

signs and symbols: artists & allies III

participating artists

adam broomberg (b. 1970 Johannesburg, South Africa) is an artist, activist and educator. He currently lives and works in Berlin. Adam is one half of the critically acclaimed artistic duo Broomberg & Chanarin. He is a professor of photography at the Hochschule für bildende Künste (HFBK) in Hamburg and teaches in the MA Photography & Society program at The Royal Academy of Art, The Hague, which he co-designed. He has had numerous solo exhibitions, most recently at The Centre Georges Pompidou (2018) and the Hasselblad Center (2017), among others. His participation in international group shows include the Yokohama Triennale (2017), Documenta, Kassel (2017), among others. His work is held in major public and private collections including Centres Pompidou, Tate, MoMA, Yale University and Stedelijk Museum. In his spare time, Adam destroys marble monuments, makes cricket cages, absurdist collages and pottery. He is the contemporary Patrick Swayze.

jen denike (b. 1971) lives and works in Brooklyn, New York. Her video, performance, collage and installation work has been exhibited internationally at The Museum of Modern Art, New York; KW Institute for Contemporary Art, Berlin; The Brooklyn Museum; Crystal Bridges Museum of American Art, Bentonville; Julia Stoschek Collection; MoMA PS1; Contemporary Arts Museum, Houston; Deichtorhallen, Hamburg; Tensta Konsthall, Stockholm; Participant Inc; 54th Venice Biennale; Garage Projects, Moscow; Art Basel Miami Film Sector; Franklin Street Works, Stamford; Zendai Museum of Modern Art, Shanghai; MOCA Toronto; MACRO ROMA; and CCS Bard Hessel Museum. Select commissioned projects include Capri by Night, Schauspiel Köln Opera House, Bombay Beach Biennale, LAND Los Angeles Nomadic Division, Creative Time, Performa Biennial, Faena Art and FairPlay. Her work is in the permanent public collections of The Museum of Modern Art, Julia Stoschek Collection, IL Giardino dei Lauri Collection and The Bunker West Palm Beach, among other private collections. In 2019, DeNike premiered the first act of her new ballet *Crystal Cut Levitation* at signs and symbols, and she will present consecutive acts at Central Fine in Miami, Anat Ebgi in Los Angeles and Feld + Haus in Frankfurt. An accompanying publication dedicated to the artist's two ballets *Scrying* (2010) and *Crystal Cut Levitation* (2019-21) is forthcoming.

michelle handelman uses video, text and performance to make hypnotic moving image installations that push against the boundaries of gender, race and sexuality, investigating philosophical questions of existence about the things we collectively fear and deny: sex, death, chaos. She is a 2019 Creative Capital Awardee and the recipient of a 2011 Guggenheim Fellowship. Her work has been shown widely in such venues as the San Francisco Museum of Modern Art; Pompidou Centre, Paris; ICA, London; Eli & Edythe Broad Art Museum; PERFORMA, Guangzhou 53 Art Museum, China; PARTICIPANT, INC, NYC; Lincoln Center; REDCAT, The Henry Art Gallery, Seattle; and The Aldrich Museum of Contemporary Art. Recent shows include *Hustlers & Empires*, a commission with SFMOMA (2018); *Irma Vep, The Last Breath*, featuring Zackary Drucker (TRANSPARENT) and Flawless Sabrina (THE QUEEN); *Marking Time: 50 Years of Video Art*, curated by Michael Rush, Eli & Edythe Broad Art Museum (2015); and *Irreverent*, curated by Jennifer Tyburzcy, Leslie-Lohman Museum of Gay and Lesbian Art, New York (2015). Her work *Beware The Lily Law*, a moving image installation on transgender inmates, has been on permanent display at the Eastern State Penitentiary, Philadelphia since 2011 and was featured in the

exhibition *Walls Turned Sideways: Artists Confront the American Justice System*, curated by Risa Puleo, Contemporary Arts Museum Houston (2019).

joan jonas is a world-renowned artist whose work encompasses a wide range of media including video, performance, installation, sound, text and sculpture. Joan's experiments and productions in the late 1960's and early 1970's continue to be crucial to the development of many contemporary art genres, from performance and video to conceptual art and theatre. Since 1968, her practice has explored ways of seeing, the rhythms of rituals, and the authority of objects and gestures. Joan has exhibited, screened, and performed her work at museums, galleries, and in large scale group exhibitions throughout the world. She has recently presented solo exhibitions at Hangar Bicocca, Milan; NTU Centre for Contemporary Art, Singapore; the United States Pavilion for the 56th edition of the Venice Biennial; Tate Modern, London; TBA21 Ocean Space at the San Lorenzo Church, Venice; and Serralves Museum, Porto. In 2018, she was awarded the prestigious Kyoto Prize, presented to those who have contributed significantly to the scientific, cultural and spiritual betterment of mankind.

carol szymanski's art spans many media, from sculpture and painting to video and performance. She has become particularly known for a series of sculptures in the form of invented musical instruments, and particularly brass horns, that she has been making since 1993. Szymanski was born in Charlotte, North Carolina, studied at the San Francisco Art Institute and the Whitney Museum Studio Program, and lives and works in New York. Her work has been exhibited internationally. Recent solo and collaborative exhibitions include *Pareidolia*, Totah Gallery, New York, 2018; *The Phonemophonic Alphabet Brass Band*, Winter Garden, New York, 2017 curated by John Schaefer WNYC New Sounds Live Series; *Emergency Eyewash* (with Barry Schwabsky), Tanja Grunert Gallery, New York, 2017; *A Distance as Close as It Can Be*, Elga Wimmer PCC, New York, 2016; *My Life is an Index*, Tanja Grunert Gallery, New York 2015; and *Pissing Against the Wind, or, Sketches on the Mental Drain on the Dead Banker, Guided by Invoices*, New York, 2012, which have received press attention in *Artcritical*, *Art Press*, *Brooklyn Rail*, *Hyperallergic*, and *Time Out New York*. Between 2004 and 2014 she produced an email project, *cockshut dummy*, combining writing and images, excerpts from which have been republished in the art and literary periodicals including *Atlantica* and *Vanitas* as well as publishing *cockshut offshoots*, a 4-book series with Book Works, London. Space Sisters Press will publish *cockshut dummy* in 2020. She has been a recipient of numerous awards including the Rome Prize and a National Endowment for the Arts fellowship. Szymanski has collaborated with numerous composers and musicians including Ben Neill, Ekmeles Ensemble, Betsy McClelland, Dewey Redman and Wadada Leo Smith.

tony orrico's work has reached mass circulation for its ingenuity within the intersections of performance and drawing. His work explores how consciousness and physical impulses manifest into visible forms. He uses his own somatic research, *Suspension Practice*, as point of entry into his visual work. Orrico has performed/exhibited his work across the US and internationally in Australia, Belgium, China, Denmark, France, Germany, Mexico, the Netherlands, Poland and Spain. His visual work is in the permanent collections of The National Academy of Sciences (Washington DC) and Museo Universitario de Arte Contemporáneo (MUAC, Mexico City) as well as prominent private collections such as Grazyna Kulczyk, Kablanc/Fundación Otazu and Bergmeier/Kunstsaele, among others. He has presented at the CCCB, Centre Pompidou-Metz, The New Museum and Poptech 2011: The World Rebalancing. Orrico was one of a select group of artists to re-perform the work of Marina Abramovic during her retrospective at MoMA (2010). As a former member of Trisha Brown Dance Company and Shen Wei Dance Arts, Orrico

has graced such stages as the Sydney Opera House, Teatro La Fenice, New York State Theater and Theatre du Palais-Royal.

rachel libeskind (b. 1989 Milan, Italy) is a Brooklyn-based artist, born in Milan and raised in Berlin, Germany. She holds a B.A. with honors from Harvard University. Libeskind has shown her work in exhibitions in Paris, London, Milan, Rome, Warsaw, Vilnius, Miami and New York among other cities internationally. She is a multi-disciplinary artist, often merging her installations and performances with her studio practice. Libeskind's work is characterized by a unique combination of historicist appropriation and improvisational arranging. Her work deals with issues of identity, the transmutations of past histories and the collection and curation of images and objects.

jeewi lee (b.1987 Seoul, South Korea) is a South Korean German artist, based in Berlin. Her artistic practice deals with traces by thematizing the past, presence and absence. In her installations, interventions, videos and paintings, Lee works with marks and traces – the trace bears witness to time and also reflects its history and its own production process. For Lee, the trace exists as residues of past lives, recalling the passage of time; a visual allegory for lived experience – of history, place, memory and the body. Her works make memories visible that have been burned into materials. Lee studied painting at the Berlin University of the Arts and at Hunter College University in New York. She has been the recipient of various prestigious artist grants and residencies, including the Villa Romana Florence, CAA, Josef & Anni Albers Foundation and the Al Ma'mal Foundation in Jerusalem, as well as a scholarship from the Kunstfond Foundation. Her work has been exhibited internationally in numerous group exhibitions as well as solo exhibitions. Most recently, she was part of the Festival of Future Now at the Neue National Galerie and the Hamburger Bahnhof Museum. Notable current solo exhibitions include Kunstverein in Hamburg and Korean Embassy Berlin. Lee is currently working on two forthcoming institutional exhibitions at Kunstmuseum Stuttgart and sculpture park Schlossgut Schwante.

donna conlon lives and works in Panama City, Panama. Her work is a socio-archaeological inquiry into her immediate surroundings. She observes details in her local environment and daily life, and then focuses on them in ways that reveal the idiosyncrasies of human nature and the contradictions inherent to our contemporary lifestyle. She earned an M.A. in Biology from the University of Kansas, an MFA in Sculpture from Maryland Institute College of Art and did a residency at the Skowhegan School of Painting and Sculpture. Conlon participated in the 51st Venice Biennale (in both the Arsenale and the Italo-Latinoamerican pavillion), Pacific Standard Time, Prospect New Orleans, Biennale of the Americas, the Asunción Biennale, 8th Mercosur Biennale, the 10th Havana Biennale and the 3rd Auckland Triennial. Her work has been exhibited at the Met Breuer, the Guggenheim, El Museo del Barrio, Pérez Art Museum, Museum of Latin American Art, LACMA, Kadist Foundation, Rufino Tamayo Museum, Palais de Tokyo and Istanbul Modern Art Museum, among others. Conlon has received grants from the Cisneros Fontanals Foundation and the Harpo Foundation and her work is in the collections of the Metropolitan Museum of Art, Tate Modern, Solomon R. Guggenheim Museum, Queensland Art Gallery, National Gallery of Victoria, Kadist Foundation, Centro Gallego de Arte Contemporáneo, Ella Fontanals-Cisneros Art Foundation, Daros Latinamerica and Patricia Phelps de Cisneros Collection in the Museum of Art, Lima, as well as private collections.

JAŠA is a contemporary artist who cuts visual arts with a conceptual practice that is rooted in the extensive use of space as a medium and context for either spatial or performing interventions. His approach has elements of polystylism and neo-romanticism and geopolitical consciousness. His work has made him one of the most prominent voices of his generation and altered the art scene in Ljubljana and Venice, propelling him onto the international stage. He studied painting at the Academy in Venice (Accademia di Belle Arti di Venezia), where he graduated in 2004 with distinction and obtained a second stage diploma at the same institution in 2007 (con elodee). Since 2008 he has been heading various experimental training programmes at this institution. During his studies, he was a member of the international art group, Crash in Progress, a progressive and radical group that established an impressive reputation with art projects that aroused a great deal of attention, including *Dafne* (Venice, 2003). In 2005 he began his autonomous path. He has a diversified and multimedia practice, based on the principles of "site-specific" interventions and the interconnectedness of creative processes with other participants. Though he trained as a painter, his work combines various contemporary multimedia practices, including visual arts, architectural approaches and principles, sound art and music, performance and more. Over a decade of high-rhythm integrated projects, both alone and with several other renowned artists, he thoroughly transformed the art scene in Ljubljana and then continued in the same way in project and exhibition spaces around Europe, until his first independent exhibition in New York in 2012. From 2014 onwards, New York became his second home. There he opened a studio and production base, *The We.are Institute* (with Rosa Lux), dividing his time between his Ljubljana and New York. In 2015, he represented Slovenia at the 56th Venice Biennale, one of the most important events of the contemporary art world. There he presented a monumental site-specific installation and durational performance that lasted for 29 weeks (*UTTER_ The Violent Necessity for the Embodied Presence of Hope*). In 2016 he collaborated with Ulay on *Cutting Through the Clouds of Myth* (Frieze Art Fair, NYC) and has created a durational group performance called *The Relations* at Frieze Art Fair, London. In 2017 he started a project entitled *At the Dawn of Yet Another Age of Absurdity, Composition No.1* in Tanja Grunert Gallery in NYC that travelled around the globe in varying forms (no.2 at Hop Projects in Folkestone, no. 3 at Atacama desert in Chile, no.4 at the Museum of Contemporary Art in Zagreb, no.5 at Espronceda in Barcelona and no.6 at the Museum of Modern and Contemporary Art in Ljubljana in 2018), while working on other site-specific commissioned installations of monumental scope. This included a colossal, multimedia gesamtkunstwerk called *Nowhere-Now Here* at Art Hotel Piran and *It Seems We Did Manage to Get a Grip around Some Kind of a Meaning Lately* (with Meta Grgurevič at Viba Film in Ljubljana). In addition to his art, JAŠA is an in-demand instructor, lecturer, public speaker and public figure. He is working on a book (with Noah Charney) that will be published in 2021 by Rowman & Littlefield.

itziar barrio's work has been presented internationally at MACRO Museum (Rome), PARTICIPANT, INC (NYC), Matadero Madrid, MACBA Museum (Barcelona), Belgrade's Contemporary Art Museum, Museo del Banco de la República (Bogotá), Abrons Arts Center (NYC), Anthology Films Archives (NYC), Salzburger Kunstverein, Espacio ODEÓN (Bogotá), Academy of Fine Arts in Gdansk (Poland), tranzit (Romania), European Network for Public Art Producers (ENPAP), ARTIUM Museum (Vitoria-Gasteiz) and at the Havana Biennial among others. Itziar Barrio is currently concluding her long term project *THE PERILS OF OBEDIENCE* (2010 - 2020), and it will premiere at PARTICIPANT, INC in 2021. She has received awards and grants by institutions including the Brooklyn Art Council, Ministry of Culture of Spain, NYC Department of Cultural Affairs, Foundation for Contemporary Arts, New York Foundation for the Arts, BBVA Foundation and the Royal Spanish Academy in Rome. She has been an artist in residence at the Skowhegan School of Painting and Sculpture, the International Studio & Curatorial Program (ISCP), La Escuelita Nicaragua and the Hudson Valley Center for Contemporary Art. She

teaches at the School of Visual Arts and has lectured at NYU, Hunter College, MICA, Montclair University and the New School, among others. Her recent monographic exhibition, *BY ALL MEANS*, was curated by Johanna Burton (Director at Wexner Center for the Arts and former Keith Haring Director and Curator of Education at the New Museum) at Azkuna Zentroa (Bilbao, 2018).

kalup linzy thematically explores sexuality, gender stereotypes, cultural identities and his childhood upbringing through soap opera based video and performance works. His videos are characteristically hyperbolic and gritty, often low-tech in quality with plots calling on socialization and community. Linzy pushes gender boundaries by adorning himself and his subjects in drag, manipulating the voice and inserting a familiar cultural vernacular into his dialogues. Each of his characters include an extensively mapped background, layered and linked together with the others to create a family tree. Kalup Linzy was born in Florida and lives and works in Brooklyn, NY. Kalup Linzy's recent solo exhibitions include Sundance Film Festival, Park City, UT; Berkeley Art Museum, Berkeley, CA; Studio Museum in Harlem, New York, NY; and LAX ART, Los Angeles, CA, among others. Recent group shows include The Whitney Museum of American Art, New York, NY; The Museum of Modern Art, New York, NY; and MoMA P.S. 1, Long Island City, NY, among others. Linzy has had multiple performances and screenings including the Carpenter Center at Harvard University, Cambridge, MA; The Metropolitan Museum of Art, New York, NY; The Kitchen, New York, NY; The Hammer Museum, Los Angeles, CA; and the Museum of Contemporary Art, San Diego, CA, among many others. He has been honored with awards and grants including The Louis Comfort Tiffany Foundation grant, The John Simon Guggenheim Memorial Foundation Fellowship, The Creative Capital Foundation grant, The Art Matters grant, The Jerome Foundation grant, The Harpo Foundation grant and The Headlands Alumni Award residency. Among Linzy's works in permanent collections are The Metropolitan Museum of Art, New York, NY; The Museum of Modern Art, New York, NY; The Whitney Museum of American Art, New York, NY; Studio Museum in Harlem, New York, NY; and The Rubell Family Collection, Miami, FL. Recent press includes *The New York Times*, *Artnet News*, *Artnews*, and *The Guardian* among numerous others.

annabel daou's work takes place at the intersection of writing, speech and nonverbal communication. Her paper-and-tape constructions, sound pieces and performances explore the language of power and intimacy. Daou was born and raised in Beirut and lives in Brooklyn. She is currently a Pollock-Krasner resident at ISCP. Her book of fictional prose, *The Autobiography of A*, will be published in 2020. Daou is currently organizing *The Lobby*, a temporary public exhibition program. Daou's work has been shown at The National Museum of Beirut; The Park Avenue Armory, New York; KW, Berlin; The Drawing Room, London; and The Irish Museum of Modern Art, Dublin. Public collections include Baltimore Museum of Art; The Menil Collection; The Brooklyn Museum of Art; The Vehbi Koç Foundation, Istanbul; and The Yale University Art Gallery.

ornella fieres (b. 1984) lives and works in Berlin, Germany. As a visual artist, her work explores boundaries and transitions between the digital and analogue space. To investigate these areas she develops different photographic, video and sound techniques that forcefully juxtapose and merge, not only analogue and digital technologies, but also diverse sources of light and moments in time. The techniques that she uses are developed intuitively and the results seem diffuse: Interferences cast rainbow patterns over black and white images. Pixels merge with film grain. Found footage is altered with an algorithm, whilst video works explore and transform the visual and audible representation of space recordings. Her goal is to combine the analogue universe with the digital space, her work forms an

ellipse between universe and earth, analogue and digital, past and present. Her multimedia installations have been exhibited internationally at the School of the Art Institute of Chicago, Goethe Institut Toronto, Literaturhaus Berlin, NurtureArt Gallery New York, Kunstverein Speyer and Fotografie Forum Frankfurt. She has given lectures and presentations at Volksbühne Berlin, Haus am Lützowplatz Berlin, Hochschule für Gestaltung Offenbach and at New Lab New York, where she had a research residency in 2017. Her third solo exhibition in Berlin will open in the fall of 2020, followed by her second solo exhibition in New York at signs and symbols.

miles greenberg (b. 1997 Montreal, Canada) is a performance artist and researcher of corporal movement based between New York and Paris. His practice centers around a romanticized exploration of the Black body in space through durational performance, sculptural forms and gestures. His work consists of large-scale sensorially-immersive environments which revolve around the physical body. At age seventeen, Greenberg left formal education and threw himself into a four-year independent research project studying movement and architecture as they relate to the Black body. This spanned a number of solo artistic/research including Ecole Jacques Lecoq and Musée du Palais de Tokyo in Paris, Red Gate Gallery Beijing and Long Island's Watermill Center. He has a largely self-acquired background in linguistics, perfumery, butoh and physical theatre, and has studied under the direction of various mentors such as Edouard Lock, Robert Wilson and Marina Abramović. Greenberg's form is the result of rigorous methodology which resides at the threshold of performance and sculpture. The work follows self-contained, non-linear systems of logic which are best understood in relation to one another.

nicholas grafia (b. 1990 Angeles City, Philippines) holds an MFA from the Kunstakademie Düsseldorf (DE). He has previously studied at the Kunstakademie Münster (DE), the School of Arts and Cultures in Newcastle (UK) as well as British, American and Postcolonial Studies at the University of Münster (DE). His paintings, videos and performances negotiate processes of memory formation, as well as the in- and-exclusion of subjects from history writing. His works were recently exhibited at Capitain Petzel (Berlin, DE), Shoot the Lobster (New York, US), Museum Ludwig (Cologne, DE), K21 Museum Düsseldorf (Düsseldorf, DE), Tramway (Glasgow, UK), Kunstverein für die Rheinlande und Westfalen Düsseldorf (Düsseldorf, DE), Dortmunder Kunstverein (Dortmund, DE), PS120 Berlin (Berlin, DE), Exo Exo at David Giroire (Paris, FR), Museum of Modern Art (Warsaw, PL) and BOZAR (Brussels, BE).

mikołaj sobczak (b. 1989) graduated the Academy of Fine Arts Warsaw (PL) in the Studio of Spatial Activities of Mirosław Bałka, followed by a scholarship at Universität der Künste Berlin (DE) in the class of Hito Steyerl, and has studied as well in the class of Aernout Mik at Kunstakademie Münster (DE). He works in video, paintings and ceramics, often including performative actions as well. He frequently collaborates with German artist Nicholas Grafia. His most recent exhibitions include shows at MoMA (Warsaw), Museum Ludwig (Cologne) and Capitain Petzel Gallery (Berlin). In his work, Sobczak is focused on political issues and historical policy. Emphasizing the perspective and life of marginalized subjects, he builds narrations and tracks down the reasons for current global and social issues.

ULAY is the pseudonym of Frank Uwe Laysiepen. He was born in 1943 in Solingen, Germany. Ulay was formally trained as a photographer, and between 1968 and 1971, he worked extensively as a consultant for Polaroid. In the early period of his artistic activity (1968-1976) he undertook a thematic search for understandings of the notions of identity and the body on both the personal and communal levels, mainly

through series of Polaroid photographs, aphorisms and intimate performances. At that time, ULAY's photographic approach was becoming increasingly performative and resulted in performative photography (Fototot, 1976). Later, in the late stage of his early work, performative tendencies within the medium of photography were transformed completely into the medium of performance and actions (There Is a Criminal Touch to Art, 1976). From 1976 to 1988, he collaborated with Marina Abramović on numerous performances; their work focused on questioning perceived masculine and feminine traits and pushing the physical limits of the body (Relation Works). After the break with Marina, ULAY focused on photography, addressing the position of the marginalized individual in contemporary society and re-examining the problem of nationalism and its symbols (Berlin Afterimages, 1994-1995). Nevertheless, although he was working primarily in photography, he remained connected to the question of the 'performative', which resulted in his constant 'provocation' of audiences through the realization of numerous performances, workshops and lecture-performances. In recent years, ULAY is mostly engaged in projects and artistic initiatives that raise awareness, enhance understanding and appreciation of, and respect for, water (Earth Water Catalogue, 2012). ULAY's work, as well as his collaborative work with Marina Abramović, is featured in many collections of major art institutions around the world such as: Stedelijk Museum Amsterdam; Centre Pompidou Paris; and Museum of Modern Art New York. After four decades of living and working in Amsterdam, several long-term artistic projects in India, Australia and China, and a professorship of Performance and New Media Art at the Staatliche Hochschule für Gestaltung, Karlsruhe in Germany, ULAY lived and worked in Amsterdam and Ljubljana, Slovenia.

Berlin born and based artist **mischa leinkauf** deals with the hidden possibilities of urban environments and various kinds of limitations of spaces through borders, rules and architecture. Through interventions in quasi-natural systems of order, he provokes situations that create temporary confusion and open up spaces for a possible recoding. His actions are subversive antics in the unruly and playful Debordian tradition of the *dérive*, but here the experiential immediacy and spontaneity is counterbalanced by a conceptual framework of precise planning and execution. Leinkauf is part of the artist duo Wermke/Leinkauf and has received numerous awards worldwide and exhibited internationally at venues such as Museum of Contemporary Art Tokyo Japan, Helsinki Art Museum, Moderna Museet Stockholm, ZKM Karlsruhe, Kunstmuseum Bonn and Manifesta 11.

guy de lancey is a conceptual detective in multiple disciplines. He designed and runs a Movement Laboratory for research and practice in technology and creativity at Barnard, Columbia University New York. Born in South Africa in 1960. He works in theater and film, directing, design and scenography, cinematography, research in narrative design, process design and interactive technology. He has created and designed large scale immersive multi-media experiences in Seoul, South Korea and South Africa.

melinda jean myers is a dance artist, choreographer and Assistant Professor of Contemporary Dance and Choreography at University of Iowa. She earned her MFA from University of Iowa (2012) where she received a Stanley Graduate Award for International Research and Iowa Arts Fellowship. She earned her BFA from NYU's Tisch School of the Arts (2005). She was honored to perform internationally with the Trisha Brown Dance Company for four years (2006-2010), and currently re-stages their repertory. She created three new works as a devising ensemble member of Lucky Plush Productions (Chicago, IL) and toured nationally with the company for five years (2012-2017). As a member of The Cambrians, her collaborative work *Clower* (2015) was named one of Chicago Tribunes Top 10 Dances

of 2015. She was chosen to produce her one woman cabaret *greatBIGworld* through High Concept Laboratories' Sponsored Artist program at Mana Contemporary in 2014. The Chicago Tribune review mentioned "Myers has proved herself a winning performer, boasting a brilliantly unstudied comic touch." Her interdisciplinary dance works have been presented in South Korea, Germany, New York and throughout the Midwest.

shelley marlow is author of the novel *Two Augusts In a Row In a Row*, Publication Studio, Portland (2015); and the art editions, Hudson, NY and London (2017). Marlow is a writer, visual artist, palm reader, and editor. Marlow will read from the new manuscript titled, *The Wind Blew Through Like a Chorus of Ghosts*.

fawz kabra is a curator and writer living in Brooklyn. She has organized exhibitions at the Center for Curatorial Studies, Bard College, New York; Bric Arts and Media House, Brooklyn; and Art Dubai. She was Co-Director of Global Art Forum 13, Dubai and former Assistant Curator, Solomon R. Guggenheim Foundation, Abu Dhabi Project, New York. Fawz edited the exhibition reader *No to the Invasion: Breakdowns and Side Effects* (CCS / Barjeel / RAM 2017). Her writing and interviews appear in *Ibraaz*, *Canvas*, *Ocula* and *Art Papers*.

gabriel cyr is a music producer and DJ based in Paris. He makes music under the name Teleseen and has released on labels as diverse as Soundway, Goldmin Music and 100% Silk.

isak berbic works with photography, moving image and performance. His recent projects reimagine social narratives to unearth contested histories, while investigating ideas around photographic representation, geographies, economies, ecologies and transformation. He studied art at the Malmö Art Academy, Sweden and at University of Illinois at Chicago, where he completed his graduate studies. His recent exhibitions include Havana Biennial 2019, Marrakech Biennial 2016, BRIC Biennial in Brooklyn 2014, Helsinki Photomedia 2014, Dojima Biennale 2008 and Singapore Biennale 2008. Isak is currently based in Brooklyn and is Associate Professor of Art At Stony Brook University, NY.

brian o'doherty (b. 1928) has lived and worked in New York for over 50 years. He is one of the most important, conceptual and postminimal artists to emerge in the 1960s. He has also carved out an important place for himself as a critic operating at the intersection of visual art, music, literature and theatre. He investigates limits of perception, language, serial systems and identity, seeking to engage viewers' minds as well as their senses. O'Doherty invented several personae and worked as an artist under the heteronym 'Patrick Ireland' from 1972 until 2008. With his essay 'Inside the White Cube' from 1986, O'Doherty became a key figure in the discourse around the presentation of contemporary art.