

Artists' Bios

Golnar Adili is a mixed media artist, educator, and designer with a focus on diasporic identity. She holds a Master's degree in architecture from the University of Michigan and has attended residencies at the Rockefeller Foundation for the Arts in Bellagio, Italy, The Center for Book Arts, NY, Smack Mellon in Brooklyn, the Fine Arts Work Center in Provincetown, the MacDowell Colony, Ucross Foundation for the Arts, Lower East Side Printshop, Women's Studio Workshop, and Lower Manhattan Cultural Council Workspace among others.

Some of the venues Adili has shown her work include, The Victoria And Albert Museum in London, Cue Art Foundation, NY, and International Print Center, NY. Some of the grants she has received include the Pollock-Krasner Foundation grant, the NYFA Fellowship in Printmaking/Drawing/Artists Books, and the Jerome Hill Finalist Grant in addition to being a Jameel Prize finalist. The Metropolitan Museum of Art, Library of Congress, New York Public Library, Parsons School of Design, Yale University, Harvard University, and University of Michigan, are a few collections where Adili's Artist Books live.

During his exile in Barcelona in the 1980s, **Marcelo Brodsky** (Argentina, 1954), an economics graduate from the University of Barcelona, was trained as a photographer at the International Center of Photography, Barcelona, by the Catalanian photographer Manel Esclusa. In 1997 Brodsky edited and exhibited for the first time the photographic essay *Buena Memoria (Good Memory)* based on the effects of state terrorism in Argentina. Between 1997 and 2007, the exhibition was presented more than 120 times in 26 countries, both as a one-man show and as part of other artistic projects. Building on the momentum of *Buena Memoria*, Brodsky has continued creating and exhibiting work based on the ideas of collective memory, oblivion and human rights abuses around the world. Throughout his career he has created visual correspondences through collaborations with other artists based several projects on archival images which he intervened with inscriptions as a form of personal narrative. Some of these projects include *I Pray with My Feet* (2014) and *1968, The Fire of Ideas* (2014-15). His work is featured in public collections worldwide including, the Museum of Fine Arts, Houston; the Princeton University Art Museum; the Tate Collection, UK; ESCALA, University of Essex; the Sprengel Museum, Hannover; the Pinacoteca do Estado, Sao Paulo; the Museo de Arte Moderna, Recife; Museo Nacional de Bellas Artes, Buenos Aires; Museo de Arte Moderno MAMBA, Buenos Aires; Museo de Arte de Lima; Coleccion Celarg, Venezuela; Museo de la Memoria y los Derechos Humanos, Santiago de Chile; and the Museo de la Solidaridad Salvador Allende, Santiago de Chile.

Brodsky is a member of the Buena Memoria Human Rights organization and the Board of the Park of Memory for the Victims of State Terrorism close to the Río de la Plata and the Monument for the Missing and Murdered during the military dictatorship. Brodsky's work seeks to communicate to the new generations the experience of state terrorism in Argentina in a different way, based on emotion and sensorial experience such that the transmission of it will generate a real and profound

knowledge based on dialogue among the different generations affected by the consequences of the military dictatorship.

Pritika Chowdhry is an artist and curator whose artworks are in public and private collections. Born and brought up in India, Pritika is currently based in Chicago, IL, USA. Pritika has an MFA in Studio Art and an MA in Visual Culture and Gender Studies from UW-Madison and has taught at Macalester College and College of Visual Arts, both in St. Paul, Minnesota.

Chowdhry has exhibited her works nationally and internationally including her mid-career solo retrospective at the South Asia Institute in 2022 and in group and solo exhibitions at the Weisman Museum in Minneapolis, Queens Museum in New York, the Hunterdon Museum in New Jersey, the Islip Art Museum in Long Island, Visual Arts Center of New Jersey, the DoVA Temporary in the University of Chicago, and the Brodsky Center in Rutgers University. Chowdhry is the recipient of a Vilas International Travel Fellowship, an Edith and Sinaiko Frank Fellowship for a Woman in the Arts, a Wisconsin Arts Board grant, and a Minnesota State Arts Board grant.

Erika DeFreitas' multidisciplinary practice includes performance, photography, video, installation, textiles, drawing and writing. Placing emphasis on gesture, process, the body, documentation and paranormal phenomena, DeFreitas mines concepts of loss, post-memory, legacy and objecthood. Her work has been exhibited nationally and internationally including: Kitchener-Waterloo Art Gallery; Platform Centre for Photographic and Digital Arts, Winnipeg; Gallery TPW, Toronto; Project Row Houses and the Museum of African American Culture, Houston; Fort Worth Contemporary Arts; and Ulrich Museum of Art, Wichita. She is a recipient of the 2016 Toronto Friends of the Visual Arts Finalist Artist Prize, the 2016 John Hartman Award, and was longlisted for the 2017 Sobey Art Award. DeFreitas holds a Master of Visual Studies from the University of Toronto.

Maria Kulikovska (b. 1988) is a multimedia artist, architect, actionist-performer, researcher, and lecturer. She received a master's degree at the National Academy of Fine Arts and Architecture (2007-2013) in Kyiv, Ukraine, and has a second master's degree in Fine Arts at Konstfack University, Stockholm, Sweden. Kulikovska was born in Kerch, Autonomous Republic of Crimea, Ukraine. Since the occupation of the Crimea Peninsula by the Russian Federation in 2014, Kulikovska hasn't returned to her hometown. Kulikovska and her partner Oleh Vinnichenko, lived in Kyiv from 2018-2022, but due to recent events nearly one month after February 2022, Kulikovska fled Kyiv with her newborn daughter and has been moving from one residency to another in Europe, returning to the Ukrainian capital on occasion to see her husband.

In 2019, Kulikovska and her partner Oleh Vinnichenko (architect, engineer and production director of all artworks of MK+VOL Studio) founded the international non-binary art space GARAGE 33.Gallery-Shelter in Kyiv. From 2014 to 2023 MK+VOL Studio organized and created dozens of political performances and actions. The duo have participated in numerous international exhibitions and events of reputable cultural institutions and art collections, including: Accelerator Art Center,

Stockholm, Sweden; Francisco Carolinum, Linz, Austria; Neue National Gallery, Berlin, Germany; Ludvig Museum, Budapest, Hungary; Q Collection, Budapest/Hong Kong; Saatchi Gallery, London, UK; Mystetskiy Arsenal, Kyiv, Ukraine; Crimean Platform, Kyiv, Ukraine; National Odesa Fine Arts Museum, Ukraine; Deutsche Art Collection Telekom, Bonn, Germany; Krolikarnia National Museum of Sculpture, Warsaw, Poland, among others.

Keli Safia Maksud is an interdisciplinary artist and writer working in sound, sculpture, installation, text, printmaking and embroidery. Concerned with histories of colonial encounters and its effects on memory, Maksud's practice favors the space of in-between and its threshold and works towards destabilizing received histories in order to expose fictions of the state. Maksud earned her BFA in Painting from the Ontario College of Art and Design University, a Diploma in Art and Curatorial Studies at the New Centre for Research and Practice and an MFA in Visual Arts at Columbia University. Her work has shown at Salon 94 in New York, NY, Huxley Parlour in UK, the Bamako Biennial in Mali, National Museum of Contemporary Art – Seoul in South Korea, Galería Nueva in Spain and the Biennial of Contemporary Art Sesc_Videobrasil in Brazil. Maksud has been awarded fellowships and grants from the Canada Council for the Arts, the Toronto Arts Council, the Ontario Council for the Arts, the New York Foundation for the Arts and the Elizabeth Foundation for the Arts. Her writing has been published in OCULA Magazine, the Swiss Institute, LEAP Magazine and A Space Gallery.

Mila Panić is a Bosnian-born artist and stand-up comedian, based in Berlin. Her practice ranges from personalized documentation to highly poetic visual and discursive elements, from drawings to family videos, found footage, food, and photographs. Panić creates a cycle that interprets various inheritances of migration by providing glimpses into the consequences of the process itself—she reveals what isn't documented and shapes the larger picture, demasking the various cultural narratives that exist subtly in the very idea of migration. She is the host of "Broken English" podcast, which explores the politics of language and the question of how it is to live between two or more languages. Panić is also the co-founder of the collective and association Fully Funded Residencies.eV, that provides an overview of paid opportunities for all cultural workers, as well as for the exchange of experiences and critical reflection. She is the 2020 winner of ZVONO Young Visual Artist Award of Bosnia and Herzegovina, and a recipient of a number of scholarships such as: Stiftung Kunstfond Bonn grant for 2023 (Germany); Braunschweig Projects artist grant 2022/23 from Braunschweig University (Germany); Koganecho Bazaar A-i-R Manager Internship in Residence (Japan); Künstlerhaus Lukas, Ahrenshoop (Germany); Residency Unlimited, New York (US); Research Grant for Visual Arts 2021 from Senate Department for Culture and Europe, among others.

Jovencio de la Paz is a fiber artist whose work is situated in the intersection of radically different technologies: the loom and the modern computer. They approach this intersection both as a traditionally trained weaver and a digital native. Pushing design software to the point of failure, they use the digital TC2 (Thread Controller 2) Jacquard loom to manipulate, hack, confound, and fracture design software to explore and test the boundaries of how cloth is typically conceived.

Consequently, the works become irreducibly unique “accidents” or formal aberrations. As such, the material history and conceptual nature of the work reflects and embodies the personal politics and non binary identity of the artist not merely as a form of affirmative representation, but rather as a complex space of potential. de la Paz received a Master of Fine Art in Fibers from the Cranbrook Academy of Art (2012) and a Bachelor of Fine Art with an emphasis on Fiber and Material Studies from the School of the Art Institute of Chicago (2008). They have exhibited work in solo and group exhibitions both nationally and internationally, most recently at the Museum of Art and Design in New York, NY; Cranbrook Museum of Art in Bloomfield Hills, MI; R & Company Gallery in New York, NY; Vacation Gallery in New York, NY; The 2019 Portland Biennial at Disjecta in Portland, OR; The Museum of Craft and Folk-art in Los Angeles, CA; The Museum of Contemporary Art in Denver, CO; Seoul Arts Center, Seoul, South Korea; The Museum of Contemporary Craft, Portland, OR; The Hyde Park Art Center, Chicago; Uri Gallery, Seoul, South Korea, among others. In 2022, de la Paz was awarded the prestigious United States Artists Fellowship for their significant contributions to the field of weaving. Born 1986 in the Republic of Singapore de la Paz lives and works in Eugene, Oregon.

Emilio Rojas is a multidisciplinary artist working primarily with the body in performance using video, photography, installation, public interventions, and sculpture. As a queer, Latinx immigrant with Indigenous heritage, it is essential to his practice to engage in the postcolonial ethical imperative to uncover, investigate, and make visible and audible undervalued or disparaged sites of knowledge, narratives, and individuals. He utilizes his body in a political and critical way, as an instrument to unearth removed traumas, embodied forms of decolonization, migration, and poetics of space. His research-based practice is heavily influenced by queer and feminist archives, border politics, botanical colonialism, and defaced monuments. Besides his artistic practice, he is also a translator, community activist, yoga teacher, and anti-oppression facilitator with queer, migrant, and refugee youth. He holds an M.F.A. in Performance from The School of the Art Institute of Chicago and a B.F.A. in Film from Emily Carr University in Vancouver, Canada.

Nida Sinnokrot (b. 1971) grew up in Algeria and currently lives and works in Boston and Jerusalem. His films and installation works have been shown in numerous international exhibitions, including including KIOSK, Ghent (2018); Witte de With, Rotterdam (2015); Darat al Funun, Amman (2014); Akademie Schloss Solitude, Stuttgart (2014); the travelling exhibition Tea with Nefertiti, Mathaf, Doha; Institut du monde arabe, Paris; Institut Valencià d'Art Modern, Spain and Staatliches Museum Ägyptischer Kunst, Munich (2012-2014); Bozar Museum, Brussels (2008) and Kunsthalle Exnergasse, Vienna (2004). Palestinian Blues, his first film, has won numerous awards in international film. Nida Sinnokrot also participated in the 57th Venice Biennial (2017), the 13th Sharjah Biennial (2017) and the 10th Taipei Biennial (2016). He is currently Assistant Professor in MIT Program in Art, Culture and Technology (ACT) and co-founder of Sakiya – Art | Science | Agriculture.

Born in Ukraine, **Slinko** is a multidisciplinary artist living in the US. While her practice is informed by scholarship on labor, agency, and politics, her inspiration comes from interactions with ordinary

people, localized contexts, and material culture. Slinko sees her practice as an ongoing fieldwork that centers on the anecdotal within larger historical narratives. Growing up in Donbas during the final years of the Soviet Union made Slinko keenly aware of precarious dimensions of state power. By examining its cultural, economic, and ideological effects on individuals and society, Slinko aims to put the spotlight on resilience, dissent, and humor to give graspable forms to personal agency. Slinko earned her MFA in Sculpture and Extended Media from Virginia Commonwealth University, and has been awarded the Jacob K. Javits Fellowship. She has been an artist resident at Skowhegan School of Painting and Sculpture, Bemis Contemporary Art Center, BANFF Centre, and Santa Fe Art Institute among others.

Rafael Yaluff is a Chilean artist, born in Santiago de Chile in 1983. He graduated from Pontificia Universidad Catolica de Chile with a bachelor in arts (2005) and studied philosophy at Universidad Alberto Hurtado (2008), before embarking upon a series of painting expeditions to Patagonia, where he set out to explore the relationship between impressionism and phenomenology. After these initial years working in isolation he returned to his hometown Santiago and soon after began a somewhat nomadic life outside Chile, taking him to Germany, Canada, Portugal, and America. Participating in national and international shows, amongst others the Spring Exhibition at Kunsthall Charlottenborg (Copenhagen), MAVI young contemporary art (Santiago) and representing Chile for the PanAmerican games in Toronto. Over the years nomadism has informed his work, which is explored through subjects such as homelessness and tragic-comedy. Doubt, from an existential perspective in a nihilistically-contested area of meaning within the field of extended painting has become his current area of exploration. Yaluff recently graduated from the MFA Program at Hunter College of Art in NYC, where he currently lives.

Curators' Bios

Katherine Adams is a writer and curator based in New York. Her research engages with artistic practices that operate along infrastructural and territorial limits. Her articles and art criticism have been published in e-flux Journal, Afterimage, e-flux Criticism, Journal of Curatorial Studies, and BOMB Magazine, among others, and she was the First Prize recipient of the 2022 International Awards for Art Criticism. Recent curated exhibitions and programs include projects at the Hessel Museum of Art (Annandale-on-Hudson, New York), KW Institute for Contemporary Art (Berlin), and Miriam Gallery (New York). She is currently the Assistant Curator at the Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute, where she works on commissions across time-based visual arts and performance, curates public programs, and produces discursive projects that engage critical perspectives on contemporary art and its technological conditions.

Bianca Abdi-Boragi is an Algerian/French/American interdisciplinary artist/curator who received her MFA from Yale School of Art. She was the recipient of the JUNCTURE Fellowship in Art and International Human Rights from the Yale Law School and was in residency at Pioneer Works, NARS Foundation, MASS MoCA's studios, the Centquatre, Pact Zullverein, and Cal'Arts.

Anna Mikaela Ekstrand is a Guyanese/Swedish writer, researcher, and curator interested in feminism, social practice, and decolonization. She is also the founding editor-in-chief of Cultbytes. Anna Mikaela holds dual master's degrees in art and design history from Stockholm University and Bard Graduate Center. Her latest books are "Assuming Asymmetries. Conversations on Curating Public Art Projects in the 1980s and 1990s" and "Curating Beyond the Mainstream" published by Sternberg Press in 2022. She is the Associate Director of The Immigrant Artist Biennial.