

PRESS INFORMATION



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INTRODUCTION BY BIGE ÖRER, DIRECTOR OF THE ISTANBUL BIENNIAL

The Istanbul Biennial, launched in 1987 by the Istanbul Foundation for Culture and Arts, has become a fixture on the international contemporary art map and gained a reputation for its experimental and unique character. The Biennial formed a platform of interaction involving the Biennial itself, the contemporary art scene in Istanbul, and the international art community. The Biennial has served as a dynamic plane of interaction, a meeting point, and a critical site for the development of new aesthetic and political visions. In a period of increasingly rapid communication and sharing of experiences, the Biennial has become the main hub in Istanbul for the introduction, debate, and assessment of current paradigms in both the theory and practice of local, international, and transnational contemporary art.

The Biennials have functioned as the trigger for transformational changes in contemporary art in Istanbul and Turkey. The Biennial has turned the lack of a permanent venue for its two-yearly exhibitions to advantage. The Biennial has made a point of selecting buildings – of curatorial significance – that make reference to certain social, historical, or urban issues and/or have special meaning in relation to the conceptual framework of the exhibition. Creating awareness for the potentiality of such spaces have led to their integration for diverse purposes of art.

The Biennial's reputation is based on curatorial freedom, as its concept allows for diverse curatorial discourses and methodologies to be applied within a flexible structure. The Biennial constantly mobilizes its means on behalf of the curator(s) and their discourses. And each Biennial makes a point of igniting essential and often highly charged discussions in public as well as in artistic circles.

The Biennial has had a range of direct influences: it has established new relationships with both art spaces and public spaces, and criticality as an element of local art making has become widespread across the art scene because of the lasting influence of and debate about the Biennial. Such debates often focus on the curatorial concept of each Biennial, and as a result, an interest in curatorship has developed amongst a new generation. The Biennial continues to influence private and/or independent art institutions: whether non-profit art spaces or huge art fairs, the gaze of organizers, directors, and/or managers has frequently turned towards the various public programs, books, and catalogues designed and produced by the Biennial for inspiration.

The Istanbul Biennial believes in the on-going support and development of concepts of 'critical art' that merge the political with the aesthetic and engage both the political and social environment.

CURATORIAL STATEMENT BY NICOLAS BOURRIAUD

The title of the 16th Istanbul Biennial sounds like the title of a movie, so strong is the image conjured up by *The Seventh Continent*. As many people know, this term refers to a gigantic mass of plastic waste that now covers no less than 3.4 million square kilometres of our oceans – that is almost five times the area of Turkey. It is a new world, made up of debris. But unlike that other ‘New World’ discovered by Christopher Columbus, it is one that we ourselves have created, without even being aware that we were doing it. And what we have created is exactly what we did not want. A continent composed of everything we have rejected, it is the ultimate symbol of the Anthropocene era¹.

Of all those billions of bits of detritus, some are still recognisable objects, while others are broken down into no more than molecules. Living among them are plants and animals, while all around is the water and geology of the ocean. The Seventh Continent is an incredibly mixed and complex environment.

In planning the Biennial, I recognised the parallel between that world and our own world, where accepted norms and cultures have also fragmented, almost down to a cellular level. Things are changing fast. We are in a time when, as part of that fracturing, or perhaps to counter it, countries around the globe are experiencing a surge in nationalism. There are no centres, no monolithic ways of thinking any more, just a kind of archipelago of disparate thoughts.

In Istanbul, a city in which people and ideologies have met and morphed over many centuries, we have invited artists from 25 countries to take on the exploration of our new ‘decentred’ world, our *Seventh Continent*. They will be its anthropologists, if you like, and the work of every artist exhibiting in the Biennial will refer in some way to this aim.

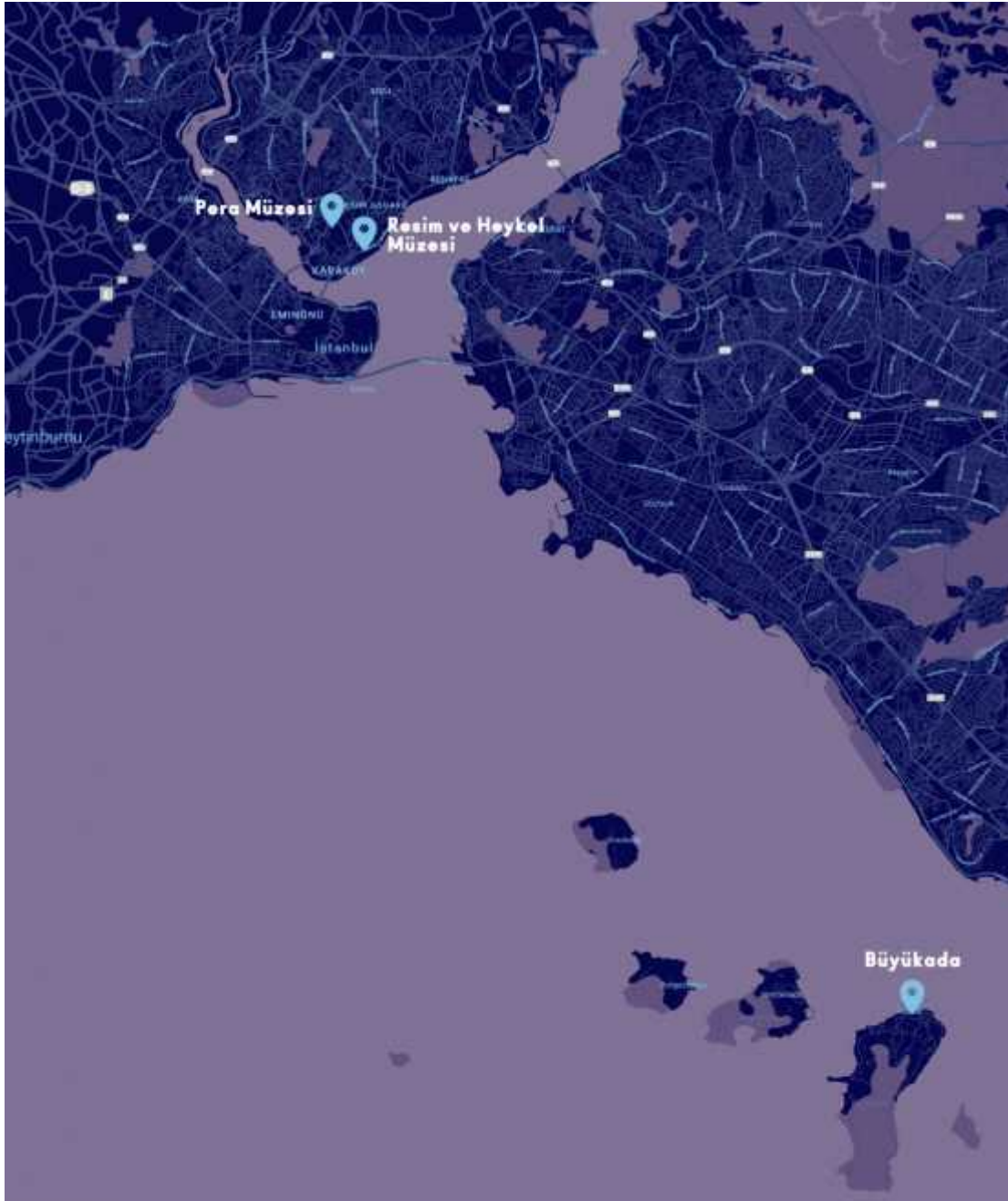
Now, more than ever, the artist must be recognised as the absolute other, a person who does not depend on what exists or what is accepted, but stands separate. Artists can show us what we have created, unaware. They are tribal representatives who modify and reinvent their cultures, and create new ones.

That reinvention is a key theme of the 16th Istanbul Biennial. At the Pera Museum, for example, artists Norman Daly and Charles Avery have each conjured new, immersive worlds. Piotr Uklański explores a history between Poland and Turkey that is sometimes based in fact and is sometimes entirely fictitious.

But what is most important is that all these artists are creating new thoughts, new fields of research, and new objects to be researched. They are aliens bringing messages. And I would say that the message of the whole Biennial is that now, in this new world, we are all aliens – aliens from each other – and we had better get used to it, and make from it something vital and viable.

¹ The name given to what many perceive as a new geological epoch, in which man’s influence is changing the planet itself.

16TH ISTANBUL BIENNIAL VENUES



Antrepo 5 – Mimar Sinan Fine Arts University, Istanbul Painting and Sculpture Museum Kılıçali Pa a, 34425 Beyo lu/Istanbul, Turkey

Located on a prime site on the waterfront in the Tophane district of central Istanbul, Antrepo 5 is a former warehouse with a built area of 17.700 square metres. Over the last eight years, the building has been undergoing a transformation into a museum for the painting and sculpture collection of the Mimar Sinan Fine Arts University, Istanbul Painting and Sculpture Museum, which is due to open to the public in 2020.

Exhibiting artists: Deniz Akta , Özlem Altın, Jonathas de Andrade, Korakrit Arunanondchai, Ozan Atalan, Radcliffe Bailey, Rebecca Belmore, Dora Budor, Johannes Büttner, En Man Chang, Mariechen Danz, Elmas Deniz, David Douard, Simon Fujiwara, Claudia Martínez Garay, Pakui

Hardware (Ugnius Gelguda & Neringa ėrniauskaitė), Eloise Hawser, Marguerite Humeau, Suzanne Husky, Rashid Johnson, Feral Atlas Collective, Eva Kotĕtkovĕ, Agnieszka Kurant, Tala Madani, Jared Madere, Turiya Magadlela, Gĕne Terkol & Gĕçlĕ Öztekin, Mika Rottenberg, Max Hooper Schneider, Ylva Snĕfrid, Jennifer Tee, Suzanne Treister, Ambera Wellmann, Haegue Yang, Mĕge Yılmaz, Phillip Zach.

Pera Museum

Asmalı Mescit Mahallesi, Mecidiyeköy Cd. No:65, Beşiktaş/Istanbul

The splendid neo-classical building of the Pera Museum, in the heart of the city, featuring a historic collection of orientalist paintings, Anatolian weights and measures, and Kütahya tiles and ceramics, will be the second venue for the Biennial. The museum will be transformed into an anthropological museum for parallel worlds, a place for fictional archaeology, where artists will reinvent the past.

Exhibiting artists: Anzo [José Iranzo Almonacid], Pia Arke, Charles Avery, Norman Daly, Anna Bella Geiger, Ernst Haeckel, Evru/Zush, Sanam Khatibi, Melvin Moti, Glauco Rodrigues, Luigi Serafini, Paul Sietsema, Simon Starling, Piotr Uklański.

Büyükada

Island in the Sea of Marmara

The third significant location will be Büyükada, the largest of the nine so-called Princes' Islands set in the Sea of Marmara, a short ferry ride from the mainland with a total population of just 7,000 people and featuring the remains of a Byzantine palace and monastery. Büyükada became known as the Prince's Island as a result of its notoriety, history and beauty as early as the 9th century AD.

The venues on the island include the two-storey games building of the yacht club (Anadolu Club); the former Sophronius Palace (also called Ta Mektep), said to be the summer house of Patriarch Sophronius III of Constantinople and later used as an elementary and secondary school (Ta Mektep) from 1922 to 1979; the late-nineteenth-century private residence Mizzi Mansion, designed by Italian architect Raimondo d'Aronco, chief palace architect to the Ottoman Sultan Abdülhamid II; and Hacopoulo Mansion (Old Prefecture Building), the old wooden palazzo used as the prefecture building for the island since 1929.

Exhibiting artists: Monster Chetwynd, Glenn Ligon, Armin Linke, Ursula Mayer, Hale Tenger, Andrea Zittel.

Maçka Sanat Park

Harbiye, Gümüşsuyu Sk. No:7, 34367 Beşiktaş

Monster Chetwynd's *Gorgon's Head Playground* is a permanent sculpture and playground for Istanbul commissioned by the 16th Biennial. Inspired by the stray cats of Istanbul and the Gardens of Bomarzo in central Italy, as well as the heads of Medusa that were discovered in the city's 6th-century Basilica Cistern, the playground structure includes the distinct features of the mythical creature, including slides that form a head of snakes. The work will remain in Maçka Sanat Park after the Biennial.

Exhibiting artist: Monster Chetwynd

ABOUT THE ARTISTS

Agnieszka Kurant

Born in Łódź, lives in New York

Agnieszka Kurant (b. 1978, Łódź, Poland) is based in New York. Kurant explores how complex social and economic systems can operate in ways that confuse distinctions between fiction and reality or nature and culture. Probing collective intelligence, AI and crowdsourcing, her works, often behaving like living organisms, investigate the evolution of culture and labor under cognitive capitalism. Solo exhibitions and projects include *The End of Signature*, Guggenheim Museum, New York (2015); *Exformation*, Sculpture Center, New York (2013); and *Assembly Line*, CCA, Tel Aviv (2017). Group shows include Milano Triennale (2019); Guggenheim Bilbao (2017); Palais de Tokyo, Paris (2014); Witte de With, Rotterdam (2011).

Ambera Wellmann

Born in Lunenburg, lives in Berlin

Ambera Wellmann (b. 1982, Lunenburg, Canada) is based in Berlin, Germany. In Wellmann's recent paintings, pop cultural, pornographic and art historical references commingle in vibrant, often perverse human spaces. With figures poised between action and passivity, Wellmann's works examine the dynamics between eroticism, politics and power through a shifting set of spatial relationships and fluid materiality. Recent solo exhibitions include *In medias res*, Lulu, Mexico City (2019); *Forthcoming*, MoCo Montpellier, France (2019); and *(W)oman and Beast in the Round of Their Need*, Projet Pangee, Montreal (2018). Group exhibitions include MoMA Warsaw, Poland (2019); Australian Centre for Contemporary Art, Melbourne (2019).

Andrea Zittel

Born in Escondido, lives in Joshua Tree, California

Andrea Zittel (b. 1965, Escondido, CA, USA) has used her day-to-day life to develop and test prototypes for living structures and situations. In 2000 she moved to Joshua Tree where she founded A-Z West, a testing grounds for her life-practice. Her work has been featured in numerous solo exhibitions including *Lay of My Land*, Magasin 3, Stockholm (2011); *Critical Space*, New Museum, New York (2006); and *Small Liberties*, Whitney Museum at Altria, New York (2006); among others. Group exhibitions include Venice Biennale (1995); Documenta X, Kassel (1997); and Whitney Biennial, New York (2004, 1995).

Anna Bella Geiger

Born in Rio de Janeiro, lives in Rio de Janeiro

Anna Bella Geiger's (b. 1933, Rio de Janeiro, Brazil) work, informed by her engagement with philosophy, embraces many media, including sculpture, prints, drawings, collages, installations and videos. Interested in cartographic forms, in representation, and in historical narratives, she investigates epistemological questions surrounding place, history and geography. The installation *Circa* (2006) questions the convention of dating in archaeology and palaeontology, as a form of narrativization. The work resembles an archaeological site with pyramidal structures, rocks and ruins, yet it is a fabrication, showing how humans' intention to historicise the past can also distort it. The work—with its intimations of the Middle East, the region where monotheism was born—calls attention to the construction of historical narratives, and our imprecise understanding of their trajectories. The artist has written, 'facts may be imprecise in the reconstitution of time, but the content is precise.'

Anzo

Born in Utiel, passed away in Valencia

José Iranzo Almonacid, also known as Anzo (b. 1931, Utiel, Spain; d. 2006, Valencia, Spain) was a painter, designer and sculptor. Anzo is considered one of the most outstanding Spanish artists of the 20th century. Founding member of the Valencia branch of Estampa Popular, Anzo attended the School of Arts and Crafts in Valencia and the School of Architecture of Barcelona before. After joining the Nueva Generación group in the late 1960s, his work became known in Madrid. He was awarded with countless distinctions, including the Generalitat de Valencia Visual Arts Prize which he received in 2003. Recent solo exhibitions include *Anzo. Isolation (1967–1985)*, Institut Valencià d'Art Modern, Valencia (2017); *Anzo. Tribute*, Muro Gallery, Valencia (2014); *Aislamientos*, Valle Ortí Gallery, Valencia (2010). Most recent group exhibitions include *Art Collectives in Valencia under the Franco Regime*, Valencian Institute of Modern Art, Valencia (2015); *America, America*, Valencian Institute of Modern Art, Valencia (2012); *Behind the wall there is sun*, Museum of Contemporary Art of Alicante (2011).

Armin Linke

Born in Milan, lives in Berlin

Armin Linke (b. 1966, Milan, Italy) lives and works in Berlin, Germany. As a photographer and filmmaker, he explores the question of how humanity uses technologies and knowledge to transform the surface of the earth and adapt it to its needs. Recent solo exhibitions include *Carceri d'invenzione*, XXII Triennale di Milano, Milan (2019); *Prospecting Ocean*, CNR-ISMAR, Venice (2018); *The Appearance of That Which Cannot be Seen*, ZKM Karlsruhe, PAC Milano, Forum Ludwig Aachen, Centre de la photographie Genève (2015–2017). Recent group exhibitions include Kunstmuseum Stuttgart (2019); Haus der Kulturen der Welt, Berlin (2019); *Disappearing Legacies: The World as Forest*, Halle/Saale, Berlin, Hamburg (2017–2018).

Charles Avery

Born in Oban, lives in London and Mull

Charles Avery (b. 1973, Oban, UK) lives and works in London and Mull. Since 2004, Avery has dedicated himself to the invention of an imaginary island, new corners of which he continues to chart through drawings, sculptures, texts, ephemera and (more rarely) 16mm animations and live incursions into our own world. As Avery has said, the Island – with its fantastical flora and fauna, its eccentric cosmology and customs – is ‘a place that helps me to think.’ Selected solo exhibitions include *The Gates of Onomatopoeia*, Ingleby Gallery, Edinburgh (2019); *These Waters*, GRIMM, New York (2017); *Study #15: Charles Avery*, David Roberts Art Foundation, London (2017) *What's the matter with Idealism?*, Gemeentemuseum, The Hague (2015). Selected group exhibitions include *Pluriverse*, La Panacée, Montpellier (2017); *GLASSTRESS*, Palazzo Franchetti, 57th Venice Biennale (2017); *Art Night*, Whitechapel Gallery, London (2017). Avery represented Scotland at the 52nd Venice Biennale in 2007.

Claudia Martínez Garay

Born in Ayacucho, lives in Amsterdam

Claudia Martínez Garay (b. 1983, Ayacucho, Peru) lives and works in Amsterdam. Her work deals with the socio-political memory and history of Peru and its relationship with un/official visual archives such as propaganda, iconography and popular imagery from which she speculates and questions the past within her installations and videos. Recent solo exhibitions include *¡Kachkaniraykun! / ¡Somos aún! / ¡We are, still!*, Nova Section, Art Basel Miami (2018); *I WILL OUTLIVE YOU*, Grimm Gallery, New York (2018). Group exhibitions include *Taming Y/Our Passion*, Aichi Triennial, Japan (2019); 12th Shanghai Biennale, *Proregress—Art in an Age of Historical Ambivalence*, Power Station of Art, Shanghai (2018); 4th New Museum Triennial, *Songs for Sabotage*, New Museum, New York (2018).

David Douard

Born in Perpignan, lives in Paris

David Douard (b. 1983, Perpignan, France), lives and works in Paris. Language is the very basis of Douard's work. The texts and poems he collects on the Internet are manipulated and transformed in order to become a vital flow, feeding into his sculptures. His work has been shown in multiple international institutions such as KURA, c/o Fonderia Artistica Battaglia, Milan (2018); Palais de Tokyo, Paris (2014 and 2018); Musée d'Art Moderne de la Ville de Paris (2015 and 2017); Kunstverein Braunschweig, Braunschweig (2016); Fridericianum, Kassel (2015); Sculpture Center, New York (2014); Astrup Fearnley Museet, Oslo (2014); Fondation d'entreprise Ricard, Paris (2012). Douard participated in several biennials: 12th Biennale de Lyon, France (2013); Taipei Biennial, Taiwan (2014); Asia Culture Center-Gwangju Biennale, South Korea (2018).

Deniz Akta

Born in Diyarbakır, lives in Diyarbakır

Deniz Akta (b. 1987, Diyarbakır, Turkey) lives and works in Diyarbakır. He completed his BFA in painting in Marmara University and MFA in Yeditepe University. In his drawings, Akta delves into urban memory traumas through carefully depicted images that bear the marks of urban transformation, forced evictions, demolition and traces of social conflict. Akta participated in Cité Internationale des Arts, Paris, artist residency programme (2016). Before his first solo exhibition *No Man's Land* at artSümer, Istanbul (2018), he participated in duo/group shows *Impossible Space*, Kasa Gallery, Istanbul (2017); *Poser Son Temps*, On-Off Site, Paris (2017); *Wider den Grautönen*, Pasinger Fabrik GmbH, Munich (2016); *Open Space*, Pilot, Istanbul (2016) and *Mythologies*, 3rd Mardin Biennial (2015) among others.

Dora Budor

Born in Zagreb, lives in New York

Dora Budor (b. 1984, Zagreb, Croatia) lives and works in New York. Using installation and sculpture, Budor's work inhabits cinematic ecosystems and protean architectural environments. Her works are constructed as complex systems, in which each element exists in interdependency with the other. Selected solo exhibitions include *I am Gong*, Kunsthalle Basel, Basel (2019); *Benedick, or Else*, 80WSE, New York (2018) and *Spring*,

Swiss Institute of Contemporary Art, New York (2015). Her work has been part of Baltic Triennial 13, Contemporary Art Centre, Vilnius (2018); *Dreamlands: Immersive Cinema and Art, 1905–2016*, Whitney Museum of American Art, New York (2016); and *Inhuman*, Fridericianum, Kassel (2015).

Elmas Deniz

Born in Izmir, lives in Istanbul

Elmas Deniz (b. 1981, Izmir, Turkey) lives and works in Istanbul. Deniz's works investigate the intersections and points of entanglement between economics and nature. Deniz focuses on the capitalism-led deterioration of nature, human-nature relationships, the idea of nature throughout history, and ecological concerns. Recent solo exhibitions include *A Year without a Summer*, Pilot, Istanbul (2018); *Seeing the Black Panther*, Pilot, Istanbul (2014) and *Elmas*, Maçka Art Gallery, Istanbul (2012). Her work has recently been included in *Nature in Art*, MOCAK, Kraków (2019); *VIDEO FOREVER*, Musée de la Chasse et de la Nature, Paris (2016); *SALTWATER: A Theory of Thought Forms*, 14th Istanbul Biennial (2015).

Eloise Hawser

Born and lives in London

Eloise Hawser (b. 1985, London, UK) lives and works in London. With her practice spanning sculpture, film, and installation, Hawser meticulously extracts those bodily and emotional resonances in otherwise impersonal artifices, objects, and infrastructure. Her works can be found in several institutional collections, such as the Tate Britain. Her solo and two-person exhibitions include *Lives on Wire*, ICA, London, (2015); *Hawser/Hofer*, MUMOK, Vienna (2016); *Sol Lewitt and Eloise Hawser*, Vistamare, Pescara (2016); as well as the major exhibition *By the deep, by the mark*, Somerset House, London (2018). Some of her notable group exhibitions comprise *The History of Nothing*, White Cube, London (2016); *The Weight of Data*, Tate Britain, London (2015); *Surround Audience Triennial*, New Museum, New York (2015); *Emotional Supply Chains*, Zabłudowicz Collection, London (2016).

En Man Chang

Born in Taitung, lives in Taipei

En Man Chang (b. 1967, Taitung, Taiwan) lives and works in Taipei. As the artist's identity inspires her to embark on a journey across the island, she also expands to the whole picture of the community or the world, and explores how art can transform. Recent solo exhibitions include *As Heavy as a Feather*, Taiwan Academy, Los Angeles (2017); *Centre A*, Vancouver (2016); *Snail Paradise*, Open Contemporary Art Center, Taipei (2013). Group exhibitions include National Taiwan Museum of Fine Arts, Taichung (2018), Taipei Cultural Center, New York (2018).

Ernst Haeckel

Born in Potsdam, passed away in Jena

Ernst Haeckel (b. 1834, Potsdam, Prussia, d. 1919, Jena, Germany) was a German naturalist, zoologist, evolutionist, philosopher and artist who was a strong proponent of Darwinism. He discovered, described and named thousands of new species, mapped a genealogical tree relating all life forms, and coined many terms in biology. Trained as a physician, he practiced medicine for a short time. He then travelled to Italy where he painted and considered becoming a professional artist. In 1859, heavily influenced by Charles Darwin's *On the Origin of Species*, Haeckel returned to academic studies. He became an associate professor of zoology in 1862 and he remained at the university until 1909. The published artwork of Haeckel includes over 100 detailed, multi-colour illustrations of animals and sea creatures, collected in his *Art Forms of Nature*.

Eva Ko átková

Born and lives in Prague

Eva Ko átková (b. 1982, Prague, Czech Republic) lives and works in Prague. Her work addresses the social, institutional and physical structures of everyday life: the rules and restrictions which shape how we think, learn, move, behave and create. She often focuses on the situation of groups or individuals that are for various reasons excluded, discriminated, silenced. In her ongoing series *Theatre of Speaking Objects* she tries to find alternative ways of expression for those who are not able to communicate and integrate in the standard way. She is a co-founder of a platform, Institute of Anxiety, that sees anxiety as a result of social, political, economical and ecological forces. She realized solo exhibitions held at Pirelli Hangar Bicocca, Milan (2018), 21er Haus, Vienna (2017); Musem Haus Esthers, Krefeld; Maccarone and ISCP, New York (2016). She also participated in Sónsbeek16, Arnheim (2016); New Museum's Triennial (2015) and the 55th Venice Biennale (2013).

Evru/Zush

Born and lives in Barcelona

Alberto Porta (b. 1946, Barcelona, Spain) who assumes the pseudonym of Zush, and then Evru, creates in his paintings and drawings, a particular universe of codes with his own alphabet, anthem, flag, passports or currency. Solo exhibitions have been featured in Duo Lun MoMA, Shanghai (2007); Today Art Museum, Beijing (2007); NUS Museum, Singapore (2006); Museum of Contemporary Art Barcelona (2001); and Museum Reina Sofia – MNCARS, Madrid (2000). He took part in *Documenta VI*, Kassel (1977) and in the exhibition *Les Magiciens de la Terre*, Centre Pompidou, Paris (1989). His work is part of the permanent collections of many museums around the world.

Feral Atlas Collective

Born and live in different cities around the world

Feral Atlas Collective brings together scientists, humanists and artists to offer field-based observations from the More-than-Human Anthropocene. Developed in association with AURA (Aarhus University Research on the Anthropocene) and James Cook University, Australia, the project is curated for exhibition by visual anthropologists, Jennifer Deger (b. 1962, Sydney Australia) and Victoria Baskin Coffey (b. 1985, Newcastle, Australia), together with architect, Feifei Zhou (b. 1992, Jiangsu, China) and anthropologist, Anna Tsing (b. 1952, San Francisco, USA), author of the *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (2017).

Glauco Rodrigues

Born in Bage, passed away in Rio de Janeiro

Glauco Rodrigues (b. 1929, Bage, Brazil; d. 2004, Rio de Janeiro, Brazil) began painting in 1945 as an autodidact. After a brief period of training in Bage, he received a scholarship to attend the National Fine Arts School in Rio de Janeiro however he did not attend classes. Between 1951 and 1954 he founded and participated in several engraving collectives, where his aim was to express the rural character and traditions of southern Brazil, an objective that defined his practice. In 1958 he moved to Rio de Janeiro where he worked as a graphic designer, an illustrator and later as the director of the highbrow *Senhor* magazine. In the late 1950s, his works approached abstraction. In the early 1960s he returned to figuration and produced works under the impact of pop art, dealing with humour with national themes such as the Indian image, carnival, football, tropical nature and Brazilian history.

Glenn Ligon

Born in New York, lives in New York

Glenn Ligon (b. 1960, New York, USA) lives and works in New York. Since the 1980s, Ligon has pursued an incisive exploration of American history, literature, and society across bodies of work that build on modern and conceptual art. Solo exhibitions include *Des Parisiens Noirs*, Musée d'Orsay, France (2019); and *Glenn Ligon: America*, Whitney Museum of American Art (2011). Curatorial projects include *Blue Black*, Pulitzer Arts Foundation, St. Louis (2017); and *Glenn Ligon: Encounters and Collisions*, Nottingham Contemporary and Tate Liverpool (2015). Major international exhibitions include the Venice Biennale (2015 and 1997), Berlin Biennial (2014), Istanbul Biennial (2011), and Documenta XI (2002).

Güçlü Öztekin

Born in Eski ehir, lives in Istanbul

Güçlü Öztekin (b. 1978, Eski ehir, Turkey) lives and works in Istanbul. Öztekin is known for his large-scale works created with materials such as styrofoam and craft paper. He uses materials that are within his reach as an act of recycling. Öztekin is a member of Ha Za Vu Zu, an artist collective founded in 2005 and also plays for the avant-garde music group GuGuOu. His most recent solo exhibitions are *Topsy-Turvy! Selpakla Gorili Bitirdim*, Dirimart, Istanbul (2017); *e e Pa Pa... Sometimes You Need to Cry to Fish*, Rampa, Istanbul (2015); *Everything's Tickling Each Other*, Krinzinger Projekte, Vienna (2012). Together with Ha Za Vu Zu, he took part in various group exhibitions, during which he enacted performances and showed his works, including 10th Lyon Biennial (2009); Bovisa Triennial, Milan (2008); 10th Istanbul Biennial (2007).

Güne Terkol

Born in Ankara, lives in Istanbul

Güne Terkol (b. 1981, Ankara, Turkey) lives and works in Istanbul. Terkol takes inspiration from her immediate surroundings, collects materials and stories which she weaves into her sewing pieces, videos, sketches, and musical compositions. She is also a member of Ha Za Vu Zu artist collective and GuGuOu music group. Recent solo exhibitions include *She wasn't there and she couldn't believe her ears*, Galeri Nev Ankara (2019), *Home is my Heart*, Krank Art Gallery, Istanbul (2017), *The Holographic Record*, NON Gallery, Istanbul (2014), *Dreams on the River*, Organhouse, Chongqing, China (2011). Selected group exhibitions include *The Mahalla Festival*, Malta (2018); *Art Night*, London, (2017); *Flâneuses*, French Institute, Istanbul

(2017); *Interceza Viva*, 32nd Bienal de São Paulo (2016); *Passion, Joy, Fury*, MAXXI, Roma (2016); 10th Gwangju Biennale, South Korea (2014); *Better Homes*, Sculpture Center, New York (2013).

Haegue Yang

Born in Seoul, lives in Berlin and Seoul

Haegue Yang (b. 1971, Seoul, South Korea) lives and works in Berlin and Seoul. Interweaving political narratives with materiality and ornamentation, Yang often uses industrially produced items and labor-intensive handicraft techniques to create installations that are conceptually complex and sensually immersive. Recent solo exhibitions include *Tightrope Walking and Its Wordless Shadow*, Triennale di Milano (2018), *ETA 1994–2018*, Museum Ludwig, Cologne (2018), and *Lingering Nous*, Centre Pompidou, Paris (2016). Her work has been included in numerous group exhibitions internationally, including the 21st Biennale of Sydney (2018), dOCUMENTA (13), Kassel (2012), and the 53rd Venice Biennale (2009).

Hale Tenger

Born in Izmir, lives in Istanbul

Hale Tenger (b. 1960, Izmir, Turkey) lives and works in Istanbul. Tenger's artistic practice addresses socio-political issues while focusing on the experience of the viewer. Based on the coalescence of sensations such as texture, form, colour and sound, her narrative setups create sensory and cognitive spaces. Amongst her solo shows are *Under*, Alserkal Avenue, Dubai (2018); *We didn't go inside; we were always on the inside/We didn't go outside; we were always on the outside*, Protocinema, New York (2015); *Swinging on the Stars*, Galeri Nev Istanbul (2013); and group exhibitions include *Silence*, Cappadox, Cappadocia (2018); 57th Venice Biennale, (2017); *Cher(e)s Ami(e)s*, Centre Pompidou, Paris, (2016).

Jared Madere

Born in New York, lives in Los Angeles

Jared Madere (b. 1986, New York, USA) is an artist and opera composer based in Los Angeles. Amongst his solo shows are *The Dark Side of Liberty*, Liberty, London (2017) and *Jared Madere*, Whitney Museum of American Art, New York (2015); group exhibitions include *Crash Test*, La Panacée, Montpellier (2018); *Fly Into The Sun*, The Watermill Center, New York (2017); *DOOM: SURFACE Controle*, Le Magasin, Grenoble (2014). Amongst his curatorial projects are *Bed-Stuy Love Affair* and *Mother Culture* Los Angeles.

Jennifer Tee

Born in Arnhem, lives in Amsterdam

Jennifer Tee (b. 1973, Arnhem, the Netherlands) lives and works in Amsterdam, the Netherlands. The objects Tee creates could be seen as material representations of the journey of the soul. Questioning the relationship between spirit and matter, she works to give form to the intangible through material experimentation and performative gestures. Recent solo exhibitions include *Let It Come Down*, Bonner Kunstverein, Bonn (2017–2018); *Let It Come Down*, Camden Arts Centre, London (2017); *Structures of Recollections and Perseverance*, Kunstraum, London (2017); *Tulip Palepai, navigating the River of the World*, Rijksmuseum, Amsterdam (2017). Group exhibitions include São Paulo Biennial, São Paulo (2018); *What People Do for Money*, Manifesta 11, Zurich (2016).

Johannes Büttner

Born in Frankfurt am Main, lives in Amsterdam

Johannes Büttner (b. 1985, Frankfurt am Main, Germany) is working in the tradition of performance and social organisation. He explores the generalised precarity of our age: whether through considerations of energy, urbanity, new ageism, esotericism or global and political crises. The relationship between human and mechanised labour is a recurring motif throughout his installations and performances, and serves as a starting point for the creation of his own narratives. He participated in exhibitions at the Palais de Tokyo in Paris (2018), at La Panacée in Montpellier (2018) and at Basis in Frankfurt am Main (2017). In 2018, he had solo exhibitions at Kunstraum C28 in Hanover and at Simultanhalle in Cologne. He showed performances at the Stedelijk Museum (2017), the De Appel Art Center (2017) and the Art Weekend (2017) in Amsterdam.

Jonathas de Andrade

Born in Maceió, lives in Recife

Jonathas de Andrade (b. 1982, Maceió, Brazil) lives and works in Recife. He uses photography, installation and video to traverse collective memory and history, making use of strategies that shuffle fiction and reality. Jonathas collects and catalogues architecture, images, texts, life stories and recomposes a personal narrative of the past. Past solo museum exhibitions include Museu de Arte de São Paulo (2016–17); *The Power Plant*, Toronto (2017); *New Museum*, New York (2017); and *MCA Chicago* (2019). Group exhibitions include 32nd

Bienal de São Paulo (2016); *Unfinished Conversations: New Work from the Collection*, The Museum of Modern Art, New York (2017); and Padiglione d'Arte Contemporanea, Milan (2018).

Korakrit Arunanondchai

Born in Bangkok, lives in New York and Bangkok

Korakrit Arunanondchai (b. 1986, Bangkok, Thailand) lives and works in New York and Bangkok. As a visual artist, filmmaker, and storyteller he employs his versatile practice to tell stories embedded in cultural transplantation and hybridity. His body of work merges fiction with poetry and offers synesthetic experiences engaged in a multitude of subjects primarily based on lives of family, friends, and colleagues as much as local myths. In early 2018, Arunanondchai co-founded Ghost Foundation, a non-profit organization aimed to support a video and performance art series in Thailand entitled "GHOST." He curated its inaugural series, *Ghost:2561*, in Bangkok, Thailand.

Luigi Serafini

Born in Rome, lives in Rome and Milan

Luigi Serafini (b. 1949, Rome, Italy) has worked as an architect, ceramist, glazier, painter, sculptor, designer, set designer and writer. He is mostly known for his acclaimed book, which has reached today its eleventh edition, *Codex Seraphinianus* (1981), an illustrated encyclopaedia of an imaginary world described with a constructed language. He also published *Pulcinellopaedia* (1984) and *Storie Naturali* (2009). He was part of the Memphis Group (1981) in Milan. He helped Federico Fellini in his last movie *La Voce della Luna* (1988). He designed scenes and costumes for Teatro alla Scala and Piccolo Teatro. In 2003 he made a big installation at the Naples subway. He has been a visiting artist at the Banff Centre, Canada, and at McLuhan Institute of Toronto. He has exhibited at Palazzo Grassi, Venice (1981); Hayden Gallery, MIT, Cambridge (1983); Mudima Foundation, Milan (1998); XII Quadriennale of Rome (1999); Galleria Nazionale d'Arte Moderna, Rome (2001); Padiglione d'Arte Contemporanea, Milan (2007); Val Bregaglia, Switzerland (2007) and the 54th Venice Biennale (2011).

Marguerite Humeau

Born in Cholet, lives in London

Marguerite Humeau (b. 1986, Cholet, France) lives and works in London, UK. Humeau's work stages the crossing of great distances in time and space, transitions between animal and mineral, and encounters between personal desires and natural forces. Humeau weaves factual events into speculative narratives, therefore enabling unknown, invisible, extinct forms of life to erupt in grandiose splendour. Solo exhibitions have been held at New Museum, New York (2018); Tate Britain, London (2017); Haus Konstruktiv, Zurich (2017); Schinkel Pavillon, Berlin (2017); Nottingham Contemporary (2016) and Palais de Tokyo, Paris (2016). Her work has been featured in numerous group exhibitions, including the High Line, New York (2017); Château de Versailles, Paris (2017); Kunsthal Charlottenborg, Copenhagen (2017); FRAC Midi-Pyrénées, Toulouse (2017); Serpentine Gallery, London (2014) and Victoria and Albert Museum, Sculpture Gallery, London (2014).

Mariechen Danz

Born in Dublin, lives in Berlin

Mariechen Danz (b. 1980, Dublin, Ireland) lives and works in Berlin, Germany. In her sculptures, installations and performances, Danz calls into question the expressive capabilities and incapacities of language, the legibility and hierarchy of signs, and the primacy of Western conceptions of reason. The human body functions as the primary place of investigation for Danz's work – the body as metaphor, as origin and remains. Group exhibitions include Haus der Kunst, Munich (2018); Venice Biennale (2017) and Centre Pompidou, Paris (2016). Solo shows include Wentrup, Berlin (2018); Centre d'art Neuchâtel (2014) and GAK Gesellschaft für Aktuelle Kunst, Bremen (2012).

Max Hooper Schneider

Born and lives in Los Angeles

Max Hooper Schneider (b. 1982, Los Angeles, USA) lives and works in Los Angeles, California. Hooper Schneider's work develops and explores the aesthetics of succession through the creation of worlds that materialize and dramatize nature in diverse ways and suggests a worldview that strives to dislocate humans from their assumed position of centrality and superiority as knowers and actors in the world. Recent solo exhibitions include *Tryouts for the Human Race*, Jenny's, Los Angeles (2018); *Nature Theater of Violent Succession*, High Art, Paris (2015); and a forthcoming exhibition at the Hammer Museum in September 2019. Group exhibitions include the 13th Baltic Triennial, Lithuania (2017); The High Line, New York (2017); La Panacée, Montpellier, France (2017) and the Mongolia Land Art Biennial (2014, 2012).

Melvin Moti

Born and lives in Rotterdam

Melvin Moti (b. 1977, Rotterdam, the Netherlands) is based in Rotterdam, the Netherlands. In recent years Moti's work has explored the realm of sensory perception (especially as a result of sensory deprivation), reduction as an artistic approach (especially in empty museums) and non-production (doing nothing, saying nothing and thinking nothing) as a form of creative output. Recent solo exhibitions include *Cosmism*, Art Sonje (2017); *Spectral Spectrum*, Hermitage, Amsterdam (2015); *Cluster Illusion*, Mori Art Museum, Tokyo (2014). Recent group exhibitions include *I See That I See What You Don't See*, XXII Triennale di Milano (2019); *ART Fahrenheit 451: Sailing into the sea of oblivion*, Yokohama Triennale (2014) and *The Encyclopedic Palace*, 55th Venice Biennale (2013).

Mika Rottenberg

Born in Buenos Aires, lives in New York

Mika Rottenberg (b. 1976, Buenos Aires, Argentina) is devoted to a rigorous practice that combines film, architectural installation, and sculpture to explore ideas of labor and the production of value in our contemporary hyper-capitalist world. Using traditions of both cinema and sculpture, she seeks out locations around the world where specific systems of production and commerce are in place, such as a pearl factory in China, and a Calxico border town. Through the editing process, and with footage from sets built in her studio, Rottenberg connects seemingly disparate places and things to create elaborate and subversive visual narratives. By weaving fact and fiction together, she highlights the inherent beauty and absurdity of our contemporary existence. Recent solo exhibitions include New Museum (2019), Museo d'Arte di Bologna (2019), Goldsmiths Centre for Contemporary Art (2018), Kunsthau Bregenz (2018), Bass Museum of Art (2017), and Palais de Tokyo (2016).

Monster Chetwynd

Born in London, lives in Glasgow

Monster Chetwynd (b. 1973, London, UK) lives and works in Glasgow. Known for her bric-a-brac style performance pieces, featuring handmade costumes, props and sets, Chetwynd describes her work as 'impatiently made', often re-using cheap materials that are easy to process and to use by the many performers she invites to participate, emphasizing the notion of collective development that informs much of the artist's work. In 2012, she was nominated for the Turner Prize. Recent solo exhibitions include De Pont, Tilburg (2019); Villa Arson, Nice (2019); Winter Commission, Tate Britain, London (2018); The Owl with the Laser Eyes, Fondazione Sandretto Re Rebaudengo, Turin (2018); Uptight upright, upside down, Centre for Contemporary Arts, Glasgow (2018); and Camshafts in the Rain, Bonner Kunstverein, Bonn (2016).

Müge Yılmaz

Born in Istanbul, lives in Amsterdam

Müge Yılmaz, (b. 1985, Istanbul, Turkey) lives and works in Amsterdam, the Netherlands. Her research presents speculative narratives about the future through photography, performance and installation. Recent exhibitions include *Loops*, De APPEL, Amsterdam (2018); *Meeting the Universe Halfway*, Kunst im Tunnel, Düsseldorf (2018); *Performatik17*, Brussels (2017); *Night Eyes*, M HKA, Antwerp (2017); and *Why Not Ask Again?*, 11th Shanghai Biennial (2016). She has been a resident artist at Asia Culture Center (2016) and is alumna of Rijksakademie van Beeldende Kunsten (2013–2014) in Amsterdam.

Norman Daly

Born in Pittsburgh, passed away in New York

Norman Daly (b. 1911, Pittsburgh; d. 2008, New York) received his fine art training in the United States and France. Daly taught painting and drawing in the Department of Art at Cornell for 57 years (1943–1999), 24 of them as an emeritus professor. His career as a painter, with regular exhibits in New York, and acquisitions of his work by museums, flourished in the 1940s and 1950s. In the 1960s he turned to sculpture, concentrating on assemblages and carved marble bas-reliefs. This work led to his conception of a complex 'imaginary' civilization, the manifold productions of which constituted ultimately a multi-media installation. *The Civilization of Llhuros* was a monumental creation and the first and still pre-eminent presentation of archaeological art. This work was exhibited widely in the United States and Germany in 1972–1975, and was sampled for a small-scale review exhibition at the Herbert F. Johnson Museum of Art, Cornell University, in 2004. It was also part of the exhibition *Pluriverse* at La Panacée, Montpellier (2017–2018).

Ozan Atalan

Born in Çanakkale, lives in zmir

Ozan Atalan (b. 1985, Çanakkale, Turkey) lives in İzmir and Istanbul. His multimedia installations create alternative fields of perception in order to question the human's relationship with itself and the world by taking alienation as base for such relationships. He focuses on presenting speculative experiences in which the physical and the digital co-exist, that are realistic enough not to disconnect from reality, but far enough from reality in order to be able to criticize it. *AnthropoScene*, State University of New York, Cortland (2016); *The Dark Sides*, The Michael Sickler Gallery, Syracuse University Shaffer Art Building, Syracuse, (2014); *Chosen Reality K2* Contemporary Art Center, İzmir (2013) are among his recent solo exhibitions. Atalan's works have also been exhibited in international venues such as the 5th International Moscow Biennale for Young Art, Moscow (2016); PØST, Los Angeles (2016); Rogue Space Chelsea, New York (2016).

Özlem Altın

Born in Goch, lives in Berlin

Özlem Altın (b. 1977, Goch, Germany) lives and works in Berlin. Altın draws from a vast collection of found imagery, replicas and prints originating from books, magazines or the Internet, and contextualizes them into dense collages and complex installations. Abolishing any hierarchies within the source material and juxtaposing it with her own distinct paintings and photographs, she develops a highly associative visual semantic that discloses inner states and external restraints of the human existence. Recent solo exhibitions include *Lens*, Merano Arte, Meran (2019); *Processing*, Camera Austria, Graz (2017); *Untitled (Touch or Melancholy)*, Lentos, Linz (2016). Group exhibitions include *Part of the Labyrinth*, Göteborg International Biennial for Contemporary Art, Gothenburg (2019); *We don't need another hero*, 10th Berlin Biennale (2018); *Beyond Words*, 4th Mardin Biennial (2018).

Pakui Hardware [Neringa Šerniauskaitė and Ugnius Gelguda]

Born in Klaipėda and Vilnius, live in Berlin and Vilnius

Pakui Hardware was formed by Neringa Šerniauskaitė (b. 1984, Klaipėda, Lithuania) and Ugnius Gelguda (b. 1977, Vilnius, Lithuania) in 2014. Through sculptural bricolages, installational environments and performative lectures, the duo's work explores how technology is shaping current economy and the physical reality itself, including the human body. Recent solo exhibitions include *Underbelly*, Museum der Bildenden Künste Leipzig, Leipzig (2019); *Extrakorporal*, Bielefelder Kunstverein (2018); *Vanilla Eyes*, MUMOK, Vienna (2016). Group exhibitions include MAXXI, Rome (2018); Musée d'Orsay, Paris (2018); Kunsthalle Basel, Basel (2017).

Paul Sietsema

Born and lives in Los Angeles

Paul Sietsema (b. 1968, Los Angeles, USA) lives and work in Los Angeles. His films, paintings and drawings address the production, consumption, and proliferation of cultural objects. Sietsema's practice reflects his interest in the possibility of an artwork to mediate information or meaning through an engagement with the aesthetic languages of a specific time period be it historical or contemporary. Solo exhibitions have been organized by the Wexner Center for the Arts in Columbus, Ohio (2013); the Museum of Contemporary Art Chicago (2013); the Kunsthalle Basel (2012); the Museo Nacional Centro de Art Reina Sofia, Madrid (2009). His work has been included in *Question the Wall Itself*, Walker Art Center, Minneapolis (2017); *A Slow Succession with Many Interruptions*, San Francisco Museum of Modern Art (2016); and *Drawing: The Bottom Line*, S.M.A.K., Ghent (2015).

Phillip Zach

Born in Cottbus, lives in Los Angeles

Phillip Zach (b. 1984, in Cottbus, Germany) is based in Los Angeles. Experimenting with notions of image, sculpture and installation, Zach employs a diverse range of materials and formats. In exploring frictions between evolving material realities and mental spaces, his work challenges assumptions about the lived human experience. Recent solo exhibitions include Freedman Fitzpatrick, Paris (2019); *Der Wurm als Wille und Vorstellung* [World As Will and Representation], Freedman Fitzpatrick, Los Angeles (2017); *Shade Shifters*, Koppe Astner, Glasgow (2015). Group exhibitions include La Panacée, Montpellier (2018); Kunsthalle Mainz (2017); CAC Vilnius (2017); The Depart Foundation, Los Angeles (2017); Luma Foundation, Zurich (2016); Dortmunder Kunstverein (2016).

Pia Arke

Born in Greenland, passed away in Denmark

Pia Arke (b. 1958, Ittoqqortoormiit, Greenland, d. 2007, Copenhagen, Denmark) was a Danish Greenlandic visual and performance artist, writer and photographer. She is remembered for her self-portraits, landscape photographs of Greenland and for her paintings and writings which strive to present the complex ethnic and cultural relationships between Denmark and Greenland. In the late 1980s Arke began to exhibit her paintings. In

1988, the artist developed her own life-size pin-hole camera (camera obscura) which she hand-built, to photograph the landscapes of Greenland that she had known as a child. Her exhibitions and accompanying explanations encouraged Denmark to re-examine the colonial history of Greenland. Arke is now recognized as one of the Nordic region's most important postcolonial critics and players as a result of the artistic research which she practiced for two decades.

Piotr Ukla ski

Born in Warsaw, lives in New York and Warsaw

Piotr Ukla ski (b. 1968, Warsaw, Poland) has constructed a diverse body of work that exploits as many types of media (sculpture, photography, collage, performance, and film) as it promiscuously absorbs cultural references. Ukla ski's work often draws polemical reactions since the artist does not shy away from potentially controversial subjects. Recent solo exhibition include *Polska*, The National Museum in Krakow (2018); *Fatal Attraction: Piotr Ukla ski Photographs*, The Metropolitan Museum of Art, New York (2015); *Fatal Attraction: Piotr Ukla ski Selects from the Met Collection*, The Metropolitan Museum of Art, New York (2015). Recent group exhibitions include *A Woman Looking at Men Looking at Women*, Muzeum Susch, Susch (2018); *Shouting: Poland! Independence 1918*, National Museum, Warsaw (2018); *Learning from Athens*, documenta14, Neue Gallery, Kassel, and EMST-National Museum of Contemporary Art, Athens (2017).

Radcliffe Bailey

Born in New Jersey, lives in Georgia

Radcliffe Bailey (b. 1968, New Jersey, USA) lives and works in Georgia. He incorporates found objects and photographs into textured compositions that address race, ancestry, migration, and collective memory, linking diasporic histories with potential futures. Solo exhibitions include *Travelogue*, Jack Shainman Gallery, The School, New York (2018); *Radcliffe Bailey: Recent Works*, Contemporary Arts Center, New Orleans (2015); and *Memory as Medicine*, High Museum of Art, Atlanta (2011-12). Bailey's work is in the collections of the Metropolitan Museum of Art, New York; Smithsonian Institution, Washington, D.C.; the Art Institute of Chicago, Illinois; among others.

Rashid Johnson

Born in Chicago, lives in New York

Rashid Johnson (b. 1977, Chicago, USA) is based in New York. Johnson employs a wide range of media to explore themes of art history, individual and shared cultural identities, personal narratives, literature, philosophy, materiality, and critical history. His work is known for its narrative embedding of a pointed range of everyday materials and objects, often associated with his childhood and frequently referencing collective aspects of African American intellectual history and cultural identity. Recent solo exhibitions include *The Rainbow Sign*, David Kordansky Gallery, Los Angeles (2018); *Rashid Johnson. Hail We Now Sing Joy*, Milwaukee Art Museum, Milwaukee and Kemper Museum of Contemporary Art, Kansas City (2017); *Rashid Johnson. Within Our Gates*, Garage Museum of Contemporary Art, Moscow (2016); and *Fly Away*, Hauser & Wirth, New York (2016).

Rebecca Belmore

Born in Upsala, lives in Toronto

Rebecca Belmore (b. 1960, Upsala, Canada) is based in Toronto. Rooted in the political and social realities of Indigenous communities, Belmore's works make evocative connections between bodies, land and language. Recent solo exhibitions include *Facing the Monumental*, Art Gallery of Ontario, Toronto (2018); *At Pelican Falls*, Platform Centre for Photographic and Digital Art, Winnipeg (2017); *Somewhere Else*, Oboro, Montreal (2015). Group exhibitions include, *LandMarks/Repères*, various National Parks across Canada (2017); documenta 14, Athens and Kassel (2017); Venice Biennale (2005).

Sanam Khatibi

Born in Tehran, lives in Brussels

Sanam Khatibi (b. 1979, Tehran, Iran) lives in Brussels. Her works deal with animality, and our primal impulses and the core of her practice interrogates our relationship to power structures. She questions our relation to excess, loss of control, bestiality, domination and submission. She plays with ambivalence to juxtapose dualities such as animal versus human, past versus present, and cruelty versus seduction. Her work consists of paintings, embroideries, tapestries, sculptures and installations. Recent solo exhibitions include *De ta salive qui mord*, BPS22, Charleroi (2019); *The Murders of the Green River*, rodolphe janssen, Brussels (2019); *No church in the wild*, The Cabin, Los Angeles (2017). Group exhibitions include *Salon de peinture*, M HKA, Museum of Contemporary Art Antwerp, Antwerp (2019); *Nightfall*, Mendes Wood DM, Brussels (2019); *Mademoiselle*, Le centre régional d'art contemporain Occitanie, Sète (2018).

Simon Fujiwara

Born in London, lives in Berlin

Simon Fujiwara (b. 1982, London, UK) often investigates dominant cultural forms such as tourist attractions, famous icons, historic narratives and mass media imagery at times even collaborating with the advertising and entertainment industries to produce his works. Through a process he calls 'hyper engagement' his work creates a portrait of a media generation, compelling and at times disturbing. Recent solo exhibitions include *Hope House*, Kunsthau Bregenz (2018); *Revolution*, Lafayette Anticipations, Paris (2018); *The Humanizer*, Irish Museum of Modern Art, Dublin (2017). Group exhibitions include Guggenheim Museum, New York (2015); Centre Pompidou, Paris (2018) and the MoMA Tokyo (2019).

Simon Starling

Born in Epsom, lives in Copenhagen

Simon Starling (b. 1967, Epsom, England) is based in Copenhagen, Denmark. Since emerging from the Glasgow art scene in the early 1990s, Simon Starling has established himself as one of the leading artists of his generation, working in a wide variety of media (film, installation, photography) to interrogate the histories of art and design, scientific discoveries, and global economic and ecological issues, among other subjects. The recipient of the 2005 Turner Prize, his recent solo exhibitions include *A l'ombre du pin tordu*, MRAC, Sérignan (2017); *Simon Starling*, Nottingham Contemporary (2016); *El Eco* (In collaboration with Pilar Pellicer and Yasuo Miichi), Museo Experimental el Eco, Mexico City (2015); *Metamorphology*, Museum of Contemporary Art Chicago (2014). Group exhibitions include 12th Shanghai Biennale (2018), Centre Pompidou Metz (2017), Castello di Rivoli, Turin (2017).

Suzanne Husky

Born in Bazas, lives in San Francisco

Suzanne Husky (b. 1975, Bazas, France) is based in San Francisco, USA and Bazas, France. Trained in horticulture, permaculture and herbalism, Husky is a multimedia artist whose work addresses people's relationships to the natural environment. The works revisit cultural representations, informed by ethnobotany and plant knowledge. She's a founder of the artistic duo Le Nouveau Ministère de l'Agriculture (The New Department of Agriculture) that creates subversive art work on agribusiness and agtech. Husky has shown in Bay Area Now 5 at YBCA, San Francisco, the De Young Museum, Southern Exposure, Out of the Box Biennale, Switzerland; The Headlands Center for the Arts.

Suzanne Treister

Born and lives in London

Suzanne Treister (b. 1958, London, UK) is based in London and France. Since 1988 she has made works about video games, virtual reality and avatars. In recent projects, *HEXEN 2.0*, *HFT The Gardener* and *SURVIVOR (F)* her ongoing focus is the relationship between new technologies, society, alternative belief systems and the potential futures of humanity. Recent solo exhibitions include CAPC, Bordeaux (2018); *HFT The Gardener*, P.P.O.W., New York (2016); *THE REAL TRUTH, A WORLD'S FAIR*, Raven Row, London (2012). Group exhibitions include CCCB, Barcelona (2019), Busan Biennale, South Korea (2018), HKW, Berlin (2017).

Tala Madani

Born in Tehran, lives in Los Angeles

Tala Madani (b. 1981, Tehran, Iran) lives in Los Angeles. She makes paintings and animations whose indelible images bring together wide-ranging modes of critique, prompting reflection on gender, political authority, and questions of who and what gets represented in art. She has been the subject of solo exhibitions at a number of museums worldwide, including Portikus, Frankfurt, Germany (2019); La Panacée, Montpellier, France (2017); MIT List Visual Arts Center, Cambridge, Massachusetts (2016); Contemporary Art Museum, St. Louis (2016); and Centro Andaluz de Arte Contemporáneo, Seville, Spain (2014). Her work forms part of the permanent collections of institutions that include Moderna Museet, Stockholm and Malmö, Sweden; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Serralves Foundation, Porto; Stedelijk Museum, Amsterdam; Tate Modern, London; and Whitney Museum of American Art, New York.

Turiya Magadlela

Born and lives in Johannesburg

Turiya Magadlela (b. 1978, Johannesburg, South Africa) is based in Johannesburg. Her practice has been shaped by the city, by the people, politics, violence and passions within it, and she translates her experiences into her fabric-based works. Magadlela selects commonly-found fabric, including pantyhose and overalls from prisons, and stretches them over canvas, creating abstract compositions through the manipulation of the textiles. Since

being awarded the FNB Art Prize in 2015, she has participated in numerous solo and group exhibitions both locally and internationally, including *Blackness in Abstraction*, Pace Gallery (2016) and *Blue Black*, curated by Glenn Ligon, Pulitzer Arts Foundation (2017).

Ursula Mayer

Born in Austria, lives and works in London and Vienna

Ursula Mayer's (b. 1970, Ried im Innkreis, Austria) practice spans a range of media, including film, video and sculpture. Her films are crystalline circuits of images, composed of signs borrowed from architecture, fashion, literature, politics, mythology, geology and science. Through her poetic treatment of film Mayer interweaves myth, biopolitics and the semiotics of cinema to visualise and ruminate upon future posthuman ontology. Her solo exhibitions include *Atom Spirit*, Salzburger Kunstverein (2017); *To What I Might Become*, Moderna Museet Malmö, Sweden (2015); *But We Loved Her*, 21er Haus, Vienna (2013). Recently her works have been included in *Be Fragile! Be Brave!*, Center for Contemporary Arts, Estonia (2017); SeMA Biennale, Mediacity Seoul, South Korea (2016); and *The New Human*, Moderna Museet, Stockholm (2016). Mayer is the 2014 recipient of the prestigious Derek Jarman Award for experimental film and the Otto Mauer Prize in 2007.

Ylva Snöfrid

Born in Umeå, lives in Athens and Stockholm

Ylva Snöfrid (b. 1974, Umeå, Sweden) is based in Athens, Greece, and Stockholm, Sweden. Earlier Ylva lived in what seemed to be the real world, while Snöfrid lived behind the mirrors, in the so-called mirror world, (a world which is often described as less than real). Snöfrid has been there since Ylva's childhood, acting as her mirror twin. Later, she became a part of Ylva's 'art' ('art' as per what 'artists' do). For many years, Ylva brought Snöfrid into the world through rituals and ceremonies, through objects and publications, again and again and again... Until they were finally fused into one – Ylva Snöfrid. This happened in 2017, through an eight-hour-long Transmutation Ritual, Ylva and Snöfrid's Transmutation Ritual with Mirrored Spring, Snöfrid et les contre espaces, the Oracle and Tondo, in *Retour sur Mulholland Drive*, at La Panacée, Montpellier.

DIRECTOR AND CURATOR BIOGRAPHIES

Bige Örer, Director

Bige Örer (b.1977, Istanbul) is an initiator and facilitator of exhibitions and artistic projects. She is currently the director of the Istanbul Biennial (since 2008) and Contemporary Art Projects at IKSÜ (since 2018). There she directs the artistic vision and programme for the Istanbul Biennial as well as a wide variety of cross disciplinary projects, including the Pavilion of Turkey at the Venice Biennale; learning, residency and public programmes which are developed together with a multitude of international and local collaborators. She has a background in political science and public administration as well as sociology.

She has been a consultant and a jury member of numerous selection panels and awards. She was an independent expert in the European Union's department that evaluates sculptural funds. She was also a member of the project Capacity Building for Cultural Policy in Turkey and a member of the team that writes the alternative Cultural Policy Compendium of Turkey.

Bige Örer's breadth of activity embraces both the artistic and the academic fields. Her contribution in various publications includes the research she co-conducted on the financing of international contemporary art biennials. She is the co-author of the children's book 'A Colourful Journey in a Time Machine: Istanbul Biennials for Children' with Sureyya Evren. Bige has written extensively about biennials and has taught courses on the subject at Istanbul Bilgi University. Since March 2013, she has been the vice-president of the International Biennial Association. She is on the editorial board of IBA which conceptualised and produced the inaugural issue of its journal, *Pass*.

Nicolas Bourriaud, Curator

Nicolas Bourriaud, born in 1965, is a curator and writer. He is the director of Montpellier Contemporain (MoCo), an institution he created, gathering the La Panacée art centre, the École Supérieure des Beaux-Arts and the future MoCo Museum, which will be opened in June 2019. He was the director of the École Nationale Supérieure des Beaux-Arts de Paris from 2011 to 2015. From 2010 to 2011, he headed the studies department at the Ministry of Culture in France. He was Gulbenkian Curator for Contemporary Art at Tate Britain in London from 2007 to 2010 and founder advisor for the Victor Pinchuk Foundation in Kiev. He also founded and co-directed the Palais de Tokyo, Paris between 1999 and 2006.

Bourriaud's recent exhibitions include *Crash Test*, La Panacée (2018); *Back to Mulholland Drive*, La Panacée (2017); *Wirikuta*, MECA Aguascalientes, Mexico (2016); *The Great Acceleration / Art in the Anthropocene*, Taipei Biennial (2014); *The Angel of History*, Palais des Beaux-Arts (2013); *Monodrome*, Athens Biennial (2011) and *Altermodern*, Tate Triennial, London (2009). Nicolas Bourriaud was also in the curatorial team of the first and second Moscow Biennials in 2005 and 2007. His selected books are *The Exform* (Verso, 2016); *Radicant* (Sternberg Press, 2009); *Postproduction* (Lukas & Sternberg, 2002); *Formes de vie: L'art moderne et l'invention de soi* (Denoel, 1999) and *Relational Aesthetics* (Presses du réel, 1998)

ABOUT THE ISTANBUL BIENNIAL

The Istanbul Foundation for Culture and Arts (IKSV) has been organising the Istanbul Biennial since 1987. The most comprehensive international arts exhibition in the region, the Istanbul Biennial has hosted over 1,200 artists and artist collectives, producing 650 new site-specific artworks.

The Istanbul Biennial works on an exhibition model which enables a direct dialogue between artists from diverse cultures and the audience. The curator, appointed by an international advisory board, develops a conceptual framework according to which artists and projects are invited to the exhibition.

In addition to showcasing site-specific work, the discovery of alternative and historical venues through contemporary art has been another essential component of the Istanbul Biennial. The Istanbul Biennial has always been innovative in its venue choices, turning the venues into integral parts of the exhibition. Collaborating with various curators from Turkey and abroad, the Istanbul Biennial has made use of more than 100 diverse and unexpected venues in the city, including Hagia Sophia Museum, Atatürk Cultural Centre, Princes' Islands, Bosphorus Bridge, Maiden Tower and Antrepo Buildings.

1st Istanbul Biennial, 1987: "Contemporary Art in Traditional Spaces" / General Co-ordinator: Beral Madra

2nd Istanbul Biennial, 1989: "Contemporary Art in Traditional Spaces" / General Co-ordinator: Beral Madra

3rd Istanbul Biennial, 1992: "Production of Cultural Difference" / Director: Vasif Kortun

4th Istanbul Biennial, 1995: "Orient-ation - The Image of Art in a Paradoxical World" / Curator: René Block

5th Istanbul Biennial, 1997: "On Life, Beauty, Translations and Other Difficulties" / Curator: Rosa Martinez

6th Istanbul Biennial, 1999: "The Passion and the Wave" / Curator: Paolo Colombo

7th Istanbul Biennial, 2001: "Egofugal – Fugue from Ego for the Next Emergence" / Curator: Yuko Hasegawa

8th Istanbul Biennial, 2003: "Poetic Justice" / Curator: Dan Cameron

9th Istanbul Biennial, 2005: "Istanbul" / Curators: Charles Esche and Vasif Kortun

10th Istanbul Biennial, 2007: "Not Only Possible, But Also Necessary: Optimism in the Age of Global War" / Curator: Hou Hanru

11th Istanbul Biennial, 2009: "What Keeps Mankind Alive?" / Curator: What, How & for Whom / WHW

12th Istanbul Biennial, 2011: "Untitled, (12th Istanbul Biennial), 2011" / Curator: Adriano Pedrosa and Jens Hoffmann

13th Istanbul Biennial, 2013: "Mom, am I barbarian?" / Curator: Fulya Erdemci

14th Istanbul Biennial, 2015: "SALTWATER: A Theory of Thought Forms" / Drafter: Carolyn Christov-Bakargiev

15th Istanbul Biennial, 2017: "a good neighbour" / Curators: Elmgreen & Dragset

16th Istanbul Biennial, 2019: "The Seventh Continent" / Curator: Nicolas Bourriaud

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