

Kiang Malingue Biography

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Becca Albee (b. Portland, Maine) is an artist based in New York City. Albee's work is anchored in photography, and often includes video, sculpture, installation, or sound, and has been presented in exhibitions at institutions including MIT List Visual Arts Center, Cambridge; Portland Museum of Art, Portland, ME; and Irish Museum of Modern Art, Dublin. Fellowships and residencies include IASPIS, Stockholm; MacDowell, Peterborough; Yaddo, Saratoga Springs; Lower Manhattan Cultural Council, New York; and Emily Harvey Foundation, Venice.

Zaid Arshad lives and works in New York, US. Recent exhibitions include: Image as Trace II, Brunette Coleman, London (2026), Who's Afraid of..., Hans Goodrich, Chicago (2026), Seesaw, Final Hot Desert, London (2026), Pass the Aux, Benny's Video, Brooklyn (2025), Cessation, Parent Company, New York (2025), Ginen/Jinan, Turquoise, New York (2025), Out is not really out it's another quality of in, Galerie Katharina Blum, New York (2024).

Erica Baum (b. 1961, New York, NY) lives and works in New York, NY. Baum received her MFA from Yale University, New Haven, CT (1994) and her BA from Barnard College, New York, NY (1984). Recent solo exhibitions include the bite in the ribbon—a paper show, George Eastman Museum, Rochester, NY; Off The Cuff, Bureau, New York, NY (2024); Off the Hook, Klemm's, Berlin, Germany (2024); the bite in the ribbon, Galerie Crevecoeur, Paris, France (2022); A Method of a Cloak, Square is the Chatter, Markus Lüttgen, Düsseldorf, Germany (2020); A Method of a Cloak, Klemm's, Berlin, Germany (2020). Group exhibitions include Made in Düsseldorf: Photographs From the Stadtparkasse Stiftung, Kunstpalast Düsseldorf, Germany (2025); New Directions: Recent Acquisitions, George Eastman Museum, Rochester, NY (2024); True Pictures?, Museum für Photographie Braunschweig, Germany (2021); Pictures, Revisited, The Metropolitan Museum of Art, New York, NY (2020); Making Knowing, Whitney Museum of American Art, New York, NY (2019); Anna Atkins Refracted, The New York Public Library, New York, NY (2018); Photo-Poetics: An Anthology, Solomon R. Guggenheim Museum, New York, NY (2015); Reconstructions, The Metropolitan Museum of Art, New York, NY (2015); and The Imminence of Poetics - the 30th Bienal de São Paulo, Brazil (2012). Her work is held in the collections of the Museum of Modern Art, New York, NY; Whitney Museum of American Art, New York, NY; Solomon R. Guggenheim Museum, New York, NY; The Metropolitan Museum of Art, New York, NY; MIT List Visual Arts Center, Cambridge, MA; San Francisco Museum of Modern Art, San Francisco, CA; MAMCO, Geneva, Switzerland; Buffalo AKG Art Museum, Buffalo, NY; CNAP, Paris, France; FRAC Île de France, Paris, France; among others.

Miguel Bendaña (b. 1988) is a Nicaraguan American artist who co-founded Queer Thoughts, a New York gallery active from 2012 to 2023. Using a hand-operated knitting machine, he creates textile works and incorporates liquid latex as a painterly, skin-like material. Exhibitions include a solo presentation at James Cope, Dallas (2022), and group exhibitions at El Convento, Guadalajara; The Falstaff Project, El Paso; Nova Gallery, El Paso;

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Tempest, Ridgewood; Ensemble, New York; Chris Andrews, Montréal; Lomex, New York; Mercy Pictures, Auckland; and Lulu, Mexico City.

Colleen Billing is an artist living and working in New York. She received her BFA from Virginia Commonwealth University and her MFA from Mason Gross School of the Arts, Rutgers University. She has participated in residencies at the Skowhegan School of Painting & Sculpture, LMCC Arts Center and Vermont Studio Center. She has recently exhibited work at ILY2, New York, NY, ROMANCE, Pittsburgh, PA, David Peter Francis, New York, NY, Greene Naftali, New York, NY, Cleo, Savannah, GA, and Benny's Video, Brooklyn, NY.

Cooper Campbell (b. 1994, Multnomah County, OR) lives in Queens, NY. Recent solo and two person exhibitions include TACIT, New York (2026), Turquoise, New York (with Sean Pearl) (2024), 522W37th, New York (with Charles Stobbs III) (2022), and Octagon, New York (2021). Forthcoming solo presentations include Turquoise, New York (2026), AiB New York, (2027), and Final Hot Desert, London (2027).

Mary Helena Clark (born 1983, USA) is an artist working with moving image, sound, sculpture, and photography. With a background in experimental cinema, her work frequently combines montage and essay forms to challenge distinctions made between human and animal, artifice and nature, and sense and nonsense. Recent exhibitions include Greater New York 2026, MoMA PS1, Long Island City (2026); Volume, Sweetwater, Berlin (2026); La Moustache, Empty Gallery, Hong Kong (2025–2026); Okayama Art Summit 2025, Okayama, Japan (2025); Neighboring Animals, Cushion Works, San Francisco (2024); Conveyor, Bridget Donahue, New York (2024); and MIT List Visual Arts Center, Cambridge (2019). Her films have screened at festivals and institutions including Sundance Film Festival, Park City; Cinéma du Réel, Paris; Berlinale, Berlin; The New York Film Festival; International Film Festival Rotterdam; Toronto International Film Festival; BFI London Film Festival; Kunstnernes Hus, Oslo; Swedish Film Institute, Stockholm; Gene Siskel Film Center, Chicago; Wexner Center for the Arts, Columbus; Anthology Film Archives, New York; Yerba Buena Center for the Arts, San Francisco; National Gallery of Art, Washington, DC; and Hong Kong International Film Festival. Clark lives and works in Queens, NY.

Bruce Cratsley was born in 1944. A consummate New Yorker and participant in that city's art scene throughout the 1970s, '80s, and '90s. Cratsley held several positions as a curator and in galleries before dedicating himself entirely to photography. In the early 1970s, he befriended Peter Hujar (1937-1987), who encouraged him to pursue photography, and in 1972, he studied with Lisette Model (1906-1983) at the New School for Social Research. He was a Guggenheim Fellow in photography, 1989-1990. Cratsley's work is in numerous private and institutional collections, including the Metropolitan Museum of Art, the Brooklyn Museum of Art, the New York Public Library, the Boston Museum of Fine Arts, and the Bibliothèque Nationale, Paris. For more than two decades, Cratsley has produced a personal and highly poetic body of work with the dominant theme being the mysteries of light and shadow. Cratsley's images of inanimate objects, urban street scenes, and portraits of his friends and lovers possess a metaphysical peculiarity. Whether it be his exuberant pictures of Paris or New York, or light falling onto and through a window, we are often reminded of Eugène Atget, André Kertész, or Cratsley's mentor and friend, Lisette Model. But Cratsley's personal aesthetic is moored to contemporary concerns, issues of the spirit, and mortality. Struck by AIDs, Cratsley's work gained greater immediacy. His

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intimate approach to the portrait reminds us again of life's ultimate potential and fragility. He passed away in 1998 due to complications from AIDS.

Joy Episalla (she/they) is a New York-based interdisciplinary artist whose work repositions photography and the moving image into the territory of sculpture. They engage with the dynamics of transformation and hybridity by harnessing the mutability of materials, observation, process, chance, movement, and sound, which is derived from their queer/feminist perspective. Creating open-ended situations that prompt the viewer to slow down and take in the moment — in all its complexity and seeming contradictions. Episalla is a founding member of the queer art collective fierce pussy. Exhibitions and screenings in the US and internationally include the 61st International Art Exhibition of La Biennale di Venezia (Venice, IT), MoMA (NYC), Palais de Tokyo (Paris), Eastman Museum (Rochester), Participant Inc. (NYC), ICA (Pennsylvania), Centre Pompidou (Paris), MoMA PS1 (NYC), Victoria and Albert Museum (London), Leslie-Lohman Museum (NYC), Fondation Ricard (Paris), the Wexner (Columbus), Central for Contemporary Art (Brussels), Artist Space (NYC), Phoenix Art Museum (Phoenix), and the International Center for Photography (NYC). Writing about her work has appeared in The New Yorker, BOMB, the New York Times, Two Coats of Paint, Artforum, POST Italia, Slate, and Art in America. Episalla is a founding member of the queer art collective fierce pussy.

Philipp Farra is a German Syrian artist. His work engages with photography, moving image, installation, and archival research to examine the intersections of colonial infrastructure, migration, labor, and historical memory. Drawing from personal and transnational histories, Farra often investigates how political and economic systems become embedded within landscapes, institutions, and visual cultures. A recurring focus of his work is the history of the Baghdad Berlin Railway and its afterlives across present day Turkey, Syria, Iraq, and Germany. Through documentary strategies, fragmented narratives, and material traces, his projects explore the ways infrastructures continue to shape forms of circulation, displacement, and representation. Farra studied at the California Institute of the Arts, the Whitney Museum Independent Study Program in New York, Academy of fine Arts, Vienna, HEAD Genève, and the Academy of Fine Arts Leipzig. His work has been exhibited internationally at institutions and spaces including the Museum of fine Arts, Leipzig, Albertinum Dresden, Kunstverein Harburger Bahnhof, Hamburg, Museum Morsbroich Leverkusen, and various independent art spaces in Berlin, Paris, Zurich, Dublin, and New York. In 2024 he was artist in residence at the Tarabya Cultural Academy in Istanbul. He currently teaches in the Department of Fine Arts at Zurich University of the Arts.

Glen Fogel was born in 1977 in Denver, and now lives and works in New York. Fogel's work spans an array of mediums including video, film, installation, sculpture, painting and photography. Recent solo exhibitions include SCAD Museum of Art, Savannah, JTT, NY, Callicoon Fine Arts, NY, Contemporary Arts Museum Houston, Portland Institute for Contemporary Art, Participant Inc., NY, and The Kitchen, NY. He has been included in the Whitney Biennial and numerous group exhibitions at venues including The Power Plant, Toronto, Sikkema Jenkins, NY, CCS Bard Hessel Museum, NY, Artists Space, NY, ICA Philadelphia, and NGBK, Berlin. His film and video work has screened at the Toronto International Film Festival, The London International Film Festival, The Hammer Museum, LA, and MoMA, NY, among many others.

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Noah Furman is an artist working in painting, sculpture and performance. He lives in New York City.

Léonie Guyer makes paintings, drawings, site-based work, prints, and artist books. Her work is characterized by idiosyncratic shapes that are deployed in a variety of spaces. The shapes conflate geometric and organic structures; while specific and individuated, they resist being named. The intimately scaled forms reside in expansive chromatic fields. Her exacting work is realized on antique and salvaged paper, marble remnants, panels, walls and windows. The use of particular materials and contexts extends the dialogue in her practice between the ancient and contemporary. She has exhibited nationally and internationally at 500 Capp Street, The David Ireland House; CCA Wattis Institute for Contemporary Arts; UC Berkeley Art Museum and Pacific Film Archive; 2nd floor projects, San Francisco; Douglas F. Cooley Memorial Art Gallery, Reed College, Portland; lumber room, Portland; The Shaker Museum, Mount Lebanon, NY; Mills College Art Museum, Oakland; PLUSkunst, Düsseldorf, and other venues. Her work is held in numerous public collections including the UC Berkeley Art Museum and Pacific Film Archive, Metropolitan Museum of Art, Reed College Art Collection, San Francisco Museum of Modern Art, Shaker Museum, Mount Lebanon, and others. She has been awarded the John Simon Guggenheim Fellowship, Foundation for Contemporary Arts Emergency Grant; Sites ReSeen Grant, New York State Council on the Arts; John Anson Kittredge Foundation Fellowship; California Arts Council Artist in Residence Grant; Murphy and Cadogan Fellowship in the Fine Arts, San Francisco Foundation. Léonie Guyer was born in New York, NY, and lives and works in San Francisco, and received a B.F.A. and M.F.A. from the San Francisco Art Institute.

Erin Johnson is an artist and filmmaker based in New York, NY. She received an MFA from the University of California, Berkeley in 2013, attended the Skowhegan School of Painting & Sculpture in 2019, and has attended residencies at Light Work, Jan van Eyck Academie, Lower Manhattan Cultural Council, Hidrante, Lighthouse Works, among others. She was a 2024 Working Artist Fellow at Pioneer Works (Brooklyn, NY). Her work has been exhibited and screened at venues including e-flux (New York, NY), BOAN1942 ARTSPACE (Seoul, KR), BOFFO (Fire Island, NY), Rencontres Internationales (Paris, FR / Berlin, DE), BIENALSUR (Buenos Aires, AR), MOCA (Toronto, CA), Munchmuseet (Oslo, NO), Sanatorium (Istanbul, TR), Times Square Arts (New York, NY), etc. galerie (Prague, CZ), Cinalfama (Lisbon, PT), deCordova Sculpture Park and Museum (Lincoln, MA), Billytown (The Hague, NL), Galleria Eugenia Delfini (Rome, IT), and REDCAT (Los Angeles, CA). Johnson is the Undergraduate Director and faculty member of the Studio Art Program at New York University.

Matt Keegan is an interdisciplinary artist based in Brooklyn, NY. Over the past twenty years, he has exhibited sculpture, photographs, collage, video, and more recently paintings. Keegan has had a decades-long engagement with independent publishing, including serial publications and artist books. His work has been exhibited at museums such as the Athenaeum at the University of Georgia, Athens, GA (2025); Museum of Modern Art, NY (2023-2024); Carpenter Center for the Visual Arts at Harvard University, Cambridge, MA (2017); Contemporary Arts Museum Houston, TX: Grazer Kunstverein, Graz, AT; (both 2016 with Kay Rosen), The Metropolitan Museum of Art, New York, NY (2015); the Solomon R. Guggenheim Museum, New York, NY, Bilbao, ES, and Berlin, DE; (2015, 2012) The Kitchen, New York, NY (2012); The Art Institute of Chicago, IL (2012); and the New Museum of Contemporary Art, New York, NY (2009). Matt Keegan received

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his MFA from Columbia University in 2004, attended the Skowhegan School of Painting and Sculpture in 2001, and his BFA from Carnegie Mellon University in 1998. Keegan is a Senior Critic in the Painting & Printmaking Department at Yale University.

Kevin Kelly is a video artist and writer who lives and works between Connecticut and NYC. He was a participant of the Whitney Museum of American Art Independent Study Program 19-20. He has an MFA from Hunter College. Kevin has screened and exhibited at 80WSE Gallery, Rockaway Film Festival, Aegean Film Festival, Rencontres Internationales Paris/Berlin, Kassel Dokfest, Cecilia Jaime Gallery, Ghent, Belgium, KANSAS Gallery, NY, NY and Anthology Film Archives NY, NY.

Coco Klockner is an artist and writer. She authored the speculative novella *K-Y* (Genderfail Press, 2019), and her essays have appeared in *Texte zur Kunst*, *Spike Art Magazine*, *Disclaimer/Liquid Architecture*, and *The Whitney Review*. Klockner has had solo exhibitions at SculptureCenter, New York, Silke Lindner, New York; Bad Water, Knoxville, TN; stop-gap projects, Columbia, MO; and The Anderson Gallery, Richmond, VA. Her work has been included in *Musik Installationen Nürnberg* (2022) as well as *Greater New York 2026*, MoMA PS1, NYC.

David Knudsvig (1947–1993) was born in 1947, Stoughton, Wisconsin, and died in 1993, New York. Knudsvig studied at St. Olaf's College, Northfield, Minnesota (1965); Los Angeles City College (1966-67); University of Minnesota, Minneapolis (1972–78). He had a solo exhibition in 1990 at Petersburg Gallery, New York and has been included in group exhibitions at Tribeca 148 Gallery (New York, 1994), Artists Space (New York, 1994), Tibor de Nagy Gallery (New York, 1991), Petersburg Gallery (New York, 1990), The Drawing Center (New York, 1990), St. Elmo's Gallery (Minneapolis, 1985), Dutchess County Art Association (Poughkeepsie, New York, 1985). Knudsvig's works were included in the 1995 Whitney Biennial (New York), curated by Klaus Kertess. In 1985, Knudsvig met the artist David Nelson, who remained his life partner until Knudsvig's death from AIDS in 1993. Nelson continued to preserve Knudsvig's works and estate until his passing in 2013. Currently both Knudsvig and Nelson's estates are maintained and operated by Barry Paddock.

Jordan Loepky-Kolesnik is an artist from Montreal based in Los Angeles working in sculpture, installation, and public art. Recent exhibitions of their work have taken place at Centrum Sztuki Współczesnej (Warsaw), Black Cube Museum (Saugerties, NY), SculptureCenter (New York), Giovanni's Room (LA), Art Lot Brooklyn, The Canary Test (Los Angeles), MOUNTAINS (Berlin), Honor Fraser Gallery (Los Angeles), SOPHIE TAPPEINER (Vienna), Lantz'scher Skulpturenpark (Dusseldorf), Skol arts actuels (Montreal), Bass & Reiner (San Francisco), and the ONE Archives (Los Angeles). They hold an MFA in Sculpture + Extended Media from Virginia Commonwealth University (Richmond, USA), and a BFA in Intermedia from Concordia University (Montreal). Their work has been supported by the Dedalus Foundation, Canada Council for the Arts, the Foundation for Contemporary Arts, the Center for Cultural Innovation, les Fonds de recherche du Québec–Société et culture, and the Hnatyshyn Foundation.

Alex Kwartler's work defies a singular style. Moving effortlessly between figuration, abstraction, and representation the work draws from imagery and experience; from offhand observation and moments taken directly from the artist's life, to the art historical and the textual. Kwartler has developed an approach resembling an interior monologue or conversation; his paintings

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make leaps, digressions, and diversions between themselves which taken together read as a web of continuous connection and becoming. Using a variety of techniques, from slow pictorial rendering in oil to the fast polished surfaces of his plaster 'frescos' each painting follows its own material and visual logic within the larger whole. Individually, the discreet works form a kind of catalog of thought and observation. Collectively, the works are combined and set against one another forming a lexicon that functions like a visual grammar for thoughts in time. Alex Kwartler received his MFA from Rutgers University, New Brunswick, NJ and his BFA from The Cooper Union, New York, NY. Kwartler has mounted four solo exhibitions at Magenta Plains. He has exhibited his work at The Green Gallery, Milwaukee, WI; 47 Canal, New York, NY; Parapet Real Humans, St. Louis, MO, MoMA PS 1 Contemporary Art Center, New York, NY; Mana Contemporary, Jersey City, NJ; White Columns, New York, NY; Bortolami Gallery, New York, NY; Mitchell-Innes & Nash, New York, NY; Martos Gallery, New York, NY; Petzel Gallery, New York, NY; and Wallspace, New York, NY. His exhibitions have been reviewed in The New York Times, The New Yorker, Frieze, Artforum and Art in America. Kwartler's paintings were featured in "Painting Abstraction" edited by Bob Nickas and published by Phaidon Press. Kwartler was artist-in-residence at The Chinati Foundation in Marfa, TX in Spring 2017. The artist lives and works in New York, NY.

Liza Lacroix's (b. 1979 New York, NY. Lives and works in New York, NY) work has been exhibited at institutions such as Casino Luxembourg, LU (2025); Neue Galerie Gladbeck, DE (2024); and Le Consortium, Dijon, FR (2024). She has also exhibited at Galerie Gisela Capitain, Cologne, DE (2026, 2023); Galerie Chantal Crousel, Paris, FR (2025); Galerie Eli Kerr, Montreal, QC (2025); Magenta Plains, New York, NY (2024, 2022, 2021); Tara Downs, New York, NY (2024); two seven two, Toronto, CA (2024); PEANA, Mexico City, MX and Monterrey, MX (2024, 2018); Zweigstelle, Galerie Gisela Capitain, Rome and Naples, IT (2023; 2022); Albertusstrasse, Galerie Gisela Capitain, Cologne, DE (2022); M23, New York, NY (2018); and Popp's Packing, Hamtramck, MI (2015). Lacroix has participated in artist residency programs in Detroit, London, New Mexico, Oaxaca and Italy. Lacroix has published three books: *Liza Lacroix: The Wrong Man*. (published by Ligature Press, 2022, Edition of 500); *You're Laughing. I love you*. (Published by Galerie Gisela Capitain, 2023, Edition of 500) and most recently, *One. Two. Three. [...] Twenty-Six*. (co-published by Ligature Press and Neue Galerie Gladbeck on the occasion of her solo exhibition, 2024, Edition of 1200). Her work is permanently held in collections such as the Astrup Fearnley Museum Of Modern Art in Oslo, Norway; Institute for Contemporary Art, Miami, Florida; Detroit Institute of Art, Michigan; Elgiz Museum, Istanbul, Turkey; Scharpff-Striebich Collection in Bonn, Germany; and the Aïshti Foundation in Lebanon. Her work has been featured in major publications such as *The New York Times*, *Artforum*, *The Brooklyn Rail*, *Cultured*, *Artnet*, and *Hyperallergic*. Emily Leach (b. 1990) is an artist living and working in Massachusetts. She graduated with a BFA from the University of Wisconsin-Madison in 2019. Her sculptural practice reconstructs absence as an active, tangible space, investigating how the past persists in the present. Leach is the assistant director of GEEX, an artist-run online educational platform for glass artists.

Zoe Leonard (b. 1961, Liberty, New York) is an artist working in photography, sculpture and installation. She has held solo exhibitions at Maxwell Graham, New York (2025); Chinati Foundation, Marfa (2024); Musée d'Art Moderne de Paris (2022); MUDAM, Luxembourg (2022); MOCA – Museum of Contemporary Art, Los Angeles (2018); Whitney Museum of American Art, New York (2018); Museum of Modern Art, New York (2015); Camden Arts Centre, London (2012); Dia:Beacon, New York (2008); Wexner Center for the

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Arts, Columbus (2007); Fotomuseum Winterthur (2007); and Vienna Secession (1997). Her work is currently included in the 61st International Art Exhibition of La Biennale di Venezia, *In Minor Keys* (2026), as part of the collective *fierce pussy*. Her work has been presented within significant surveys including the Whitney Biennial, New York (2014, 1997, 1993), and documenta 12 (2007) and documenta IX (1992), Kassel. Her work can be found in major public collections, including the Whitney Museum of American Art, New York; Guggenheim Museum, New York; Centre Pompidou, Paris; and Philadelphia Museum of Art, Philadelphia. She has received numerous honours, including the Guggenheim Fellowship (2020), the Graham Foundation Grant (2020) and the Bucksbaum Award of the Whitney Museum of American Art (2014). She lives and works in New York.

"CJ" Craig Jun Li (b. 1998 China) is an arts worker and artist based in New York, also a Virgo born in the year of the tiger. Li's work has been shown in solo and group exhibitions, including Chapter NY, New York; Galeria Filomena Soares, Lisbon; *lower_cavity*, Holyoke; KW Institute for Contemporary Art, Berlin; Kurtkubin, CDMX; SYSTEMA, Marseille; François Ghebaly, Los Angeles and New York; Taon, Ivry-sur-Seine; ROMANCE, Pittsburgh; Chris Andrews, Montréal; RAINRAIN, New York; September Sessions, Stockholm; *hatred 2*, New York; *Prairie*, Chicago; and Canal Projects, New York, among others. Li runs a nomadic curatorial project "Benny's Video" and facilitates the operation of the estates of David Knudsvig and David Nelson.

Tim Mann (American b. 1990 in Woodstock, IL) lives and works in Chicago where he holds a BFA from the School of the Art Institute of Chicago (2013). He is a co-founder and co-director of *Prairie*, an artist-run exhibition space in Chicago, as well as the Managing Director at MICKEY, a commercial gallery that focuses on exhibiting emerging and mid-career artists. Recent exhibitions include *Julius Caesar* (Chicago), *Apparatus Projects* (Chicago), *Baader-Meinhof* (Omaha), *Chess Club* (Hamburg), *Everybody* (Tucson), *The Suburban* (Milwaukee), *Benny's Video* (New York), and *met him pike hoses* (Chicago).

Vijay Masharani (b. 1995, Bay Area, CA) is an artist and writer. He received his MA in Race, Ethnicity, and Postcolonial Studies from University College London in 2022, and attended the Skowhegan School of Painting and Sculpture in 2023. He had his first institutional solo exhibition, *Big Casino* at Kunsthalle Zürich, in early 2025, and recently showed work in Greater New York 2026 at MoMA PS1. He has published writing in *Parapraxis*, *e-flux*, *BOMB*, *Momus*, *X—TRA*, and elsewhere. He is represented by Clima, Milan.

Nick Mauss is an artist based in New York and Paris, whose work is currently on view in *Shifting the Silence*, Lenbachhaus, Munich. Selected solo exhibitions include *The Pulverized Poem*, Foro Buonaparte, Milan (2025), *Close-Fitting Night*, Galerie Chantal Crousel (2024), *Bizarre Silks, Private Imaginings and Narrative Facts, etc.* at Kunsthalle Basel (2020); *Transmissions* (2018), Whitney Museum of American Art, and *Intricate Others* at Fundação de Serralves, Porto (2017). Mauss has intervened in exhibitions including *Transcorporealities* at Museum Ludwig, Cologne (2019), *Florine Stettheimer* at the Lenbachhaus, Munich (2014), and *Designing Dreams: a Celebration of Léon Bakst* (2016) and *Christian Bérard: Eccentrique Bébé* (2022) at the Nouveau Musée National de Monaco. Mauss is the co-author, with Angela Miller, of *Body Language: The Queer Staged Photographs of George Platt Lynes and PaJaMa*, published by University of California Press in 2023. A volume of his selected writings on

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art, cinema, performance, and fashion, titled *Dispersed Events*, was published by After 8 Books Paris in 2024.

Dave McKenzie was born in 1977 in Kingston, Jamaica, and lives and works in New York. In 2000, he earned a BFA in printmaking from the University of the Arts in Philadelphia, Pennsylvania, and attended the Skowhegan School of Painting and Sculpture. McKenzie's recent solo exhibitions include *And sometimes y*, at Vielmetter Los Angeles, Los Angeles, CA; *AEIOU*, Barbara Wien Berlin, Berlin, Germany; *The Story I Tell Myself*, Whitney Museum of American Art, New York, NY; *Speeches*, *Speeches*, *Speeches*, Galerie Barbara Wien; *An Intermission*, University Art Museum, State University of New York, Albany; *Where the Good Lord Split You*, Vielmetter Los Angeles; *Dave McKenzie*, Aspen Art Museum, Aspen, Colorado; *Screen Doors on Submarines*, REDCAT, Los Angeles; and *Momentum 8: Dave McKenzie*, ICA Boston.

Grant Mooney (b. 1990, Seattle, WA) lives and works in New York. He studied art at Central Saint Martins, London and California College of the Arts, San Francisco. Recent institutional solo exhibitions of his work have been held at Museum Abteiberg, Mönchengladbach (2026) and Chisenhale Gallery, London (2025). Mooney's work was included in Whitney Biennial 2024: *Even Better Than the Real Thing*, organized by Chrissie Iles and Meg Onli, at the Whitney Museum of American Art, New York, and has been featured in solo exhibitions at Wesleyan University, Middletown, CT (2024), Midway Contemporary, Minneapolis (2024), Progetto, Lecce, Italy (2023), Miguel Abreu Gallery (2022/2023) Altman Siegel Gallery, San Francisco (2023 & 2019), Konrad Fischer Galerie, Berlin (2021), Kunstverein Braunschweig (2017), as part of the SECA Art Awards at the San Francisco Museum of Modern Art (2017), and the Wattis Institute for Contemporary Art, San Francisco (2015). His work has been included in group exhibitions at the Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY (2022), the ICA, Los Angeles (2021), Yale Union, Portland (2020), Stadtgalerie Bern (2020), SculptureCenter, New York (2020), Fondation D'entreprise Ricard, Paris (2017), Kunst-Werke Berlin (2017), White Flag Project Library, St. Louis (2016), and Futura Centre for Contemporary Art, Prague (2016), among others.

David Nelson (1960-2013) was an interdisciplinary artist who worked across photography, drawing, sculpture, and painting. Rigorous and precise, Nelson engaged process, time, chance, and a finely tuned attention to the natural world. Nelson's work has been exhibited nationally and internationally, including solo exhibitions at Petersburg Gallery, Debs & Co., and Barbara Gladstone in NYC, at Tracy Williams in Paris, as well as many group exhibitions, which include Artists Space, The Drawing Center, Boston Center for the Arts, and the Academy of Arts and Letters. A posthumous survey exhibition at 80WSE Gallery was curated by Jonathan Berger and Nancy Brooks Brody in 2015, with an accompanying catalogue. More recently Nelson's works have been exhibited at *lower_cavity* (Holyoke, MA), *Parent Company* (New York), *Benny's Video* (Brooklyn, NY), *Uterior* (New York). Originally from California, Nelson moved to NYC and began making art in the mid-1970s. By the 1980s, he had a studio on East 14th Street and became friends with the artists Robert Bordo, Nancy Brooks Brody, Joy Episalla, Tony Feher, Zoe Leonard, Angela Muriel, Nicolas Rule, Rafael Sanchez, and Carrie Yamaoka. This peer group's formative years coincided with the onset of the AIDS crisis, which deepened their camaraderie, with many of them becoming involved with ACT UP (The AIDS Coalition to Unleash Power) during the 1980s and 1990s. In 1985, Nelson met the artist David Knudsvig,

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who remained his life partner until Knudsvig's death from AIDS in 1993. David Nelson's estate is maintained and operated by Barry Paddock.

Paul P. emerged in the early 2000s as a leading artist of his generation, lacing conceptual rigor with a renewed interest in the sensuality of motifs and materials. His work puts the viewer on intimate terms with the codes of queer representation, drawing on both what is explicit and what is hidden in plain sight. P.'s varied practice spans works on paper, sculpture, and prose but centers on the painted portrait, with pictures of young men cropped to the neck or chest and rendered in a jewel-toned palette. The faces are not taken from life but lifted secondhand from the archive, often copied from a cache of gay pornography that dates to the 1970s—a bright yet fleeting period bracketed by Stonewall and the onset of the AIDS crisis. Paul P. (b. 1977) lives and works in Toronto. A solo exhibition of his recent work will be held at MOCA Toronto in 2027. Recent solo and two-person exhibitions have been held at Greene Naftali, New York (2024–25); KW, Berlin (2024); National Gallery of Canada, Ottawa (2023); Hordaland Kunstsenter, Bergen, Norway (2022); and Oakville Galleries, Ontario (2022). His work was included in the 2014 Whitney Biennial and the 2018 FRONT International Cleveland Triennial for Contemporary Art. Other significant group exhibitions have been held at the Vancouver Art Gallery (2024); Brooklyn Museum, New York (2023); Hammer Museum, Los Angeles (2021); Martin Gropius-Bau, Berlin (2011); and The Museum of Modern Art, New York (2009). His work is in the collections of The Museum of Modern Art, New York; National Gallery of Canada, Ottawa; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Brooklyn Museum, New York; Art Gallery of Ontario, Toronto; Hammer Museum, Los Angeles; Aïshti Foundation, Lebanon; Henry Art Gallery, Seattle; Princeton University Art Museum, New Jersey; Rhode Island School of Design Museum, Providence; Speed Art Museum, Louisville, Kentucky; and the Whitney Museum of American Art, New York, among others.

Michael Queenland (b. 1970, Pasadena, CA) lives and works in Los Angeles. Queenland is a recipient of the Rome Prize, the American Academy in Berlin Fellowship, and the United States Artists Fellowship, and was a resident at the Studio Museum in Harlem. Solo exhibitions include Rudy's Ramp of Remainers 2012/2022, Visual Arts Center, Austin, Texas, USA, 2022; Rudy's Ramp of Remainers, The Santa Monica Museum of Art (now ICA-LA), 2012; The M.O.R.L., LA><ART, Los Angeles, 2007; Michael Queenland: Photographs, Sculptures and Shaker Classics, Institute of Contemporary Art at Maine College of Art and The Massachusetts College of Art, 2005. Selected group exhibitions include From the Studio: 58 Years of Artists in Residence, Studio Museum of Harlem, New York, 2025; Foundations of the Museum, Museum of Contemporary Art, Los Angeles, 2019; Searching the Sky for Rain, Sculpture Center, Long Island City, New York, USA, 2019, Made In LA, Hammer Museum, Los Angeles, 2018; Stories of Almost Everyone, Hammer Museum, Los Angeles, 2017; The Whitney Biennial, New York, 2008; and Frequency, The Studio Museum in Harlem, New York, 2005.

Nick Relph (b. 1979; London) lives in New York City. Solo exhibitions include Gordon Robichaux, New York (2026, 2022); Herald St, London (2023, 2020, 2016, 2010); Le Consortium, Dijon, France (2019); Bonner Kunstverein, Germany (2017); Gavin Brown's Enterprise, New York (2016, 2013, 2010); Chisenhale, London, (2013); Overduin and Kite, Los Angeles (2010); STANDARD (Oslo) (2015, 2011); and Frieze Projects, Frieze Art Fair, London (2010). Group exhibitions include The Gatherers, MoMA PS1, Queens, New York; Post-Capital: Art and the Economics of the Digital Age, Mudam Luxembourg –Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Ups &

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Downs, STANDARD (Oslo), Norway; Fiction and Fabrication: Photography of Architecture after the Digital Turn, Museum of Art, Architecture and Technology, Lisbon, Portugal; Working/Not Working, CANADA, New York; Takashi Murakami's Superflat Collection: From Shōhaku and Rosanjin to Anselm Kiefer, Yokohama Museum of Art, Japan; Greater New York, MoMA PS1, Queens, New York; Matt Connors. Nick Relph, Herald St, London; Tate St Ives, England; Lat. 41° 7' N., Long. 72° 19' W (curated by Bob Nickas), Martos Gallery, New York; Why Is Everything the Same? Works from the Collection of Anne Collier and Matthew Higgs, Shoot the Lobster, New York; Petals Surround Your Yellow Heart, Institute of Contemporary Art, Philadelphia; and How to Look at Everything, Common Guild, Glasgow, Scotland. Relph was a participating artist in ILLUMInations at the 54th Venice Biennale. In 2021, Pre-Echo Press published Relph's artist book, Eclipse Body & Soul Syntax, which was the subject of a feature in The New York Times. Public collections include Le Consortium, Dijon, France; The Museum of Modern Art, New York; The National Museum of Contemporary Art, Oslo; Centre Pompidou, Paris; Tate Britain, London; Sammlung Goetz, Munich; and Arts Council Collection, United Kingdom.

Alan Ruiz (b. 1984, Mexico City) is an artist whose work examines the production of space as both material and ideology. Through site-reflexive interventions, he explores how the built environment enables and obstructs psychic and social life. Recent solo exhibitions include *Container and Contained* at The Kitchen, New York (2021); *Frame (traced)* at the Hessel Museum of Art, Bard College (2022); and *MATRIX 195: Risk Management* at the Wadsworth Atheneum Museum of Art (2024–25). In June 2026, he will present a year-long commission with the Dia Art Foundation. Ruiz's practice extends into discursive as well as material forms. His writing has appeared in *Artforum*, *Organisational & Social Dynamics*, *Women & Performance*, and other publications. He is a recipient of a Creative Capital Award, a Smithsonian Artist Research Fellowship, an Eliza Gardner Howard Foundation Award, and a NYSCA/NYFA Fellowship in Architecture. He received an MFA from Yale University and participated in the Whitney Museum of American Art Independent Study Program.

Dean Sameshima (b. 1971, Torrance, CA) works across a variety of forms including photography, collage, and found imagery. The artist has created a body of work that plumbs the depths of subcultures and queer identity, exploring ideas of eroticism, history, and the relationship between art and its viewer. Recent exhibitions include Galerie 5b, Glasgow (2026 - solo); Soft Opening, London (2026, 2024 - solo); Carl Kostyál, Stockholm (2026); The Bunker Artspace, West Palm Beach (2025); Good or Trash, Paris (2025 - solo); Neuer Aachener Kunstverein, Aachen (2025 - solo); Getty Museum, Los Angeles (2025); PPOW, New York (2024 - two-person); California Museum of Photography, Riverside (2024); ICA, Los Angeles (2024); Tina Kim Gallery, New York (2023); Queer Thoughts, New York (2023 - solo); Queer Public Space at Museum of Sex, New York (2023) and at Amtsalon, Berlin (2023). In 2024, Sameshima was included in the 60th International Art Exhibition of La Biennale di Venezia, curated by Adriano Pedrosa. Recent publications include *Portrait of a City* (Galerie 5b, 2026); *Wonderland* (Soft Opening, 2026) and *being alone* (Soft Opening, 2024). Sameshima's work is held in the permanent collections of the Cantor Arts Center at Stanford University, Stanford; Getty Museum, Los Angeles; Hammer Museum, Los Angeles; Henry Art Gallery, Seattle; Los Angeles County Museum of Art, Los Angeles; Mead Art Museum, Amherst; Museum of Contemporary Art, Los Angeles; and Sunpride Foundation, Hong Kong. He was the 2022 recipient of The Artist Acquisition Club Award. The artist lives and works in Berlin.

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Rafael Sánchez is a Cuban born visual artist living and working in New York City. He studied painting at DuCretSchool of the Arts, NJ, and then academic studies at Rutgers, Newark. During this time, he became a founding member of Aljira, A Center for Contemporary Art in Newark's nearby Roseville neighborhood; adjacent Highway 280 becoming an inter-zone of material for his, and the venue's, first one person exhibition there in 1985. His work explores themes of transformation, existing intimately alongside lived experience. Sánchez moves freely through diverse mediums and contexts ranging from painting to street interventions and elaborate theatrical works. Exhibitions and performances include *Look Don't Touch*, Aljira, a Center for Contemporary Art, Newark, NJ; *Goat-Song*, Ex-Teresa, Mexico City; *Chasing the Apron*, Jackie 60, NYC; *The Libation Bearers*, Thread Waxing Space, NYC; REVOLVER, Participant Inc, NYC; *Life of a Flower*, Gallery Max Mayer, Düsseldorf; and more recently *Earth Work*, with Kathleen White, at Martos Gallery, NYC.

Matthew Schrader is an artist working between sculpture, photography, and spatial intervention. He holds an MFA from the Milton Avery Graduate School of the Arts at Bard College and a BFA from the Rhode Island School of Design. Schrader's work has recently appeared in exhibitions at MoMA PS1, KAJE, White Columns, Franz Kaka, Someday, and Brief Histories. He is a recipient of the Rema Hort Mann Foundation Emerging Artist Grant in New York City and the Howard Foundation Fellowship in Object Based Arts and Installation Based Arts.

TJ Shin is an artist and writer, working across film, video, installation, and sculpture. Research-based and often site-specific, their recent body of work interrogates spatial and temporal systems within geopolitical logic, examining how information is made intelligible, knowledge is distributed, and events are historicized—while also considering the potential for rupture. TJ Shin received their BFA from Rhode Island School of Design in 2015 and their MFA in New Genres from UCLA in 2024. Shin has exhibited at the Los Angeles State Historic Park, MIT List Visual Arts Center, Queens Museum, Buffalo Institute of Contemporary Arts, Princeton University, Montclair State University Galleries, Doosan Gallery, Knockdown Center, and more. Their writing has appeared in *Asia Art Archive*, *Mousse Magazine*, and *Post/doc*, published by the Vera List Center for Art and Politics. They have been invited as artist-in-residence at Princeton University, Indiana University, University at Buffalo, Banff Centre, and more. Their works have been reviewed in publications including *Art in America*, *ArtPapers*, *ArtAsiaPacific*, *C Magazine* and *The New York Times*.

Sofia Sinibaldi (b. 1992, Guatemala City, GT) lives and works in New York, US. She received her BFA from the San Francisco Art Institute in 2016. She is included in Greater New York 2026 at MoMA PS1, New York, US (2026). Solo exhibitions include: "Souvenirs and Substitutions," Chapter NY, New York, US (2024); "Half of Me," Inge, New York, US (2024); "You're So in Your Head," Jack Hanley Gallery, New York, US (2023); and "Eye to Eye Delirium," Interstate Projects, New York, US (2020). Group exhibitions include: "Rare Aesthetics," Tara Downs, New York, US (2026); "Shimmerburn," Juf, Madrid, ES (2025); "Empieza La Noche," Grupo Ñ, Mexico City, MX (2025); "Contemporary Fossil Record," Jack Hanley Gallery, New York, US (2024); and "A Sofa Under My Painting," Pio Pico, Los Angeles, US (2023).

Andréa Spartà (b. 1996, Chagny, France) lives and works in Paris. His practice, spanning installation, altered objects and drawing, is built around things that have slipped free of their intended function and taken on a quiet, melancholic autonomy. His work resists narrative clarity, operating through

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elusive presence, duration, and subtle shifts in attention. His work has been shown at DDD Kunst House, Yerevan; FRAC Île-de-France, Paris; Benny's Video, New York; Kaiserwache, Freiburg; Kunsthalle Bern; Fondazione Pistoletto, Biella; and Fondazione Zimei, Pescara, among others.

P. Staff is an artist based in Los Angeles and London. Across video installation, sculpture, and poetry, their work probes the structures of power that produce and define the living and the dead. Staff's work has been presented internationally, at locations such as Bonner Kunstverein, Germany; Kunsthalle Basel, Switzerland; MoCA, Los Angeles; and Chisenhale Gallery, London.

Simon Shim-Sutcliffe makes films, and collaborative installations with Rosario Aninat. He graduated from the Städelschule in 2023 in Frankfurt under Hassan Khan. Most recent presentations of his work have been at the Kochi-Muziris Biennale (2026), the Museum of Contemporary Art Panama (2025), Galeria Wschód (2025), and 100 Bell Towers (2025). His work has most recently been screened at Kunsthalle Portikus, Frankfurt (2026), and Storefront for Art and Architecture, New York City (2025). He has been awarded the Linklater LLP Rundgang Prize (2021), the Hessische Kulturstiftung Reise Stipendium (2025), the Best Mid-Length Documentary Film at TTFF (2026), and his work is generously supported by the Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council. His work is in the collection of the Museum of Contemporary Art Panama.

Allie Taylor (b. 1987, Portland, Oregon) lives and works in New York City. Taylor received their BA from Columbia University in 2020 and their MFAs from Bard College and Hunter College in 2024. Recent group exhibitions include: Frisson Gallery, New York (2026); egative spa Gallery, New York (2026); Space Petrel, New York (2024); and Shin Gallery, New York (2024). Taylor co-curated an exhibition of Robert Rauschenberg's early photography, "An Archaeology in Time," at The Robert Rauschenberg Foundation, New York (2024) and participated in the Alexis Gregory Curatorial Practice Program at the Metropolitan Museum of Art, New York (2023).

Gwenn Thomas' work exists in a space between sculpture, painting, photography and architecture. Her object sculptures of awnings, windows, doorways and rooms – exterior and interior architectural spaces -- initiate a back and forth between looking out and looking in. Her most recent series of works are part urban landscape, part abstraction and part found object. Recent solo shows: Art Projects International, NY; Exile Gallery, Berlin; Mélange; ung-5, Cologne; Southfirst, Brooklyn, NY; Regina Rex, NY; 57W57Arts, NY; Point of Contact Gallery, Syracuse University, Syracuse, NY. Recent two-person and group shows: MIART, Milan, Italy; Bennys's Video, Brooklyn, NY; *Cessation*, Parent Company, NY; 57W57ARTS, NY; *Gwenn Thomas & Monica Forrestall*, Kerry Schuss Gallery, NY; *Wishing Well*, Figura Avulsa, Lisbon, Portugal; *Unbound: Performance as Rupture*, Julia Stoschek Foundation, Berlin, Germany; *Rare Earth Magnet*, Gwenn Thomas with Alexander Jackson Wyatt and David Gruber, Exile Gallery, Vienna; *Facts of Light*, Cathouse Proper, Brooklyn, NY; *DUST: The Plates of the Present'*, Centre Pompidou, Paris; *Gwenn Thomas + Jason Murphy*, Abattoir Gallery, Cleveland, Ohio; *Social Photography IX-XII*, Carriage Trade, NY; *'Re-visions'*, Pinakothek Der Modern, Munich, Germany. Selected collections include: The Metropolitan Museum of Art, NY; Museum of Fine Arts Houston, TX; Philadelphia Museum of Art, PA; Fogg Museum, Cambridge, MA; Graphic Arts Collection, Firestone Library, Princeton University, NJ; Progressive Art Collection, Mayfield, OH; National Gallery of Art, Washington, DC; University

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of Kentucky Art Museum, Lexington, Kentucky; Beth Rudin DeWoody, NY; São Schlumberger, Paris, France; Julia Stoschek Collection, Düsseldorf, Germany; Museum Ludwig, Cologne, Germany; Fundação Calouste Gulbenkian, Lisbon, Portugal; 'Plates of the Present' Collection, Centre Pompidou, Paris, France. A survey of Thomas' work was published by Charta (Milan, Italy).

Ben K. Voss (b. 1980, Sinking Spring) utilizes painting as a site to articulate duration, the void, and (un)knowingness. Selected solo and two-person exhibitions include *Book of Sand*, 57W57 Arts, New York, NY (2026); *City*, Long Play Contemporary, Santa Monica (2025); *Springs*, Sperling (Office), Munich (2024); *Ripple*, Rumpelstiltskin, New York (2024); *Meeting*, Weatherproof, Chicago (2023). Selected group exhibitions include *Cessation*, Benny's Video, New York (2025); *On Blindness*, Nara Roesler, New York (2025); *Small Paintings and Sculptures*, 57W57 Arts, New York (2025); *Unreal*, Tourist, White River Junction (2021); *Behind the Times*, Chapter 5, Alyssa Davis Gallery, Online, (2020); *Two to Tango Two*, Sperling, Munich (2019). Publications include *IMPRINTS* (2020) and *IMPRINTS II* (2025) with artist Midge Wattles and Chateau International, London; *New American Paintings*, NE Edition, 140 (2019); *ArtMaze*, Summer Edition 13 (2019). In 2026, he earned a MFA from Hunter College in NYC and currently lives and works in New York.

Willa Wasserman (b. 1990, Evansville, Indiana) lives and works in New York. She gained her BFA at Macaulay Honors College at Hunter College in 2013, and received her MFA at the University of California, Los Angeles, in 2019. Recent solo exhibitions include *Travesía Cuatro*, Madrid (2025) and *Guadalajara* (2024); *François Ghebaly*, New York (2023), Los Angeles (2022); *High Art*, Paris, France (2022); *Downs & Ross*, New York (2021); *Good Weather*, Chicago (2020) and in lieu, Los Angeles (2020). Selected group presentations include *James Cohan*, New York (2024); *Modern Art*, London (2023); *Michael Werner Gallery*, London, UK (2022); *Sargent's Daughters*, New York (2020); and *Park View / Paul Soto*, Los Angeles (2019).

Apichatpong Weerasethakul was born in Bangkok, raised in Khon Kaen. He studied architecture at Khon Kaen University and later received an MFA in filmmaking from the School of the Art Institute of Chicago. He started making films and videos in 1994 and has become an independent film producer in Thailand through his production company Kick the Machine. In his films as well as his art practice, the political and the social are always alluded to, playing integral parts in his mysterious and poetic artistic language. By working chiefly on time and light, and by working meticulously with the same actors over time, Weerasethakul builds a delicate bridge for the audience, and allows them to travel through the real and the mythical, the individual and the collective, the spiritual and the somatic, entering via unorthodox narratives a rich consciousness, where one encounters memories, mythologies, dreams and desires. Weerasethakul has held solo exhibitions at Centre Pompidou, Paris (2024), Theater der Welt, Frankfurt (2023), *Fabra i Coats*, Barcelona (2022), Taipei Fine Arts Museum, Taiwan (2019), Oklahoma City Museum of Art, Oklahoma (2018), the Museum of Contemporary Art and Design (MCAD), Manila (2017), Tate Modern, London (2016), and 53rd Gijón International Film Festival, Spain (2015), amongst others. Recent group exhibitions include *Benesse Art Site*, Naoshima (2024), Singapore Art Museum (2024), Thailand Biennale (2023), Beijing Biennale (2022), 58th Venice Biennale, Venice (2019), Red Brick Art Museum, Beijing (2018), Gwangju Biennale, Gwangju (2018), 14th Lyon Biennale, Lyon (2017), 20th Biennale of Sydney (2016), Saitama Triennale, Saitama (2016), KADIST, San Francisco (2015) and *Para Site*, Hong Kong (2015). His numerous

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festival awards include four prizes from the Cannes Film Festival: Prix Un Certain Regard for *Blissfully Yours* in 2002, Prix du Jury for *Tropical Malady* in 2004, Palme d'Or for *Uncle Boonmee Who Can Recall His Past Lives* in 2010, and Prix du Jury for *Memoria* in 2021.

Kathleen White (b. 1960, Fall River, MA, d. 2014, New York, NY) received a B.F.A. from Massachusetts College of Art, Boston, MA. She lived and worked in New York, NY from 1987 to 2014. Typified by a highly tuned deftness and touch, much of White's work was made in response to her love for family and her extended family of friends - creating a kind of aesthetics of care and a sensitivity to nature. These intimate narratives take form in painting, drawing, sculpture and performance. Presentations include *The Spark Between L and D*, Straight Line Studio, Boston, 1987; *Shy*, Artists Space, NYC, 1996; *Devotion*, Participant Inc, 2004; *(A) Rake's Progress*, and *Sound Texts*, Momenta Art, Brooklyn, 2014. Posthumous exhibitions include, *Spirits of Manhattan*, and *Kathleen*, by Nan Goldin, Pioneer Works, Brooklyn, 2017; *A Year of Firsts*, Martos Gallery, NYC, 2017; *Earth Work*, with Rafael Sánchez, Martos Gallery, NYC, 2022. Kathleen White is a Pollock-Krasner Grant recipient.

William Wiebe (b. 1992, San Francisco) lives and works in New York. Recent exhibitions include Good Books, Paris; Parent Company, New York; Museum of the Moving Image, New York; and the Singapore Art Museum.

Micah Schippa-Wildfong is an artist & writer based in Chicago, US. They have recently shown with Pech Vienna, Benny's New York, Mickey Chicago, Triangolo Italy, with upcoming shows at Display Italy and Acud Berlin, and Art-O-Rama France.

Dena Yago is an artist based in New York. Recent exhibitions include *The Intermission*, Pireaus (2024), and MoMA, New York (2024). Her writing has appeared in *The Paris Review*, *e-flux journal*, and *frieze magazine*. Her forthcoming book of selected writings, *That Figures*, will be published by After 8 Books this summer.

Carrie Yamaoka is an interdisciplinary artist whose work ranges across painting, drawing, photography, and sculpture. She engages with the topography of surfaces, materiality and process, the tactility of the barely visible and the chain of planned and chance incidents that determine the outcome of the object. Her work addresses the viewer at the intersection between records of chemical action/reaction and the desire to apprehend a picture emerging in fleeting and unstable states of transformation. Carrie Yamaoka's work has been exhibited at major art institutions, including the 61st International Art Exhibition of La Biennale di Venezia, Venice; Mori Art Museum, Tokyo; the Institute of Contemporary Art, Philadelphia; MoMA PS1, New York; Palais de Tokyo, Paris; Centre Pompidou, Paris; Fondation Ricard, Paris; Henry Art Gallery, University of Washington, Seattle; Artists Space, New York; Wexner Center for the Arts, Columbus, Ohio; Participant Inc., New York; Victoria and Albert Museum, London; Grey Art Museum, New York; MassMOCA, North Adams, Massachusetts; and Zilkha Gallery/Wesleyan University, Middletown, Connecticut. Her work is included in the public collections of the Buffalo AKG, the Art Institute of Chicago, Centre Pompidou, Dallas Museum of Art, Henry Art Gallery, Sunpride Foundation, and the Whitney Museum of American Art. She is the recipient of the New York City Artadia Award (2026), the Maria Lassnig Prize (2025), a John Simon Guggenheim Fellowship (2019), and an Anonymous Was A Woman award (2017). Yamaoka is a founding member of the queer art collective fierce pussy. She lives and works in New York City.