

Artist biographies

LARRY ACHIAMPONG (born in 1984) has exhibited, performed and presented projects within the UK and abroad including Tate Britain/Modern, London; The Institute For Creative Arts, Cape Town; The British Film Institute, London; David Roberts Art Foundation, London; Kunsthal Charlottenborg, Copenhagen; Bokoor African Popular Music Archives Foundation, Accra; Logan Center Exhibitions, Chicago; Prospect New Orleans, New Orleans; Diaspora Pavilion—57th Venice Biennale, Venice; and Somerset House, London. Achiampong's recent residencies include Tyneside Cinema, Newcastle; Praksis, Oslo; The British Library/Sound & Music, London; Wysing Arts Centre, Cambridge; and Primary, Nottingham. He's currently artist in residence at Somerset House Studios (London). Achiampong is a Jarman Award nominated artist (2018). He completed a BA in Mixed Media Fine Art at University of Westminster in 2005 and an MA in Sculpture at The Slade School of Fine Art in 2008. He lives and works in London, and has been a tutor on the Photography MA programme at Royal College of Art since 2016. Achiampong currently serves on the Board of Trustees at Iniva (Institute of International Visual Arts) and is represented by C Ø P P E R F I E L D.

Selected solo shows by **HURVIN ANDERSON** include: *The Have a Mind of Their Own*, Rat Hole Gallery, Tokyo, Japan (2019); *Hurvin Anderson: Dub Versions*, New Art Exchange, Nottingham, England (2016); *Hurvin Anderson: Backdrop*, Contemporary Art Museum, St. Louis MI (2015); *Hurvin Anderson: New Works*, Thomas Dane Gallery, London, England (2013); *Hurvin Anderson: reporting back*, Ikon Gallery, Birmingham, England (2013); *Peter's Series 2007-09*, Studio Museum, Harlem, New York NY (2009); *Art Now: Hurvin Anderson*, Tate Modern, London, England (2009). In 2017, Hurvin Anderson was nominated for the Turner Prize.

KAMROOZ ARAM (born in 1978, Shiraz, Iran) received his BFA from Maryland Institute College of Art in 2001 and MFA from Columbia University in 2003. Recent

solo exhibitions include: *Arabesque*, Green Art Gallery, Dubai (2019); *An Object, A Gesture, A Décor*, FLAG Art Foundation, NY (2018); *FOCUS: Kamrooz Aram*, The Modern Art Museum of Fort Worth, Texas, USA (2018); *Ancient Blue Ornament*, Atlanta Contemporary, Atlanta, GA, USA (2018); *Ornament for Indifferent Architecture*, Museum Dhondt-Dhaenens, Belgium (2017). Recent group exhibitions include: *Fragile Frontiers: Visions on Iran's in/visible borders*, YARAT Centre, Baku, Azerbaijan (2019); *Gateway: Fragments, Yesterday and Today*, Gallery S, Manarat Al Saadiyat, Abu Dhabi, UAE (2019); *The Crime of Adolf Loos*, Axel Vervoodt, Belgium (2019); *Jameel Prize 5*, The Porter Gallery, The Victoria and Albert Museum, London, UK (2018); *Le Musée Imaginaire*, Pavillion Trab, Jaou Tunis, Tunisia (2018); *Kamrooz Aram, Anwar Jalal Shemza*, Hales Gallery, NY, USA (2018). Kamrooz Aram lives and works in Brooklyn, New York.

FIRELEI BÁEZ (b. 1981, Dominican Republic) received a BFA from the Cooper Union's School of Art before receiving her MFA from Hunter College in New York. Her work will be the subject of a solo presentation this summer at the ICA Watershed, Boston, MA. Recently, she has had solo exhibitions at Witte de With Center for Contemporary Art, Rotterdam, the Netherlands (2019), the Mennello Museum of American Art, Orlando, FL (2019), the Modern Window at the Museum of Modern Art, New York (2018). Her major 2015 solo exhibition *Bloodlines* was organized by the Pérez Art Museum Miami and travelled to the Andy Warhol Museum in Pittsburgh, PA. She is on the shortlist for Artes Mundi 9 (2020) and the recipient of many awards, including the Smithsonian Artists Research Fellowship (2019), Soros Arts Fellowship (2019), the United States Artists Fellowship (2019), and the Future Generation Art Prize (2017).

FRANK BOWLING's paintings have been the subject of numerous solo exhibitions, including a retrospective, *Frank Bowling*, at Tate Britain, London, United Kingdom (2019); *Mappa Mundi*, curated by Okwui Enwezor, Haus der Kunst, Munich, Germany (2017), traveled to Irish Museum of Modern Art, Dublin, Ireland (2018) and Sharjah Art Foundation, United Arab Emirates (2018); *Drop, Roll, Slide, Drip...* Frank Bowling's *Poured Paintings 1973—8*, Tate Britain, London, United Kingdom (2012); *Frank Bowling Works on Paper*, Royal Academy of Arts, London, United Kingdom (2011); *Serpentine Gallery*, London, United Kingdom (1986); *Frank Bowling Retrospective*, Newcastle up Tyne Polytechnic Art Gallery, United Kingdom (1978); and the Whitney Museum of American Art, New York, NY (1971). His work has been included in countless group exhibitions, including *Soul of a Nation: Art in the Age of Black Power*, Tate Modern, London, United Kingdom (2017), traveled to Crystal Bridges Museum of American, Bentonville, AK (2018), Brooklyn Museum, NY (2018), The Broad, Los Angeles, CA (2019), de Young Museum, Fine Arts Museums of San Francisco, CA (2019), and The Museum of Fine Arts, Houston, TX (2020); *Postwar-Art between the Pacific and Atlantic 1945—65*, Haus der Kunst, Munich, Germany (2016); *Caribbean: Crossroads of*

the World, Pérez Art Museum, Miami, FL (2014); and *Witness: Art and Civil Rights in the Sixties*, Brooklyn Museum, NY (2014). He has been the recipient of many grants and awards, including an OBE: Order of the British Empire (2008); Membership to the Royal Academy of Art, United Kingdom (2005); two Pollock Krasner Awards (1998, 1992); and two John Simon Guggenheim Memorial Fellowships (1973, 1967).

CY GAVIN was born in 1985 in Pittsburgh, PA. Since receiving his MFA from Columbia University in 2016, he has lived and worked in Upstate New York. Gavin's work is in the collection of several acclaimed collections, including: Fondation Louis Vuitton, Paris; Fondazione Memmo, Rome; The Baltimore Museum of Art, Maryland; The Studio Museum in Harlem, New York; and Carnegie Museum of Art, Pittsburgh, Pennsylvania. His work has been included in exhibitions at The Whitney Museum of American Art, New York; and Mass MOCA, North Adams, Massachusetts.

BARKLEY L. HENDRICKS was born in Philadelphia, Pennsylvania. Hendricks lived and worked in New London, Connecticut. He earned both his BFA and MFA from Yale University and was the subject of a large-scale traveling exhibition, *Barkley L. Hendricks: Birth of the Cool*, at the Nasher Museum of Art at Duke University, Durham, North Carolina (2008), which traveled to the Studio Museum in Harlem, New York (2008—2009); the Santa Monica Museum of Art, California (2009); the Pennsylvania Academy of the Fine Arts, Philadelphia (2009—2010); and the Contemporary Arts Museum Houston, Texas (2010). Hendricks's work has been prominently shown in recent significant exhibitions, such as the Prospect.4 Triennial, *The Lotus in Spite of the Swamp*, New Orleans Museum of Art, Louisiana, November 18, 2017—February 25, 2018 and *Soul of a Nation: Art in the Age of Black Power*, exhibited at the Tate Modern July 12—October 22, 2017; the Crystal Bridges Museum of Art, Bentonville, Arkansas, February 3—April 23, 2018; the Brooklyn Museum of Art, Brooklyn, New York, September 7—February 3, 2019; The Broad, Los Angeles, California, March 23—September 1, 2019; the de Young Museum, San Francisco, CA, November 9, 2019—March 8, 2020; and the Museum of Fine Arts, Houston, Texas, April 19—July 19, 2020. Hendricks is included in numerous public collections both within the United States and abroad, such as the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the National Gallery of Art, Washington, DC; the Tate Modern, London, United Kingdom; the Studio Museum in Harlem, New York; the Philadelphia Museum of Art, Philadelphia, Pennsylvania; the Rubell Family Collection, Miami, Florida; the Nasher Museum of Art at Duke University, Durham, North Carolina; the Columbus Museum of Art, Columbus, Ohio; and the Fogg Museum at Harvard University, Cambridge, Massachusetts.

LUBAINA HIMID lives and works in Preston, UK and is a professor at the University of Central Lancashire. She was awarded the Turner Prize in 2017. She has exhibited

extensively in the UK and abroad. Her solo exhibitions include *Work from Underneath*, New Museum, New York, 2019; *Naming the Money*, Walker Art Gallery, Liverpool, UK, 2018; *Navigation Charts*, Spike Island, Bristol (2017); *Invisible Strategies*, Modern Art Oxford (2017); and *Kangas*, Hospitalfield, Arbroath (2016). Significant group exhibitions include *The Place is Here*, Nottingham Contemporary (2017); *Keywords*, Tate Liverpool (2014); and *Burning Down the House*, Gwangju Biennale (2014). A monograph, titled *Lubaina Himid: Workshop Manual*, was released in 2019 (Modern Art Oxford and Koenig Books).

Canadian Congolese artist **MORIDJA KITENGE BANZA** was born in Kinshasa in 1980 in the Democratic Republic of the Congo. He holds degrees from l'Académie des beaux-arts de Kinshasa, from l'École supérieure des beaux-arts de Nantes Métropole and from the Humanities and Social Sciences faculty of l'Université de La Rochelle. In 2010, he was awarded the first prize of the Biennale of Contemporary African Art, DAK'ART for his video *Hymne à nous* and his installation work *De 1848 à nos jours*. He will return to DAK'ART in 2020 as a guest curator of the Biennial. His work was part of exhibitions at the Musée Dauphinois (Grenoble, France), at the Museum of Contemporary Art (Roskilde, Denmark), at the Arndt Gallery and Ngbk (Berlin, Allemagne), at the Biennale Internationale de Casablanca (Casablanca, Maroc), at the Fondation Attijariwafa bank (Casablanca, Maroc), at the Fondation Blachère (Apt, France) as well as at the BANQ, at galerie Joyce Yahouda, at Oboro and at the Musée des beaux-arts de Montréal (Montréal, Canada). In 2020, his artworks will be included in group exhibitions at the Phi Foundation and at the Montreal Museum of Contemporary Art.

BHARTI KHER's oeuvre spans more than two decades and includes paintings, sculptures and installations. Throughout her practice she has displayed an unwavering relationship with surrealism, narrative, and the nature of things. Inspired by a wide range of sources and making practices, she employs the readymade in wide arc of meaning and transformation. Kher's works thus appear to move through time, using reference as a counterpoint and contradiction as a visual tool. Her chimeras, mythical monsters, and allegorical tales combine references that are at once topical and traditional, political and poetic. Kher studied her Foundation Course in Art and Design at Middlesex Polytechnic London, and received a fine art BA in painting, with honors, at Newcastle Polytechnic, United Kingdom. Her work has been the subject of numerous solo exhibitions and has been included in scores of group exhibitions at museums and galleries worldwide.

RICK LEONG received his BFA from the University of Victoria (2003), and an MFA from Concordia University in Montreal (2007). His thesis work was acquired by the Montreal Museum of Fine Arts in 2007. In 2008, he was a finalist in the Royal Bank of Canada's Painting Competition, touring to the National Gallery of Canada, the Power

Plant (Toronto) and the Contemporary Art Gallery (Vancouver). Leong has participated in many group exhibitions at various Canadian and international spaces, including The Art Gallery of Greater Victoria (Victoria), the Montreal Museum of Fine Arts (Montreal) and the Richmond Art Gallery (Richmond). Solo exhibitions include 'Swell' at Empty Gallery (Victoria), 'The Fourth Pleasure' at Parisian Laundry (Montreal) and 'The Phenomenology of Dusk' at The Art Gallery of Greater Victoria (Victoria). He is represented by Bradley Ertaskiran in Montreal and is currently an Assistant Professor of Visual Arts at the University of Victoria. Leong's work is collected widely across Canada, including in the collections of the ALDO Group, the Canada Council Art Bank, the Caisse de dépôt et placement du Québec, the Art Gallery of Greater Victoria and the Montreal Museum of Fine Arts.

MANUEL MATHIEU was born in 1986, the same year that marked the end of the Duvalier dictatorship in Haiti. In 2016, he completed his Masters in Fine Arts at Goldsmiths. Since then, his work has been exhibited in museums and institutions such as National Museum of America in Washington, Musée de la civilisation in Quebec, Grand Palais in Paris, ICA in London and found homes worldwide in the collections of the Rubell Family in Miami, JP Morgan in New York, Pamela Joyner in San Francisco and closer to us, at the Montreal Museum of Fine Arts, Hydro Québec and the National Museum of Fine arts of Quebec. Mathieu is the first black Haitian-Canadian artist to be acquired by the Montréal Museum of Fine Arts, to which Manuel's instinctive reaction was to create an acquisition fund for Quebec underrepresented artists. In 2018, he published two catalogs and a collection of drawings. His gallery shows include Truth to Power at Tiwani Contemporary in London in 2017 and in 2018, he presented a Solo Booth at the Armory Show in New York, Nobody's Watching at Kavi Gupta in Chicago and The Spell on You at Maruani Mercier in Brussels. He will have his first Canadian Museum solo show at the Museum of Fine art of Montreal in spring 2020.

JULIE MEHRETU was born in Addis Ababa in 1970 and lives and works in New York. She has exhibited in several important group exhibitions including 'Poetic Justice', 8th Istanbul Biennial (2003); Whitney Biennial; São Paulo Biennial and Carnegie International, Pittsburgh (2004); the Biennale of Sydney and the Museum of Modern Art, New York (2006); Prospect 1, New Orleans (2008); 'Automatic Cities' MCA San Diego (2009); 'From Picasso to Julie Mehretu', British Museum, London (2010) and Document XIII, Kassel (2012). Solo exhibitions include Walker Art Center, Minneapolis; REDCAT, Los Angeles and Albright-Knox Art Gallery, Buffalo (2003); St Louis Art Museum (2005) and MUSAC, Léon, Spain (2006); 'City Sitings', Detroit Institute of Art and 'Black City' Louisiana Museum of Modern Art, Humlebaek, Denmark (2007); North Carolina Museum of Art, Raleigh, (2008); 'Grey Area', Deutsche Guggenheim, Berlin (2009) and

Solomon R. Guggenheim Museum, New York (2010). In 2015 she was honoured with the US State Department's 'National Medal of Arts'.

JORDAN NASSAR (b.1985, New York, NY) earned his BA at Middlebury College in 2007 and is currently based in Brooklyn, NY. His work has been featured in solo and group exhibitions globally at institutions including the Whitney Museum of American Art, New York, NY; BRIC, Brooklyn, NY; Museum of Arts and Design, New York, NY; Abrons Art Center, New York, NY; Katonah Museum of Art, Katonah, NY; Anat Ebgi, Los Angeles, CA, The Third Line, Dubai, UAE; and James Cohan, New York. In 2019, Nassar was the subject of two solo exhibitions; *Jordan Nassar: Between Sky and Earth* at Art@Bainbridge at Princeton University and *The Sea Beneath Our Eyes* at the Center for Contemporary Art (CCA) Tel Aviv.

YOKO ONO (b. 1933) is a visionary, pioneering artist with a career that now spans over fifty years. During the 1950s in Tokyo, she introduced original questions concerning the concept of art and the art object, breaking down the traditional boundaries between branches of art. She has been associated with Conceptual art, performance, Fluxus, and happenings of the 1960s, and is one of very few women to have participated in these movements. Through her works of instructions and performances, as well as her activism, she has created a new kind of relationship with spectators in general and fellow artists, including her late husband John Lennon, inviting them to play an active part in the creative process. She also brings together two cultures—Eastern and Western—which extend and strengthen each other in continuous innovation.

MAIA CRUZ PALILEO born in Chicago in 1979 has had solo exhibitions at the Katzen Arts Center, Washington D.C. (2019), Monique Meloche Gallery, Chicago (2019); Pioneer Works, Brooklyn, NY (2018); Taymour Grahne Gallery, New York, NY (2017); and Cuchifritos Gallery + Project Space, curated by Jodran Buschur, New York, NY (2015). Her work has been included in exhibitions at Jessica Silverman Gallery, San Francisco, CA (2019); Perrotin, New York, NY (2019); The Rubin Museum of Art, New York, NY (2018); St. Joseph's College Gallery, Brooklyn, NY (2017); Corridor Gallery, Brooklyn, NY (2016); and the Bronx Museum of the Arts, Bronx, NY (2011). Palileo is a recipient of the Joan Mitchell Foundation Painters & Sculptors Grant, Jerome Foundation Travel and Study Program Grant, Rema Hort Mann Foundation Emerging Artist Grant, NYFA Painting Fellowship, Joan Mitchell Foundation MFA Award and the Astraea Visual Arts Fund Award. She received an MFA in sculpture from Brooklyn College, City University of New York and BA in Studio Art at Mount Holyoke College, Massachusetts. Maia has participated in residencies at Skowhegan School of Painting and Sculpture, Maine, Lower East Side Print Shop, New York, Millay Colony, New York and the Joan Mitchell Center, New Orleans.

RAJNI PERERA was born in Sri Lanka in 1985 and was raised between Colombo and Sydney, and then North York and Scarborough in the Greater Toronto Area. She graduated from OCADU's BFA program in 2011 with the medal in Drawing and Painting. Along with recent solo shows '(m)Otherworld Creates and Destroys Itself' (2018) followed by 'Traveller' (2019) both at Patel Gallery, Perera has shown in the in-augural exhibition of the MoCA Toronto, 'Believe', curated by David Liss, the Robert McLaughlin Gallery in the exhibition 'Made of Honey, Gold & Marigold', curated by Genevieve Wallen, the Mackenzie Art Gallery in 'Banners For New Empires', curated by Tak Pham, the Art Gallery of York University in the award-winning exhibition 'Migrating The Margins', curated by Emelie Chhangur and Philip Monk, and Gallery 44 nationally. Internationally she has exhibited in Tokyo, Rio, Colombo, Dubai, Amsterdam, New York and Houston. She is in the collections of the Art Gallery of Ontario, Royal Bank of Canada, TD Bank, the Robert McLaughlin Gallery, Humber College and Schulich School of Business as well as numerous private collections. She is most recently the recipient of the York Wilson Memorial Award by the Ontario Arts Council.

ED PIEN has shown in venues that include the Drawing Centre, NYC; the Victoria & Albert Museum; The Canadian Culture Centre, Paris; The Goethe Institute, Berlin; Langage Plus, Alma; YYZ, Toronto; The Art Gallery of Ontario; Musée des beaux arts; Musée d'art contemporain; Oboro, Montreal; Axenéo7, Gatineau; Art Gallery of Greater Victoria, Victoria; The Mendel Art Gallery, Saskatoon; Musée des beaux-arts, Montreal; Songzhuang Art Centre, Beijing; the National Art Gallery of Canada; and at MASS MoCA, Massachusetts. He has participated in the Montreal Biennale; the Sydney Biennale; the Moscow Biennale; the Beijing International Biennale, as well as the Curitiba Biennial, Brazil. In March 2020, he participated in the Bienal Internacional de Asunción, in Paraguay. Pien received a BFA from Western University and a MFA from York University. He has taught part-time at John H Daniels Faculty of Architecture, Landscape and Design's Visual Studies Department, The University of Toronto.

His work is represented by Pierre-François Ouellette Art Contemporain, in Montreal, Birch Contemporary in Toronto and Galerie Maurits van de Laar, in The Hague.

JESSICA SABOGAL is a Colombian-American muralist from San Francisco whose large-scale public artworks attempt to document and disrupt. **SHANNA STRAUSS** is a Tanzanian-American mixed media artists whose work centers on honoring and uplifting the oral traditions and stories of women of color. Together, they attempt to form a new visual language, incorporating Strauss's unique techniques of photo-transfer, wood carving, and wood burning

with Sabogal's large-scale mural aesthetics utilizing spray paint and stencils. As life and collaborative partners, they birth their creations from the following framework:

As artists, it is our duty to uplift the sacredness of women, people of color, differently abled, queer and trans folks, immigrants and the undocumented, and our indigenous brothers and sisters, whom continue to face ongoing oppression and marginalization. We believe in the right to our own liberation, unbounded by man-made borders, white supremacy, and misogyny.

Each work they create is a celebration of our differences and a symbol of our liberation. Most recently, their work has been commissioned by The California Endowment, the University of California, San Francisco and the Euphrat Museum.

MARIGOLD SANTOS was born in the Philippines, and immigrated with her family to Canada in 1988. She pursues an inter-disciplinary art practice involving drawn, painted, and printed works, sculpture, tattooing, and sound. She holds a BFA from the University of Calgary, and an MFA from Concordia University. As a recipient of multiple grants from the Canada Council for the Arts, the Alberta Foundation for the Arts, and the Conseil des Arts et des Lettres du Québec, she continues to exhibit widely across Canada. Her recent solo exhibitions have been shown at Regina's Dunlop Gallery, the Montreal Arts Interculturels, The RBC New Works Gallery in the Art Gallery of Alberta, as well as various artist run centers and public galleries including ODD Gallery in Dawson City, Yukon, ACE Art in Winnipeg, Eastern Edge in St. John's, The Richmond Art Gallery, Galerie Articule, and Stride Gallery. Her most recent group exhibitions include Patel Gallery in Toronto and FiveMyles in Brooklyn, and a collaboration with Yoko Ono in *Water Event* as part of the exhibition *Growing Freedom* at Fondation Phi in 2019. She was selected to participate in the Alberta Biennial of Contemporary Art at the Art Gallery of Alberta in 2017, and is represented by Galerie D'Este in Montreal and Jarvis Hall Gallery in Calgary. Her works can be found in such collections as The Musée National des Beaux-Arts du Québec, The Alberta Foundation for the Arts, and The Art Gallery of Alberta. She maintains an active studio practice in Calgary, Alberta.

CURTIS TALWST SANTIAGO (b. 1979, Edmonton, Alberta) studied as an apprentice of Lawrence Paul Yuxweluptun. Santiago has exhibited internationally at venues such as The FLAG Art Foundation, New York, NY; The New Museum, New York, NY; The Eli and Edythe Broad Museum at Michigan State University, East Lansing, MI; the Institute of Contemporary Art at Virginia Commonwealth University, Richmond, VA; the University of Saskatchewan, Saskatchewan, Canada; The Pérez Art Museum Miami, Miami, FL; Art Gallery of Ontario, Toronto, Canada; and the SCAD Museum of Art, Savannah, GA; among others. The artist was included in the inaugural 2019 Toronto Biennial of Art in Toronto, Canada, the SITE Santa Fe SITE Lines. 2018 Biennial, Casa Tomada, in Santa Fe, NM, and was featured in the 2018

Biennale de Dakar in Dakar, Senegal. The artist's solo exhibition *Can't I Alter*, opens in February 2020 at The Drawing Center, NY. His work is in the permanent collection of the Studio Museum in Harlem, New York, NY. Santiago considers himself decentralized and lives and works between New York, NY, Lisbon, Portugal, and Toronto, CA.

YINKA SHONIBARE CBE (b. London, UK, 1962) moved to Lagos, Nigeria at the age of three. He returned to the UK to study Fine Art at Byam Shaw School of Art, London and Goldsmiths College, London, where he received his Masters in Fine Art. In 2002, he was commissioned to create one of his most recognised installations, *Gallantry and Criminal Conversation* for Documenta XI. In 2004, he was nominated for the Turner Prize and in 2008, his mid-career survey began at Museum of Contemporary Art, Sydney; touring to the Brooklyn Museum, New York and the Museum of African Art at the Smithsonian Institute, Washington D.C. In 2010, his first public art commission *Nelson's Ship in a Bottle* was displayed on the Fourth Plinth in Trafalgar Square, London, and was acquired by the National Maritime Museum, Greenwich, London. In 2013, he was elected as a Royal Academician and in 2017, *Wind Sculpture VI* was featured in the courtyard of the Royal Academy of the Arts, London as part of the Royal Academy Summer Exhibition. Shonibare was also commissioned by the Yale Center for British Art to create *Mrs Pinckney and the Emancipated Birds of South Carolina* for inclusion in 'Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World', which went on display at Kensington Palace, London in 2017. He was awarded the honour of 'Commander of the Order of the British Empire' in the 2019 New Year's Honours List.

SHANNA STRAUSS is a Tanzanian-American artist living and working in Tiohtia:ke (Montreal). She completed a Bachelor of Fine Arts degree at the California College of Arts and has exhibited in solo and group shows in Tanzania, Canada, the U.S and Senegal. Working predominantly on found wood, she combines photo-transfer, painting, wood burning, wood carving, beads, fabric and other Tanzanian traditional materials. The techniques and mediums in her work are carefully selected for their symbolic and cultural significance. Noteworthy achievements include her work being exhibited in *Here We Are Here: Black Canadian Contemporary Art* at the Montreal Museum of Fine Arts, *The Black Woman is God: Divine Revolution* at SomArts in San Francisco and *When She Rises* at SPARC Gallery in Los Angeles. Her work has been featured in documentaries and publications, including *CBC Arts, M—Montreal Museum of Fine Arts Magazine* and *Museum Magazine*.

MICKALENE THOMAS received a B.F.A. from the Pratt Institute, Brooklyn, NY in 2000 and an M.F.A. from Yale University School of Art, New Haven, CT in 2002. Solo exhibitions of her work have been organized at the Baldwin Gallery, Aspen, CO (forthcoming, 2019); The Bass Museum of Art, Miami Beach, FL (2019); The Baltimore Museum of Art, Baltimore, MD (2019); Contemporary

Arts Center, New Orleans, LA (2019); Galerie Nathalie Obadia, Paris, France (2019); Art Gallery of Ontario, Toronto, ON (2018); The Dayton Art Institute, OH (2018); Wexner Center for the Arts, Columbus, OH (2018); Henry Art Gallery, Seattle, WA (2018); Pomona College Museum of Art (2018), Claremont, CA (2017); Georgia Museum of Art, Athens, GA (2017); Newcomb Art Museum, Tulane University, New Orleans, LA (2017); Spelman College Museum of Fine Arts, Atlanta, GA (2017); Museum of Contemporary Art, Los Angeles (2016); Aspen Art Museum, CO (2016); Aperture Foundation, New York (2016); George Eastman House, Rochester, NY (2014); Brooklyn Museum, New York (2012-13); Santa Monica Museum of Art (2012); Institute of Contemporary Art, Boston (2012); Hara Museum of Contemporary Art, Tokyo (2011); and La Conservera Contemporary Art Centre, Ceuti, Spain (2009). Thomas's work is in numerous international public and private collections including The Museum of Modern Art, New York; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Museum of Fine Arts, Boston; Art Institute of Chicago; MoMA PS1, New York; Brooklyn Museum of Art, New York; Studio Museum in Harlem, New York; Yale University Art Collection, New Haven, CT; and Hara Museum of Contemporary Art, Tokyo.

HAJRA WAHEED (born 1980) has participated in exhibitions worldwide, including the *Lahore Biennial 02*, Pakistan (2020); *Pushing Paper: Contemporary Drawing from 1970 to Now*, British Museum, London (2019); *Hold Everything Dear*, The Power Plant, Toronto (2019); *57th Venice Biennale, VIVA ARTE VIVA*, Venice (2017); *11th Gwangju Biennale*, South Korea (2016); *The Cyphers*, BALTIC Centre for Contemporary Art, Gateshead, UK (2016); and *Still Against the Sky*, KW Institute for Contemporary Art, Berlin (2015). She was a finalist for the 2016 Sobey Art Award, Canada's pre-eminent contemporary art prize, and received the 2014 Victor Martyn Lynch-Staunton Award. Waheed's works can be found in permanent collections including MOMA, New York; British Museum, London; the National Gallery of Canada, Ottawa; the Centre Pompidou, Paris; the Art Institute of Chicago; Burger Collection, Zurich/Hong Kong and Devi Art Foundation, New Delhi. Hajra Waheed lives and works in Montréal.

JINNY YU's work grows out of an inquiry into the medium of painting, as a means of trying to understand the world around us. Denaturalizing the medium and questioning its authority, her project *Don't They Ever Stop Migrating?* was exhibited at the 56th Venice Biennale. It subsequently toured at The Rooms and was acquired by the Agnes Etherington Art Centre. Her work has been shown widely in Canada, Germany, Japan, Italy, Portugal, South Korea, UK and USA in various venues: Montreal Museum of Fine Arts (2019); Canada House (London, 2017); Kunstverein Rosa-Luxemburg-Platz (Berlin, 2016); Richmond Art Gallery (Vancouver, 2015); Produzentengalerie plan.d. (Düsseldorf, 2014), Ottawa Art

Gallery (2014); Pulse New York and Miami Beach (2011,2014), St. Mary's University Art Gallery (Halifax, 2013); Kunst Doc Art Gallery (Seoul, 2012); ISCP Gallery (New York, 2011); McMaster Museum of Art (Hamilton, 2011); Confederation Centre Art Gallery (Charlottetown, 2011); Carleton University Art Gallery (Ottawa, 2009); Sotheby's Conduit Street Gallery (London, 2007); Bevilacqua La Masa Foundation (Venice, 2006); and Kyoto Municipal Museum of Art (Kyoto, 2004). She was an artist in residence at the KIAC in Dawson City, ISCP in New York, Seoul Museum of Art Nanji Studios, and at the Banff Centre for the Arts. Yu, a Professor of Painting at the University of Ottawa, was awarded the Mid-Career Artist Award by Ottawa Arts Council in 2013; Laura Ciruls Painting Award from Ontario Arts Foundation in 2012; and was a finalist for the Pulse Prize New York Prize 2011 and 2014.