

Biographies Participating Artists Autumn Exhibitions 2018

Dora García

Dora García was born in 1965 in Valladolid, Spain, and currently lives and works in Barcelona. She studied Fine Arts at the University of Salamanca and at the Rijksakademie in Amsterdam. Dora García uses the exhibition space as platform to investigate the relationship between the visitor, the artwork, and place. The artist engages herself with the question of what is real and what is fiction, and visitors often turn into protagonists in her work: sometimes knowingly, sometimes not.

She represented Spain at the 54th Venice Biennale in 2011. Selected solo exhibitions include *Second Time Around*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2018); *Somewhere, Two Planets Have Been Colliding for Thousands of Years (The Thinker as Poet)*, La Verrière, Fondation d'Entreprise Hermes, Brussels (2017); *Dora Garcia: These books were alive: they spoke to me*, The Tetley, Leeds (2017); *I see words, I hear voices*, The Inadequate, Punkt Ø, Moss (2015); *The Power Plant*, Toronto. García also took part in (d)OCUMENTA 13, Kassel (2012), Gwangju Biennial, South Korea (2010), and the Lyon Biennial, Lyon (2009).

Sharon Hayes

Sharon Hayes was born in 1970 in Baltimore, USA, and currently lives and works in New York. Her art practice engages video, performance and installation in an ongoing investigation into various intersections between history, politics and speech. She employs conceptual and methodological approaches borrowed from artistic and academic practices such as theater, film, anthropology, linguistics and journalism, to explore new representational strategies that examine and interrogate the allegorical character of the present political moment.

Hayes' selected solo exhibitions include *In My Little Corner of the World, Anyone Would Love You*, The Common Guild, Glasgow (2016) and *Studio Voltaire*, London (2016); *Black Box: Sharon Hayes*, Baltimore Museum of Art, Maryland (2015); *Sharon Hayes: Loudspeakers and Other Forms of Listening*, Carleton University Art Gallery, Ottawa (2014); *There's so much I want to say to you*, The Whitney Museum of American Art, New York (2012); *Habla*, Museo Nacional Centro de Arte Reina Sofia, Madrid (2012); *Elevator Music 20: Sharon Hayes*, The Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, NY (2012); *9 Scripts from a Nation at War (collaboration)*, Museum of Modern Art, New York (2012); *focus: Sharon Hayes*, The Art Institute of Chicago (2011); *In the near future*, Vancouver Contemporary Art Gallery (2011), and others.

Emily Jacir

Emily Jacir (1972, Palestine) is a Palestinian-American artist and filmmaker whose ongoing practice is concerned with movement through public space, exchange and silenced historical narratives. In video, photography and other media, she explores national identity and works from the collective experience to the individual person. Jacir has received a Golden Lion at the 52nd Venice Biennale; a Prins Claus Award; the Hugo Boss Prize and Herb Alpert Award. Her works have been shown at MoMA, New York; San Francisco Museum of Modern Art (SFMOMA); Fondazione Sandretto Re Rebaudengo, Turin; dOCUMENTA (13), Kassel; Venice

Biennale (2005, 2007, 2009, 2011 and 2013); 29th Bienal de São Paulo, Brazil; 15th Biennale of Sydney; Sharjah Biennial 7; Whitney Biennial and the 8th Istanbul Biennial. Jacir's recent solo exhibitions include Irish Museum of Modern Art, Dublin; Whitechapel Gallery, London; Darat il Funun, Amman; Beirut Art Center and Guggenheim Museum, New York. She is currently Andrew W. Mellon Foundation Rome Prize Fellow at the American Academy in Rome.

Mahmoud Khaled

Mahmoud Khaled was born in 1982 in Egypt, where he studied fine art at Alexandria University. He continued his education at Trondheim University in Norway. He currently lives and works in Oslo. His work - spanning video, photography, sculpture, installation, sound and text - explores what is real and what is hidden, disguised or staged. In his work, Khaled articulates the vulnerability that characterizes the human condition, whether we subscribe to a mainstream value system or not.

His solo shows include *A New Commission for an Old State* at Gypsum Gallery, Cairo (2018) and Edith-Ruth-Haus, Oldenburg (2016); *Proposal for a Porn Company*, Galpão VB | Associação Cultural Videobrasil, São Paulo (2016); *Painter on a Study Trip*, Gypsum Gallery, Cairo (2016); *It's Never Too Late to Talk About Love*, Nile Sunset Annex, Cairo (2014); *When Meanings Face Glossy Surfaces*, Contemporary Image Collective, Cairo (2010); and *I Never Wanted to Be Alone in a Room*, BALTIC Center for Contemporary Art, Gateshead (2010). Khaled has taken part in the 15th Istanbul Biennale (2017); 13th Sharjah Biennale (2017); *Terra Mediterranea: in Action*, NiMAC Arts Center, Nicosia (2017); *Hips Don't Lie*, Centre Pompidou, Malaga (2016); *Electronic Superhighway*, Whitechapel Gallery, London (2016); *Complicity*, Sultan Gallery, Kuwait (2016); Lofoten International Art Festival (2013); and the 9th Shanghai Biennale, Intercity Pavilions Project (2012). In 2012 Khaled was awarded the Videobrasil In Context prize, in 2016 he was shortlisted for the 2016 Abraaj Art Prize.

Marcos Kurtycz

Born in Poland in 1934 as Jan Kurtycz, Marcos Kurtycz was a pioneering performance and graphic artist. He moved to Mexico in 1968 where he experimented with graphic design and performance art until his death in 1996.

Quinn Latimer

Quinn Latimer is an American poet and critic based in Basel and Athens, where she is currently editor in chief of publications for documenta 14. She is the author of: *Rumored Animals* (2012); *Sarah Lucas: Describe This Distance* (2013); *Film as a Form of Writing: Quinn Latimer Talks to Akram Zaatari* (2014); and, with Pedro Barateiro, *Live from the West* (2016). A regular contributor to *Artforum* and a contributing editor to *frieze*, her writing also appears frequently in artist monographs and critical anthologies. Her writings and readings have also been featured widely, including at: REDCAT, Los Angeles; Chisenhale Gallery, London; Serpentine Galleries, London; the Venice Architecture Biennale; and Qalandia International, Ramallah. A Pushcart Prize nominee and a finalist for the Absolut Art Award in Writing, as well as a recipient of an Arts Writing Grant from Creative Capitol / Warhol Foundation, Latimer has taught and lectured at: Geneva's Haute école d'art et de design (HEAD); Kunsthochschule Kassel; and The Banff Centre, Alberta.

Raimundas Malašauskas

Raimundas Malašauskas was born in Vilnius, curates in the world, writes occasionally www.rai.lt
Paper Exhibition, a book of Malašauskas' selected writings, was recently published by Sternberg Press: www.rai.lt

Iterations or documentation of his projects can be found at: www.rye.tw

Mauricio Marcin

Mauricio Marcin works as an independent curator. Co-founded the public library Aeromoto in 2015 (aeromoto.mx). Between 2012 and 2016 he collaborated as curator at Museo Experimental el Eco where he organized shows of Vivian Suter, Wolf Von Kries, Diego Pérez, among others. In 2017 he curated the exhibition *Activating Objects* in Another Space, founded by Estrellita Brodsky in New York. In 2015 he published the book *Las ideas de Gamboa* by invitation of the Jumex Museum. In 2013 he participated in the Mercosur Biennial, exhibiting the work of Juan José Gurrola. In 2011 he edited the book *Artecorreo* and curated the homonymous exhibition at the Museum of Mexico City. That same year he participated in the mobile residence of Capacete in Rio de Janeiro and San Pablo. Between 2007 and 2012 he was curator of El Clauselito, a project space dedicated to contemporary painting at the Museum of Mexico City. He recently exhibited his pictorial work in the exhibition *Fantasma Pintor* in Alterna gallery. Together with Annabela Tournon, he publishes the bilingual magazine *Tada*, in French and Spanish.

Ana Maria Millan

Ana Maria Millan was born in 1975 in Cali, Colombia, and currently lives and works in Berlin, Germany. Her work locates a personal and skeptical voice in the narrative spaces of video, investigating different forms of transmission of information in relation to subcultures, ideas of violence, and exclusory discourses. Speaking from local stories, Millan harnesses the possibilities and mistakes typical of rehearsals, as well as incorporating narrative forms that are considered dysfunctional.

Recent and upcoming exhibitions include *Video Sur*, Palais de Tokyo, Paris (2018), *You will not see me*, Chicago Architecture Biennial, Chicago (2017); *Product Placement*, (bis) I oficina de proyectos, Cali (2017); *Bordes de la cotidianidad. Apuntes para otra historia del video contemporáneo en Colombia*, Jeu de Paume, Paris (2017); *Frio en Colombia*, at FICCI, Festival Internacional de Cine de Cartagena, Colombia; Museo de Pereira, Colombia; and Archivo de Bogotá (all 2016); *Mutis Mutare*, El Matadero, Madrid (2015); *Dinastía*, Instituto de Visión, Bogotá (2014). Her work is included in the collection of the Museum of Modern Art, New York.

Carlos Motta

Carlos Motta was born in 1978 in Colombia, and currently lives and works in New York City. Motta is a multi-disciplinary artist whose work draws upon political history in an attempt to create counter narratives that recognize the inclusion of suppressed histories, communities, and identities. He is a graduate of the Whitney Independent Study Program (2005/2006), received his BFA in Photography (2001) from The School of Visual Arts, New York City, and his MFA (2003) from the Milton Avery Graduate School of the Arts at Bard College, New York City. Motta is part of the

faculty at Parsons The New School of Design and the Milton Avery Graduate School of the Arts at Bard College. In 2017 Motta won The Vilcek Foundation's Prize for Creative Promise and in 2014 the Main Prize—Future Generation Art Prize of the PinchukArtCentre.

Motta's work has been presented internationally in venues such as Tate Modern, London; The New Museum, The Guggenheim Museum, and MoMA/PS1 Contemporary Art Center, New York; Institute of Contemporary Art, Philadelphia; Museo de Arte del Banco de la República, Bogotá; Museu Serralves, Porto; MACBA, Barcelona; Castello di Rivoli, Turin; CCS Bard Hessel Museum of Art, Annandale-on-Hudson; San Francisco Art Institute; Hebbel am Ufer, Berlin; Sala de Arte Público Siqueiros, Mexico City; and many other public, private and independent spaces throughout the world.

Rosalind Nashashibi

Rosalind Nashashibi was born in 1973 in London. She studied at Sheffield Hallam University and Glasgow School of Art. Working primarily in film, Nashashibi reflects on issues of community, and the tension between private self and public performance, specifically within communities that are closed off or isolated in some way; these works she often presents alongside objects and paintings.

Recent exhibitions of her work include: *Two Tribes*, Murray Guy, New York (2016); *Electrical Gaza*, Imperial War Museum, London (2015); *The Painter and the Deliveryman*, Objectif Exhibitions, Antwerp (2013). Recent group shows are: *I Call This Progress to a Halt*, Los Angeles Contemporary Exhibitions, LA, USA (2017); *Ghost of Other Stories*, British Council Collection at The Model, Sligo, Ireland (2016); *Corps Simples*, Centre Pompidou, Malaga, Spain; Sudoku, Kunstverein München, Munich, Germany; and *A Million Lines*, Baltic Triennial, Bunkier Sztuki, Krakow, Poland (all 2015). Nashashibi took part *Documenta 14* (2017), Kassel.

Wu Tsang

Wu Tsang was born in 1982 in the USA, and currently lives and works in Berlin and New York. Tsang's films, installations, performances, and sculptures move fluidly between documentary, activism, and fiction. Tsang's recent solo exhibitions include: *FACT*, Liverpool (2017); *Sustained Glass*, Antenna Space, Shanghai (2017); *Devotional Document (Part II)*, Kunsthalle Münster (2017); *Devotional Document (Part I)*, Nottingham Contemporary (2017); *The Luscious Land of God is Sinking*, 365 Mission Road, Los Angeles (2016); *Duilian: Wu Tsang*, Spring Workshop, Hong Kong (2016); *A day in the life of bliss*, Julia Stoschek Collection, Dusseldorf (2015); *Not in my language*, Migros Museum, Zurich (2014). Group exhibitions include: Bergen Assembly Triennial (2016); 9th Berlin Biennial, (2016); *Co-Workers: Beyond Disaster*, Betonsalon, Paris (2015); *Looks*, ICA, London (2015); *Double Life*, Contemporary Art Museum Houston (2014); *Made in L.A.*, Hammer Museum Biennial, Los Angeles (2014).

Akram Zaatari

Akram Zaatari was born in 1966, in Sidon, Lebanon and currently lives and works in Beirut. Zaatari has developed an interdisciplinary practice that combines the roles of image-maker, archivist, curator, and critical theorist. His work is concerned with notions of desire, resistance, memory, and with the production and circulation of images during wartime. Zaatari is especially interested in the Lebanese postwar condition, particularly the televised mediation of territorial conflicts and wars, and the logic of religious and national resistance. In addition to his own

archival work, Akram Zaatari is a founding member of the Arab Image Foundation, which aims to collect, study and disseminate the photographic heritage of Middle East, North Africa, and the Arab diaspora.

Recent solo exhibitions have included: *Akram Zaatari: Against Photography. Annotated History of the Arab Image Foundation*, Museu d'Art Contemporani de Barcelona (MACBA) (2017); *Double Take: Akram Zaatari and the Arab Image Foundation*, National Portrait Gallery, London (2017); *Tomorrow Everything Will Be Alright*, Galpão VB | Associação Cultural Videobrasil, São Paulo (2016); *This Day at Ten*, Kunsthaus Zürich (2016); *The Archaeology of Rumour*, British School at Rome (BSR), Rome (2016); *Unfolding*, Moderna Museet, Stockholm (2015); *Akram Zaatari: The End of Time*, The Power Plant Contemporary Art Gallery, Toronto (2014); and *Projects 100: Akram Zaatari*, Museum of Modern Art (MoMA), New York (2013). Zaatari has also participated in the following biennials: 14. İstanbul Bienali, Turkey (2015); Yokohama Triennale 2014; *dOCUMENTA (13)*, Kassel (2013); Lebanese Pavilion at the 55th Venice Biennial (2013); Lebanese Pavilion at the 52nd Venice Biennial (2007); 15th Biennale of Sydney (2006); 6th Gwangju Biennale (2006); 27a Bienal de São Paulo (2006), among others.