

## **Jumana Emil Abboud**

Jumana Emil Abboud engages with personal and collective stories and mythologies, weaving folklore and contemporary tales in an integrated relationship that navigates themes of memory and dispossession. Abboud's works explore our intimate relationship with nature and landscapes, as collectively inhabited by humans and non-humans. Her practice in video, performance, drawings, and paintings assesses questions of longing, belonging, and separation—not through nostalgic iconography, but through a rediscovery and reimagining of the landscape. Her practice focuses on an exploration of places and sites in the topography of Palestine, where the struggle for continuity necessitates a constant process of regeneration and ingenuity.

Abboud revisits water sources through workshops and collective writing experiments. Inspired by the water springs, the stories continue to be co-authored as part of an ongoing collaborative process—Abboud's revisiting of folktales through collaborative processes investigates the ways in which oral knowledge can inform our contemporary reality and estrangement from the natural world.

During the past two decades, Abboud's work has been presented in numerous solo and group exhibitions, including *Common Grounds: Story / Heritage*, Casco Art Institute, Utrecht (2020); The Jerusalem Show (2018); Sharjah Biennale (2017); BALTIC Centre for Contemporary Art, Gateshead (2016); Venice Biennial (2015, 2009); and Istanbul Biennale (2009), among many others. She has participated in art residencies, including Sakiya – Art/Science/Agriculture, Ein Qiniya; Delfina Foundation, London; Arts Initiative Tokyo; and Gästetelier Krone, Aarau. Abboud lives and works in Jerusalem and London and is currently pursuing a practice-led PhD at the Slade School of Fine Art, University College London.

Jumana lives and works in Jerusalem, Palestine and London, UK

## **al-Istakhri**

Abu Ishaq Ibrahim ibn Muhammad al-Farisi al-Istakhri (أبو إسحاق إبراهيم بن محمد الفارسي الإصطخري) was a 10th-century author and geographer who wrote valuable accounts in Arabic of the many Muslim territories he visited during the Abbasid era of the Islamic Golden Age.

*Masālik al-Mamālik* (مسالك الممالك, "Routes of the Realms") or *kitab al-masalik wa-l-mamalik* (كتاب المسالك والممالك "Book of roads and kingdoms") combines maps with descriptive text to describe the geography of Persia and surrounding kingdoms. It is based mainly on lists of stations of postal routes, and seems intended to help commit those lists to memory rather than to guide travellers through the territory.

al-Istakhri is believed to have been born in Estakhr, Persia sometime after 850 CE and to have died in Baghdad, Iraq around 957 CE.

## **Martha Atienza**

Born to a Dutch mother and Filipino father, Martha Atienza has moved between the Netherlands and the Philippines throughout her life. Atienza's practice explores installation and video as a way of documenting and questioning issues around environment, community and development. Often utilizing technology in the form of mechanical systems, Atienza explores the immersive capacity of installation in generating critical discourse. Her work tends to be collaborative in nature, working with people from different backgrounds and expertise as well as residents of Bantayan Island – her homeland – whose narratives are intricately woven into issues such as environmental change, displacement, cultural loss, governance and socio- economic disparities.

Recent exhibitions include Equation of State, solo exhibition, Silverlens, Manila (2019) ; Honolulu Biennial: To Make Wrong / Right / Now, Honolulu, Hawaii (2019); 9th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane (2018); Taipei Biennale: Post-Nature – A Museum as an Ecosystem, Taipei Fine Arts Museum (2018); Bienal de Mercosul, Porto Alegre, Brazil (2018); Fair Isles, solo exhibition, Nassauischer Kunstverein Wiesbaden, Center for Contemporary Art, Germany (2018); No Man's Land, MUDAM, Luxembourg (2018); 2018 Asia Project: How Little You Know About Me, MMCA, Korea (2018)

In 2017, Atienza won the Baloise Art Prize in Art Basel (Switzerland) for her work, Our Islands 11°16'58.4\_N 123°45'07.0\_E. In 2016, she was one of the five shortlisted artists for the Benesse Art Prize (Japan) in the Singapore Biennale. In 2015, Atienza was awarded the Thirteen Artists Awards by the Cultural Center of the Philippines. Martha Atienza has also had residencies all over the world: in 2005, she was a part of Kuvataideakatemia's art program in Finland. In 2016 and 2012, she won the prestigious Ateneo Art Award with studio residency grants in Liverpool, Melbourne, New York and Singapore. In 2016, she was the recipient of the first Mercedes Zobel/Outset Residency at Gasworks in London. In 2018, Atienza was a part of the NTU Centre for Contemporary Art's residency program in Singapore.

Born in Manila, Philippines, Atienza lives and works in Bantayan Island, Philippines)

## **Raven Chacon**

Raven Chacon is a Pulitzer Prize-winning composer, performer, and installation artist from Fort Defiance, Navajo Nation. As a solo artist, collaborator, and a member of Postcommodity (from 2009 to 2018), Chacon has exhibited, performed, or had works performed at the Los Angeles County Museum of Art; The Renaissance Society, Chicago; San Francisco Electronic Music Festival; REDCAT, Los Angeles; Vancouver Art Gallery; Haus der Kulturen der Welt, Berlin; Borealis Festival, Seattle; SITE Santa Fe; Chaco Canyon, New Mexico; Ende Tymes Festival, New York; The Kennedy Center, Washington, D.C.; Whitney Biennial, New York; documenta 14, Athens and Kassel; Carnegie International, and Carnegie Museum of Art, Pittsburgh. Since 2004, he has mentored more than three hundred Native high school composers in writing new string quartets for the Native American Composer Apprentice Project (NACAP). Chacon is the recipient of a United States Artists fellowship in Music, a Creative Capital award, The Native Arts and Cultures Foundation artist fellowship, the American Academy's Berlin Prize for Music Composition, the Bemis Center's Ree Kaneko Award, and the Pew Center for Arts & Heritage's Fellowship-in-Residence.

He lives and works between Red Hook, New York, Albuquerque, New Mexico, and Toronto, ON.

## **Cian Dayrit**

Cian Dayrit is an artist working in painting, sculpture, and installation. His interdisciplinary practice explores colonialism and ethnography, archaeology, history, and mythology. Dayrit subverts the language and workings of institutions such as the state, museums, and the military to understand and visualize the contradictions these platforms and formats are built upon.

His cartographic artworks, often materialized through embroidery, textile, and mixed media collages, plot the patterns of imperialism and feudalism in activities such as the extraction of natural resources and the displacement and exploitation of marginalized populations. At the same time, the works summon new imaginaries that recognize the overlapping struggles and periods of resistance. His multimedia works examine how empire scored out the maps of the modern world, how its aftermath perpetuates industrial development, and how alternative territories might be imagined from the ground-up. Through narratives that expose the inner-workings of imperial power, Dayrit's work invites us to reconsider how we spatially perceive and interpret the world. While informed by the experience of colonialism from the perspective of the Philippines, Dayrit's work nonetheless defies being tied to a specific position or location. Instead, his work and research cross over geopolitical and supranational bearings.

Dayrit studied at the University of the Philippines. He has been exhibited in international biennials, including the Sidney Biennial, Gwangju Biennale; Berlin Biennale for Contemporary Art; Dhaka Art Summit, Bangladesh; New Museum Triennial "Songs for Sabotage" in New York; and Göteborg Biennial. Dayrit has also participated in exhibitions at ParaSite, Hong Kong, Hammer Museum, L.A., the Metropolitan Museum of Manila, and the Museum of Modern Art, Warsaw. In 2019 he was an artist in residence at Gasworks, London.

Dayrit lives and works in the Philippines.

## **Léuli Eshrāghi**

Léuli Eshrāghi, born in Yuwi Country and active across Sāmoa, Australia and Canada of Sāmoan/Persian/Cantonese ancestry, works across forms of creativity. They intervene in display territories to center global Indigenous and Asian diasporic visibility, sensual and spoken languages, and ceremonial-political practices. They are Curatorial Researcher in Residence at University of Queensland Art Museum, Brisbane, and Curator of the forthcoming 9th TarraWarra Biennial at TarraWarra Museum of Art, Healesville.

They have had solo exhibitions at Momenta Biennial [Diagonale], Montreal (2021), Watch This Space, Alice Springs (2019), Studio One Toi Tū, Auckland, neospace, Melbourne (2014), Conduit Arts Initiative, Melbourne. Their works have been exhibited at Tate Modern, London, Queensland Art Gallery and Gallery of Modern Art, Brisbane, FRAC Pays de la Loire, Nantes,, Sydney Biennial 2020, Alternator Centre for Contemporary Art, Kelowna CA, SAVVY Contemporary, Berlin, Sharjah Biennial 2019, Para Site, Hong Kong, Open Space, Victoria, Smithsonian Asian Pacific American Centre, Honolulu, Khoj Studios, Delhi

Eshrāghi lives and works in Brisbane and Montreal

## **Asunción Molinos Gordo**

Asunción Molinos Gordo is a researcher and visual artist. Her practice is strongly influenced by disciplines such as anthropology, sociology and cultural studies. She questions the categories that define “innovation” in mainstream discourses today, working to generate a less urban-centric way of understanding progress.

The main focus of her work is contemporary peasantry. Her understanding of the figure of the small or medium farmer is not merely as food producer but as cultural agent, responsible for both perpetuating traditional knowledge and for generating new expertise. She employs installation, photography, video, sound and other media to examine the rural realm driven by a strong desire to understand the value and complexity of its cultural production, as well as the burdens that keep it invisible and marginalized.

She has produced work reflecting on land usage, nomad architecture, farmers' strikes, bureaucracy on territory, transformation of rural labor, biotechnology and global food trade.

Molinos Gordo won the Sharjah Biennial Prize 2015 with her project WAM (World Agriculture Museum) and represented Spain at the XIII Havana Biennial in 2019.

Her work has been exhibited at venues including Art Jameel, Dubai, UAE; IVAM, Valencia, Spain; Victoria & Albert Museum (London, UK), Delfina Foundation (London, UK), ARNOLFINI (Bristol, UK), The Townhouse Gallery (Cairo, EG), Darat Al Funun (Amman, JO), Tranzit (Prague, CZ), Cappadox Festival (Uchisar-Turkey), The Finnish Museum of Photography (Helsinki, FI), Museo Carrillo Gil (Mexico), MAZ Museo de Arte de Zapopan (Guadalajara, MX), MUSAC (León, ES), CA2M (Madrid, ES), CAB (Burgos, ES), Matadero (Madrid, ES) and La Casa Encendida (Madrid, ES), among others.

Molinos Gordo lives and works between Spain and Egypt.

## **Abul Hisham**

MFA (Painting), S.N. School of Arts, University of Hyderabad, Hyderabad

Abul Hisham translates impulses culled from the Safavid, Mughal, Rajput and Deccani repertoires into an expressionist vocabulary, developing a sequence of portraits and tableaux that are uncanny, riddling, and phantasmagorical.

His scenes speak frequently of his native India, but often the inhabitants are from elsewhere. The exploration of shared histories, and of hierarchy and power, have been tarting points for his work. Concerns that show up in Abul's work are religious conflicts and caste systems, which he considers the two most compelling issues today.

Abul's interest in the existential finds expression in the medium of dry pastel, which he has been using over the last decade. The experience of working with the powdered pigment is like sculpting from dust, and recalls the Christian and Islamic belief that humans were created from dust to which they return after death. Some of the pastel pigments that Hisham uses are made from mined minerals, themselves part of the cycle of creation and transformation over millennia.

His solo exhibitions include “Recitation”, Galerie Mirchandani + Steinruecke (2019), “New Works”, Galerie Mirchandani + Steinruecke (2014), and “DOMINATION”, Kashi Art Gallery (2010).

His works have been shown in multiple group exhibitions — “In the Land of Downside Up”, curated by Nancy Adajania, Birla Art Academy, Kolkata (2019), “Nine Painters from Kerala”, Galerie Mirchandani + Steinruecke (2018) and “DWELLING, 10th Anniversary Show”, curated by Ranjit Hoskote, Galerie Mirchandani + Steinruecke (2017).

Hisham lives and works in Thrissur, Kerala

### **Candice Hopkins**

Candice Hopkins is a citizen of Carcross/Tagish First Nation and lives in Red Hook, New York. Her writing and curatorial practice explore the intersections of history, contemporary art, and Indigeneity. She is Executive Director of Forge Project, Taghkanic, NY, and Senior Curator for the 2019 and 2022 editions of the Toronto Biennial of Art. She was part of the curatorial team for the Canadian Pavilion at the fifty-eighth Venice Biennale, featuring the work of the media art collective Isuma; and co-curator of notable exhibitions including the national traveling survey *Art for New Understanding: Native Voices, 1950s to Now*; *SITELines.2018: Casa Tomada*, SITE Santa Fe; documenta 14, Athens and Kassel; and *Sakahàn: International Indigenous Art*, National Gallery of Canada, Ottawa. Notable essays include “The Gilded Gaze: Wealth and Economies on the Colonial Frontier,” in the *documenta 14 Reader*; “Outlawed Social Life,” in *South as a State of Mind*; and “The Appropriation Debates (or The Gallows of History),” in *Saturation: Race, Art, and the Circulation of Value* (New Museum/MIT Press, 2020).

Hopkins lives and works in Toronto, ON and Red Hook, New York

### **Sohrab Hura**

Sohrab Hura is a photographer and filmmaker. His work lies at the intersection of Film, Photographs, Sound and Text. By constantly experimenting with form and using a journal like approach, many of his works attempt to question a constantly shifting world and his own place within it. Some of his recent solo and group exhibitions include *Spill* (Huis Marseille voor Fotografie, 2021) *The Coast* (Liverpool Biennial 2021), *Videonale* (Kunstmuseum Bonn 2021, 2019), *Spill* (Experimenter, India 2020), *Companion Pieces: New Photography* (The Museum of Modern Art, New York 2020), *Homelands: Art from Bangladesh, India, and Pakistan* (Kettle's Yard, 2019), *The Levee: A photographer in the American South* (Cincinnati Art Museum, 2019). His films have been widely shown in international film festivals. *The Coast* (2020) premiered at Berlinale 2021 while *Bittersweet* (2019) was awarded the Principal Prize of the International Jury at the 66th International Short Film Festival Oberhausen 2020. *The Lost Head & The Bird* (2017) had previously won the NRW Award at the 64th International Short Film Festival Oberhausen 2018. Sohrab Hura has self-published five books under the imprint *UGLY DOG*. His book *The Coast* (2019) won The Aperture - Paris Photo PhotoBook of the Year Award 2019 and *Look It's Getting Sunny Outside!!!* was shortlisted for the same award in 2018. The exhibition *Growing Like A Tree* (2021) opened in January 2021 at Ishara Art Foundation marking his inaugural curatorial project. The second iteration of this curated exhibition titled *Static In The Air* opened at Ishara Art Foundation, Dubai over six slow transformations in September 2021. His work can be found in the permanent collections of MoMA (New York), Ishara Art Foundation, Cincinnati Art Museum and other private and public collections.

Hura lives and works in New Delhi, India

## **Hussein Nasrreddine**

Hussein Nasserredine's work in installation, performance, video and writing originates from a practice around language that builds fragile monuments – some verbal, some sonic, some tactile – rooted in collective histories and resources of poetry, ruins, construction, and image-making. Nasserredine was a fellow in Ashkal Alwan's Home Workspace program in 2018. In 2020, he published *How to see the columns as palm trees*, the seventh book in the *Kayfa-ta* series. Nasserredine's works have been exhibited at Prameya Art foundation, Delhi, Waraq, Beirut, Warehouse 421, Abu Dhabi, MMAG Foundation, Amman, ArtDesign Lebanon, Surssock and Runies Romaines de Beit Mery, Beirut,

Nasserredine lives and works in Beirut.

## **Thảo Nguyễn-Phan**

Trained as a painter, Phan is a multimedia artist whose practice encompasses video, painting and installation. Drawing from literature, philosophy and daily life, Phan observes ambiguous issues in social conventions and history. She started working in film when she began her MFA in Chicago. Phan exhibits internationally, with solo and group exhibitions including *Tate St Ives*, (Cornwall, UK, 2022); *Chisenhale gallery* (London, 2020); *WIELS* (Brussels, 2020); *Rockbund Art Museum* (Shanghai, 2019); *Lyon Biennale* (Lyon, 2019); *Sharjah Biennial* (Sharjah Art Foundation, 2019); *Gemäldegalerie* (Berlin, 2018); *Dhaka Art Summit* (2018); *Para Site* (Hong Kong, 2018); *Factory Contemporary Art Centre* (Ho Chi Minh City, 2017); *Nha San Collective* (Hanoi, 2017); and *Bétonsalon* (Paris, 2016), among others.

She was shortlisted for the 2019 Hugo Boss Asia Art Award and she was granted the Han Nefkens Foundation-LOOP Barcelona Video Art Production Award 2018, in collaboration with Fundació Joan Miró. In addition to her work as a multimedia artist, she is co-founder of the collective *Art Labor*, which explores cross disciplinary practices and develops art projects that benefit the local community. Thao Nguyen Phan is expanding her "theatrical fields", including what she calls performance gesture and moving images. Phan is a 2016-2017 Rolex Protégée, mentored by internationally acclaimed, New York-based, performance and video artist, Joan Jonas.

Nguyễn-Phan lives and works in Ho Chi Minh City, Vietnam.

## **Daniel Otero Torres**

The work of Daniel Otero Torres is grounded on the re-construction of ideology through drawings done by hand over aluminium and steel. Moving in the frontier between drawing and sculpture, Otero Torres' origami-like constructions appear at first as uncanny grand-format black and white photographs. Upon closer inspection, one realises the images are in fact handmade drawings, laboriously done with graphite pencils over a flat surface that has the visual weightlessness of paper but the actual density of metal. The artist's unusual technique succeeds in creating a dislocation of materials as well as of contexts: his images often represent not a single individual but a visual and historical collage created from a number of sources: from antique archives and books, to found images in contemporary newspapers or online sources that reflect the artist's process of understanding the role of marginalised or largely ignored populations that have, nonetheless, played essential roles in recent and past history

around the world.

His works have been exhibited in numerous institutions such as the MACAAL, Marrakech; the Espacio 23 of the Jorge Perez Collection, Miami; Musée Régional d'Art Contemporain MRAC Sérignan, France, including his solo exhibition (Dé)placements (2017) and the collective show Bandes à part (2018); CAFA Art Museum, Beijing, Chine (2017); Contemporary Art Centre of Villeurbanne, Rhône-Alpes, France (2016); Kunstverein Sparkasse, Leipzig, Germany (2014); Heidelberg Kunstverein, Germany (2011); and the Bullukian Foundation, Lyon, France (2010), among others. Recent projects include large scale installations in La Tôlerie, Clermont Ferrand, France (2019); FLAX Foundation, Los Angeles, US (2019); and Drawing Lab Paris, France (2021). Daniel Otero Torres has been a resident of the Villa Belleville (2015-2016); Moly-Sabata Residency in Les Sablons, France (2014); the Cité des arts de Paris (2011-2012), and L'attrape-couleurs in Lyon, France. He has been Laureate at the Drawing Lab Paris (2021); awarded the Hors les murs creation and research program award by the French Institute; the Prix Rhône-Alpes de la Jeune Création, Rendez-vous 15, Biennale de Lyon; and the prize of the Conseil Général of the École Nationale des Beaux Arts in Lyon.

Born in Bogotá, Colombia, Otero Torres lives and works in Paris.

### **Karan Shrestha**

Karan Shrestha's practice incorporates drawings, sculpture, photography, text, film and video that speak to the complex, entangled relations of Nepal's recent history. Shrestha presents projects that are a synthesis of an archive of the terrain, political histories, transient memories and a speculative world that suspends reality, probing all the while at the fraught rhetoric of progress that is constantly pitted as the only way forward. His works overlays encounters in physical landscapes over that of mental maps of people and spaces he comes across so as to examine and restructure notions of the 'present'. With stories of every day and every people, his work seeks to blur opposites that build and define our individual and collective identities, presenting them as flawed, and effectively human.

Shrestha has shown work at the Kathmandu Triennale; Savvy Contemporary, Berlin; Mardin Biennale; Museo Madre, Naples; 10<sup>th</sup> Asia Pacific Triennial, Brisbane; Gallery MMB, Mumbai; Dhaka Art Summit; Yinchuan Biennale; Serendipity Arts Festival, among others.

Shrestha lives and works in Mumbai, India and Kathmandu, Nepal.

### **Fatima Uzdenova**

Fatima holds a MA Sculpture degree from the Royal College of Art, London, United Kingdom. She is alumna of the Salama bint Hamdan Al Nahyan Emerging Artists Fellowship (SEAF), in partnership with Rhode Island School of Design, Providence, United States of America. Selected exhibitions include: 'The Last Equestrian Portrait' (2018) at Spring/Break Art Show, NYC, USA; 'Table Manners' (2018) at Chalton Gallery, London, UK; 'Re: Over everything which exists under the sky' (2019) at Gasworks, London, UK. Uzdenova is a recipient of the inaugural Al Burda Endowment from the Ministry of Culture and Knowledge Development (MCKD), UAE; 'Staple: what's on your plate?' at Hayy Jameel, Jeddah, Kingdom of Saudi Arabia.

Born in the USSR, Uzdenova lives and works in Dubai, UAE.

## **Munem Wasif**

Munem Wasif's image-based works explore the notion of trace in its various forms. His complex installations often mix photographs with moving images, archive documents or collected paraphernalia to reveal notions of impermanence and insecurity. Never exhaustive and always open to interpretation, the narratives they develop simultaneously test the limits of documentary representation and the possibilities of fiction. Spurred by an awareness of current challenges, Wasif investigates topics that often resonate in the global conversation. His working methodology based on long-term immersion, close contact with his subjects and systematic repetition eschews facile interpretations to convey layered, sensitive and sometimes contradictory observations on complex issues such as food sovereignty, labour exploitation or borders and migration.

Wasif's work has been included in exhibitions at the Center Pompidou, the Palais de Tokyo & the Visa pour l'image festival in France, at the Whitechapel Gallery, the Kettle's Yard and the Victoria & Albert museum in England, at the Museu d'Art Contemporani in Spain, at the Musée d'Art et d'Histoire & Fotomuseum Winterthur in Switzerland, at the Kunsthall museum & Noordlicht festival in Netherlands, at the Museum of Modern Art in Poland, at Parasite in Hong Kong, The Factory Contemporary Arts Centre in Vitenam, Gwangju biennale in Korea, Singapore biennale in Singapore, Sharjah Bienalle, Art Jameel and Ishara art foundation in UAE, Asia Pacific Triennial of contemporary art in Australia, and Dhaka Art summit & Chobi Mela in Bangladesh.

Wasif was a Fellow at the Wissenschaftskolleg zu Berlin, Germany (2020-2021). He was a regular curator for the Chobi Mela International Festival of Photography (editions VIII to X).

Munem lives and works in Dhaka