works in Los Angeles. Her painted canvases and animations conjure up enigmatic scenes, often populated by Anonymous bald men who appear as if they were on stage—apparently unconcerned about whether they are being watched, they laugh at each other, touch each other, paint each other and even torment each other. Madani's work deconstructs masculinity, breaking down preconceived roles and stereotypes to explore power structures and the construction of male identity. The men in her paintings and animations enact pitiable, compulsive violations on their flabby, ageing bodies, with humour punctuating the tension of these awkward situations. However, laughter is never a simple release in Madani's work, where comedy and humiliation uncomfortably coexist.

Taryn Simon (USA) directs our attention to familiar systems of organization— such as bloodlines, circulating picture collections, mourning rituals or ceremonial flower arrangements—to make visible the contours of power and authority hidden within them. Incorporating media ranging from photography and sculpture to text, sound and performance, her works are informed by research on and with institutions such as the U.S. Department of Homeland Security, the International Commission on Missing Persons and the Fine Arts Commission of the CIA.

The Otolith Group (United Kingdom) was founded in 2002. Its work is research based and spans the moving image, audio, performance, installation and curation. It incorporates filmmaking and post-lens-based essayistic aesthetics that explore the temporal anomalies, anthropic inversions and synthetic alienation of the posthuman, the inhuman, the non-human, and the complexity of the environmental conditions of life we all face. Approaching curation as an artistic practice of building intergenerational and cross-cultural platforms, the collective has been influential in critically introducing

particular works of artists such as Chris Marker, Harun Farocki, Anand Patwardhan, Etel Adnan, Black Audio Film Collective, Sue Clayton, Mani Kaul, Peter Watkins and Chimurenga in the UK, the US, Europe and Lebanon.

Trevor Paglen (USA) is an artist whose work spans image-making, sculpture, investigative journalism, writing, engineering and numerous other disciplines. Among other venues, he has shown work in solo exhibitions at the Smithsonian Museum of American Art (Washington, DC), Carnegie Museum of Art (Pittsburgh), Fondazione Prada (Milan), Barbican Centre (London), Vienna Secession, and Protocinema (Istanbul), and has participated in group exhibitions at the Metropolitan Museum of Art, the San Francisco Museum of Modern Art, and Tate Modern. Paglen has launched an artwork into distant orbit around Earth in collaboration with Creative Time and MIT, contributed research and cinematography to the Academy Award-winning film *Citizenfour*, and created a radioactive public sculpture for the exclusion zone in Fukushima, Japan. He is also the author of several books and numerous articles on subjects including experimental geography, artificial intelligence, state secrecy, military symbology, photography, and visuality. In 2014, he received the Electronic Frontier Foundation's Pioneer Award, in 2016 he was awarded the Deutsche Börse Photography Foundation Prize and in 2017 he was named a MacArthur Fellow. Paglen holds a BA and a PhD in Geography from U.C. Berkeley and an MFA from the Art Institute of Chicago.

Tuan Andrew Nguyen (Vietnam) explores the power of storytelling through video and sculpture. His projects are based on extensive research and community engagement, tapping into inherited histories and counter-memory. Nguyen extracts and re-works dominant, oftentimes colonial histories and supernaturalisms into imaginative vignettes. Fact and fiction are interwoven in poetic narratives that span time and place. His videos and films have been included in major international festivals, biennials and exhibitions, including, in the past year, the 12th Berlin Biennale, Manifesta 14 (Prishtina, Kosovo), the Aichi Triennale (Aichi Prefecture, Japan), and the Biennale de Dakar (Senegal).

Tyra Tingleff (Norway, 1984) lives and works between Oslo and Berlin. Through numerous layers of pigment, she explores the materiality of oil paint on raw canvas. She creates abstract colour fields—in which paint is squeezed, twisted and marbled—that shrink our perception of depth by blurring any point of reference. As a result, her paintings seem forever locked in an endless loop.

Mayra A. Rodríguez Castro (Colombia) is a former Postdoctoral Fellow at the John F. Kennedy Institute for North American Studies (Freie Universität Berlin, 2018) and a recipient of the Anne Waldman Fellowship (Naropa University, 2019). She is the editor of *Audre Lorde: Dream of Europe. Selected Seminars and Interviews, 1984–1992* (Kenning Editions, 2020) and has recently collaborated with Divided Publishing in the collection of writings by abolitionist scholar Joy James *In Pursuit of Revolutionary Love* (2023). Her words have been hosted by de Appel, Amant Foundation, Dia Art Foundation, *fivehundred places*, Spector Books, *Social Text*, *Artforum*, *The Brooklyn Rail*, *Changes Review*, and The Poetry Project, among others.