

## Artists' Bios

**manuel arturo abreu** (born 1991, Santo Domingo) is a non-disciplinary artist who lives and works on unceded lands of Multnomah, Cowlitz, Clackamas, Chinook, Kalapuya, Confederated Tribes of Grand Ronde, and other First People of the Pacific Northwest. abreu works with what is at hand in a process of magical thinking with attention to ritual aspects of aesthetics. Since 2015, they have co-facilitated home school, a free pop-up art school and space of sacred duty in the Pacific Northwest that has been in residence at Yale Union (2019) and Oregon Contemporary (2023). abreu has recently included projects in exhibitions at Kraupa-Tuskany Zeidler (Berlin), Kunstverein München (Munich), Palazzo San Giuseppe (Polignano a Mare, Italy), Halle Für Kunst Steiermark (Graz, Austria), Kunstraum Niederösterreich (Vienna), Veronica (Seattle), and the Athens Biennial 7. They have recently published articles with The Kitchen (NYC), and the Institute for Studies on Latin American Art (NYC), as well as catalogue contributions for Star Feliz (Printed Matter), Dozie Kanu (Neuer Essener Kunstverein), and Hervé Télémaque (Serpentine Gallery).

**Marielys Burgos Meléndez** is an AfroBorikua artistic researcher, advocate, *moverthinker*, and process-based interdisciplinary artist. Her *movingsentient* CUERPA is the primary source of creative investigation which expresses through ritual performance, movement improvisation, performance photography, choreographic scores, creative writing, and video. Her work/life is framed through Anti-Colonial and Decolonial practices/epistemologies, Social Justice, Intersectional Feminism, and Antiracism. Hence, she is interested in the knowledge and relational dynamics that emerge from creative practices and processes.

Since 2014, she has investigated experiences, poetics, and narratives of mobility/ migration/ dislocation which catapulted her into an artistic excavation of my histories, stories, and genealogies of colonial embodiment and education. In 2017, she got stranded in Lenapehoking due to Hurricane María and found a home in NYC. While in Lenapehoking, she worked/ performed with artists such as Pramila Vasudevan, Antonio Ramos, iele paloumpis, Jill Sigman/ThinkDance, zavé martohardjono, Christopher Unpezverde Núñez, and Yanira Castro/ a canary torsi, and worked as dance administrator and communicator for several arts organizations like Performance Space New York and Movement Research.

As a doctoral student in Critical Dance Studies, her current academic research focuses on the intersections of embodied spirituality, African and Indigenous ancestral practices, anticolonialism, liberation, experimental dancemaking, and the migration/dislocation experiences of Indigenous, Black, and African descent artists.

As an independent and self-funded artist, she has taught and shared work in academic and non-academic institutions in México, Belgium, Cyprus, Greece, Scotland, Dominican Republic, Canada, my native Boriké, Lenapehoking (NYC), and other places in Turtle Island. From 2021-2023 she was an Artist-in-Residence at Movement Research and in 2023, she was nominated for a Bessie's Award for Outstanding Performance (Ensemble) alongside Rafael Cañals and Christopher

Unpezverde Núñez for their work in *The Circle*. She is the author of *Errática*, her first self-published artist book (2019) in collaboration with Taller Asiray.

**Dana Davenport** (b. 1994) is a Korean and Black-American interdisciplinary artist raised in Seoul, South Korea, and currently based between Los Angeles and Brooklyn. Her work shifts between installation, sculpture, video, and performance. Within her practice, she addresses the complexities that surround interminority conflict as a foundation for envisioning her own and the collective futurity of Black and Asian peoples. Davenport's work has been shown throughout the United States and internationally including Gibney Dance, New York, NY; Watermill Center, Water Mill, NY; NYU Skirball, New York, NY; Brown University, Providence, RI; Recess Art, Brooklyn, NY; and Seventh Gallery, Melbourne, AUS, to name a few. Davenport was selected for the 2023 Bandung Residency with MoCADA and Asian American Arts Alliance and the 2021 Recess Session Residency. Davenport was awarded the 2023 Craft Research Fund Artist Fellowship from the Center for Craft.

**Caroline Garcia** (b. 1988. Sydney, Australia) is an interdisciplinary artist based in Brooklyn, NY. She works across performance, video, and installation through a hybridized aesthetic of cross-cultural movement, embodied research, and new media. Caroline's current body of work resists assimilation tactics across the transpacific through a critical engagement with violence. Citing a lineage of Guerrilleras from the Philippine Islands, she proposes unique renderings of survival strategies informed by elements of Indigenous Filipino culture and traditions rooted in ritual headhunting and martial arts. By initiating her own recuperation of violence, Caroline creates gateways for both self and collective actualization and preservation to engage with larger systemic themes of grief, immigration, and safety. Caroline is a 2023 NYSCA/NYFA Artist Fellow: Digital/Electronic Arts, a 2021 New York Artadia Awardee and has presented work at The Shed, Museum of Contemporary Art Australia, Creative Time Summit X, Lincoln Center, Smack Mellon, and The Sydney Opera House, among others.

**Catalina Ouyang** (b. Chicago, USA; lives and works in Brooklyn) has had work exhibited at Lyles & King, New York; Night Gallery, Los Angeles; Columbus Museum of Art, Columbus; Institute of Contemporary Art at MECA&D, Portland; Aldrich Contemporary Art Museum, Ridgefield; Jeffrey Deitch, New York, NY and Los Angeles; Make Room, Los Angeles; No Place Gallery, Columbus; Real Art Ways, Hartford; Galerie Kandlhofer, Vienna; Nasher Sculpture Center, Dallas; Kimball Art Center, Park City; Simon Lee Gallery, London and Hong Kong; Micki Meng, San Francisco; and Murmurs, Los Angeles; among many others. Ouyang is the recipient of numerous awards and grants including Fountainhead Artists Residency, 2024 and Smack Mellon Artist in Residence, 2020-21. Their work has been written about in the *New York Times*, *Artforum*, *frieze*, *FlashArt*, *The Cut*, *Flaunt Magazine*, and *Art & Object*, among others. Their work is held in the public collections of Cantor Arts Center, Stanford; Kadist Foundation, Paris and San Francisco; Nasher Sculpture Center, Dallas, Columbus Museum of Art, Columbus; Pérez Art Museum Miami, Miami; and Faurchou Foundation, New York; among others.

**Vivek Shraya** is an artist whose body of work crosses the boundaries of music, literature, visual art, theatre, TV, film, and fashion. She is the creator and writer of the new CBC Gem Original Series *How to Fail as a Popstar*, a Canadian Screen Award winner, and a Polaris Music Prize nominee. Her best-selling book *I'm Afraid of Men* was heralded by *Vanity Fair* as "cultural rocket fuel," and she is the founder of the award-winning publishing imprint VS. Books, which supports emerging BIPOC writers. Vivek has been a brand ambassador for MAC Cosmetics and Pantene, and she is a director on the board of the Tegan and Sara Foundation.

**Qualeasha Wood** is a textile artist whose work contemplates realities around black female embodiment that do and might exist. Inspired by a familial relationship to textiles, queer craft, Microsoft Paint and internet avatars Wood's tufted and tapestry pieces mesh traditional craft and contemporary technological materials. Together, Qualeasha navigates both an Internet environment saturated in Black Femme figures and culture, and a political and economic environment holding that embodiment at the margins.

Qualeasha has exhibited at The Metropolitan Museum of Art (New York, NY); Hauser and Wirth (New York, NY); Art Basel Miami Beach with Kendra Jayne Patrick (New York, NY); Pippy Houldsworth Gallery, (London, UK); CANADA gallery (New York, NY); the Trout Museum of Art (Appleton, WI); NADA Miami Beach 2020 with Kendra Jayne Patrick (Miami, FL); Kendra Jayne Patrick for Metro Pictures (New York, NY); Cooper Cole (Toronto, ON); New Image Art (Los Angeles, CA); Gaa Gallery (Provincetown, MA).

### **Curator's Bio**

**Anna Cahn** is a curator and writer based in New York City with a particular interest in movement and experimental dance in contemporary art. Her research focuses on the politics of desire and sexuality, and emphasizes feminist and queer artists with performance and movement-based practices. She recently curated the exhibition "In Longing" at the CUE Art Foundation, which explored the emotionally and politically charged power of longing. From 2016-2020 she worked as a Curatorial Associate at the Rubin Museum of Art where she assisted with exhibitions and curated performances and artist talks such as the "Refiguring the Future" series. She has held previous positions as guest curator and visiting critic for Residency Unlimited, adjunct lecturer at the City College of New York, and research fellow at Stanford University. Her writing has appeared in *The Brooklyn Rail*, *Hyperallergic*, and *The Public Review*. She received her BA from Clark University and an MA in Art History from the City College of New York. She is currently a PhD Candidate in the Art History & Criticism Department at Stony Brook University.