**LIDA ABDUL**

Lida Abdul (Kabul, 1973. Lives and works in Los Angeles and Kabul)

The first artist of her country to represent Afghanistan at the 51st edition of the Venice Biennale in 2005, she was then selected to participate in numerous other Biennales and Triennales and won the Taiwan Award (2005), the Premio Pino Pascali (2005), the Prince Claus Award (2006), as well as the UNESCO Prize for the Promotion of the Arts (2007). She was a finalist of the First Edition of the Mario Merz Prize (2015).

Her work appears in numerous public and private collections, including the Frac Lorraine, Metz; GAM - Torino, the Fondation Louis Vuitton, Paris; the MOMA, New York, and the Guggenheim Museum, New York.

“I have tried to comprehend the disaster that has ravaged my country for more than two decades. Language, notions of domesticity and perceptions of the other are all transformed so radically that survivors/refugees often refuse to talk. We have all known the history of this silence. There is always the fear that the works of these dissident artists, too close to an unfolding ‘politics’ may compromises their aesthetic intentions. In my work, I try to juxtapose the space of politics with the space of reverie, the space of shelter with that of the desert; in all of this I try to perform the ‘blank spaces’ that are formed when everything is taken away from people.” - Lida Abdul

**ADEL ABIDIN** (Baghdad, 1973. Lives and works between Helsinki and Amman).

He received a bachelor’s degree in Painting from the Academy of Fine Arts in Baghdad in 2000 and a Master’s degree in Media and New Media Art from the Academy of Fine Arts in Helsinki, Finland in 2005. Abidin is a visual artist whose projects, whilst focused on global social, political, and cultural issues, traverse a complex landscape of identity, memory, exile, violence and war. His video and sculptural installations often reference pop culture, racial stereotypes and traditional icons, designing tense situations of confrontation and dialogue that truly engage the viewer.

Since his representation of Finland at the Nordic Pavilion in the 52nd Venice Biennale (2007), his work has been shown at venues including: FOR-SITE Foundation, San Francisco, California; Kunstram Kreuzberg/Bethanien, Berlin; Mori Art Museum, Roppongi, Japan; Mathaf: Arab Museum of Modern Art, Doha, Quatar; Maxxi Museum, Rome, Italy; Aga Khan Museum, Toronto, Canada; KIASMA Museum of Contemporary Art, Helsinki, Finland; Louisiana Museum of Modern Art, Copenhagen, Denmark; Arter Space for Art, Istanbul, Turkey; MOCCA, Toronto; Espace Gallery of Contemporary Art, Louis Vuitton. Abidin has been exhibiting his works in Biennales such as: 7th Moscow Biennale (2017), 54th and 56th Venice Biennale (Iran and Iraq Pavilion, (2015, 2011)), 5th Guangzhou Triennial (2015), 10th Sharjah Biennale (2011), 17th Biennale of Sydney (2010), 11th Cairo Biennale (2008), 4th Gothenburg Biennale (2007).

**ABOUDALAYE** (Abidjan, Ivory Coast 1983. Lives and works )

Depicts fevered landscapes and street scenes populated by child-like figures. “African Dawn” powerfully showcases Aboudia’s trademark “nouchi” style, drawn from the street culture of children in his home city. The work is informed by their ubiquitous graffiti around Abidjan and free-form street language, known as nouchi, as a form of dreamscape in response to privation. Rendered in oil sticks, acrylics and collage, his works are noted for brutal lines of color applied to heavily-layered background collages, details of newspaper and magazine cutouts ingeniously encircled by drawings fall in and out of focus. His incomparable expression of lost innocence and enduring childhood dreams exemplifies currents in African contemporary art and its peaking international relevance. Aboudia's work has been exhibited at the Tel Aviv Museum of Art, Nevada Museum, Royal Academy Summer Show 2017 and Saatchi Gallery among others.

**ETEL ADNAN** (Beirut, Lebanon, 1925. Lives and works in Paris)

Educated in French schools in Lebanon, Etel Adnan studied philosophy at the Sorbonne, Paris. In 1955 she went to the United States to pursue post-graduate studies in philosophy at U.C. Berkeley, and Harvard. From 1958 to 1972, she taught philosophy at Dominican College of San Rafael, California.  
Etel Adnan’s career spans several decades and encompasses a wide range of media – including painting, drawing, tapestry, film, ceramics, and leporello artist books – as it does traditions and locations. Adnan was first an author of poetry and prose, often addressing and protesting against the turmoil of the Vietnam War and the Lebanese Civil War. Informing her writing and later her artwork as well, was the landscape, its own history and her emotional and physical response to it. For Adnan, the landscape is mingled with memory, especially a sentiment of displacement, as she was born and raised in Lebanon, but has lived, studied, and worked in France and California throughout her life. In 2012, Adnan was included in Documenta (13) in Germany. Since then, numerous museums have presented solo exhibitions of the artist’s work, including Zentrum Paul Klee, Switzerland (2018); MASS MoCA, Massachusetts (2018); Institute du Monde Arabe, France (2017); Serpentine Galleries, England (2016); Museum Haus Konstruktiv, Switzerland (2016); Irish Museum of Modern Art, Ireland (2015); Museum der Moderne Salzburg, Austria (2014-2015); Mathaf: Arab Museum of Modern Art, Qatar (2014).

**AES+F** (Russia. Group’s foundation 1987)

AES+F is an artist collective of four Russian artists: Tatiana Arzamasova (1955), Lev Evzovich (1958), Evgeny Svyatsky (1957), and Vladimir Fridkes (1956). First formed as AES Group in 1987 the collective became AES+F when Fridkes joined in 1995. AES+F's early work included performance, installation, painting, and illustration. AES+F’s recent work has developed at the intersection of photography, video and digital technologies, although it is nurtured by a persistent interest in more traditional media — sculpture especially, but also painting, drawing and architecture. Deploying a sophisticated, poetic dialogue among these media, and plumbing the depths of art history and other cultural canons, AES+F’s grand visual narratives explore the values, vices and conflicts of contemporary culture in the global sphere. AES+F achieved worldwide recognition and acclaim in the Russian Pavilion at the 52nd Biennale di Venezia in 2007 with their provocative, other-worldly *Last Riot* (2007), the first in a trio of large-scale, multichannel video installations of striking originality that have come to define both the AES+F aesthetic and the cutting edge of the medium’s capacities.

**SHAHRIAR AHMADI** (Kamyaran, Kurdistan 1979. Lives and works in Iran)

He studied painting at the Art University in Tehran, and is regarded as one of the most distinct representatives of a new generation of painters in Iran. From an early age on, Ahmadi was drawn towards book and miniature painting that had shaped the Persian tradition of art for centuries, just as oil painting had done in the West. In his works Ahmadi draws on certain formal and mimetic principles of this genre but, at the same time, in terms of size and painting technique, transposes it in accordance with the standards of modern and contemporary art in the West.

Ahmadi derives inspiration from Iranian secret doctrines and Gnosticism, and the poetic and epic writings that correspond to these – for example, those of the still highly revered and much read mediaeval Sufi mystic Rumi, who saw in love the driving force of the universe. Ahmadi’s virtuoso style of painting, which is reminiscent of abstract gestical expressionism, succeeds in capturing the mysterious and poetic qualities of such material. His paintings are powerful and light-footed at the same time. In their tenderness and only faintly disguised sensuality they might border on to what in today’s Iran would be subject to censorship. Yet, paradoxically, they go back directly to sources that are undisputedly a part of Iran’s cultural heritage. Since 2000 his work was shown in numerous solo and group exhibitions, particularly in Tehran, Dubai and Switzerland. In 2015 he was part of the Iranian Pavilion at the Venice Biennale.

**FRANCIS ALŸS** (Antwerp, Belgium 1959. Lives and works in Mexico City)

Alÿs originally trained as an architect. He moved to Mexico City in 1986, where he continues to live and work, and it was the confrontation with issues of urbanization and social unrest in his new country of adoption that inspired his decision to become a visual artist.

Throughout his practice,Francis Alÿs consistently directs his distinct poetic and imaginative sensibility toward anthropological and geopolitical concerns centered around observations of, and engagements with, everyday life, which the artist himself has described as "a sort of discursive argument composed of episodes, metaphors, or parables." His multifaceted projects include public actions, installations, video, paintings, and drawings.

Born in 1959 in Antwerp, Belgium, Since 2004, the artist's work has been represented by David Zwirner, where he has had two solo exhibitions at the gallery in New York in 2007 and 2013. In 2016, *Ciudad* *Juárez projects*marked his first solo presentation at David Zwirner, London.

**EL ANATSUI** (Anyako, Ghana 1944. Lives and works between Ghana and Nigeria).

An alumnus of the College of Art, Kwame Nkrumah University of Science and Technology, Kumasi, Ghana, El Anatsui (b. 1944, Ghana) has made a major contribution to contemporary art. Throughout a distinguished forty-year career as both sculptor and teacher – he was Professor of Sculpture and Departmental Head at the University of Nigeria, Nsukka – El Anatsui has addressed a vast range of social, political and historical concerns, and embraced an equally diverse range of media and processes. His sculptures have been collected by major international museums, from the British Museum, London to the Centre Pompidou, Paris; the de Young Museum, San Francisco; the Metropolitan Museum of Art, New York; Guggenheim, Abu Dhabi; Osaka Foundation of Culture, Osaka; Museum of Modern Art, New York and many other prestigious institutions besides.

In 2014, he was made an Honorary Royal Academician as well as elected into the American Academy of Arts and Sciences. In 2015 he was awarded the Golden Lion for Lifetime Achievement at the 56th International Art Exhibition of the Biennale di Venezia – *All the World’s Futures* and in 2017 he was honoured with the Praemium Imperiale Award for Sculpture. El Anatsui has been represented by October Gallery since 1993.

**AREVIK AREVSHATYAN** (Yerevan, Armenia 1957. Lives and works in Yerevan)

Arevik Arevshatyan was born in 1957 in Yerevan. Graduated from Yerevan State Institute of Fine Arts in 1984. She is an artist and a freelance curator. She works using various media, concentrating on painting, object, photo and environmental installation. Arevik also works as a theater stage designer. Her solo exhibition has been shown at Academy Gallery in Yerevan (2004). “Two Artists/One Creation” is the title of a collaborative project with Ruben Grigoryan that was held at the Armenian Center for Contemporary Experimental Art in Yerevan (1998). Among the group exhibitions she has exhibited within and outside Armenia are “Beyond Icons: Contemporary Art in Armenia” at William J. Bachman Gallery, Indiana, United States (2003); “Adieu Parjanov: Contemporary Art from Armenia” at The Kunsthalle Wein Project Space, Vienna (2003); “Art Contemporain d’Arménie”, at Orangerie et Jardin du Luxembourg in Paris (2007); and “Gender Check” Femininity and Masculinity in the Art of Eastern Europe, MUMOK, Museum Moderner Kunst, in Vienna (2009), Exhibition”Re:Museum” by National Gallery in Tbilissi(2014), “Igdored Reality” by Galents Museum(2016), “Reconsidering Nature”, Cafesjian Museum, Yerevan(2017). Her works are exhibited in the Modern Art Museum of Armenia and in private collections.

**CHANT AVEDISSIAN** (Cairo, Egypt 1951)

He studied Fine Art at the School of Art and Design, Montreal, Canada and printmaking at the Ecole Nationale Superieure des Arts Decoratifs, Paris. On his return to Egypt, he worked closely with the architect Hassan Fathy, whose philosophies would be a lasting influence and for whom he created a vast photographic archive.

He has exhibited internationally, with solo shows at the Oriel Mostyn Gallery, Llandudno, Wales (2010); the National Museum of African Art, Smithsonian Institution, Washington DC (2000); Tropenmuseum, Amsterdam (1998); Leighton House Museum, London (1995); and Institut Du Monde Arabe, Paris (1990).

He has also appeared in several group shows, most recently "Re-Orientations II", Rose Issa Projects, London (2012): "Arabicity", curated by Rose Issa Projects at the Beirut Exhibition Center, Beirut and the Bluecoat Art Centre, Liverpool (2010); “Taswir: Pictorial Mappings of Islam and Modernity”, Martin Gropius Bau Museum, Berlin (2009); “Re-Orientations: Contemporary Arab Representations”, European Parliament, Brussels (2008) and “Pictorial Mappings of Islam and Modernity”, Martin Gropius Bau Museum, Berlin (2009).

His work is collected by several public and private institutions worldwide, including the British Museum, London; the Tropenmuseum, Amsterdam; the Smithsonian Institution and the National Museum of African Art, both in Washington DC; The Guggenhein Museum, Abu Dhabi; the Farjam Collection, Dubai; and the National Gallery of Jordan, Amman.

He is also the subject of two books: *Chant Avedissian – Patterns, Costumes and Stencils* (Saqi Books, 2009) and Chant Avedissian – Cairso Stencils (Saqi Books 2006).

**SONIA BALASSANIAN** (1942, Iran. Lives and works in New York and Yerevan)

Artist and poet Sonia Balassanian is of Armenian descent. She has graduated from Joint Program of University of Pennsylvania and Pennsylvania Academy of Fine Arts (Bachelor of Fine Arts, 1970) and Pratt Institute of Brooklyn, New York, (Master of Fine Arts, 1978). She is also an alumnus of the Whitney Museum Independent Study Program. From 1970 through 1979 has intermittently thought painting at Iran’s Institute of Fine Arts and National and Farabi Universities. She has exhibited at the New York Museum of Modern Art as well as many international venues. Balassanian has published 2 books of poems in Armenian (1982 and 1991) as well as an Artist’s Book of paintings entitled “Portraits” (1983). Since 1992 Sonia Balassanian has been involved in Armenia organizing group exhibitions of contemporary art, which in 1994 culminated in founding of the Armenian Center for Contemporary Experimental Art (“NPAK” in Armenian acronym). In 1995 Sonia Balassanian initiated historically first pavilion of Republic of Armenia at Venice Biennale. She continued the effort until 2009, without interruption.

In Armenia Sonia Balassanian has introduced and helped advance mediums of installation, video art, and multi media events.

**BGL** (founded by Jasmin Bilodeau Sébastien Giguère Nicolas Laverdière Formation in 1996; the group is active in Québec City, Canada)

After an education ended with a BFA at the University of Laval, in Québec City, their works seek to re-contextualize the space, often reutilizing local signage, foodstuffs and urban clichés as references of a playful scenarios, witnessing the transformation of the Canadian landscape: an ongoing battle between the organic and the artificial. As a result, the viewer becomes more aware of their personal implication in a disposable consumer culture. The collective's massive exhibitions have included the staging of a seasonal ornamental tree factory, a bonfire and even a ‘Marché aux puces’ (flea market). Such works reposition found objects, cultural ephemera and unique sculptures in new and thought-provoking ways.

**SANFORD BIGGERS** (Los Angeles, 1970. Lives and works in New York, USA).

Biggers’ practice encompasses a range of mediums including film, installation, video, drawing, sculpture and performance. Through these various mediums, the artist challenges our given relationships to history with its established symbols and beliefs, combining Afro-American traditions and aesthetics with Japanese symbolism, Central European references with contemporary urban experiences and Italian technique with the rhythms of hip-hop music. Sanford Biggers’ installations, videos, and performances have appeared in venues worldwide including Tate Britain and Tate Modern in London, the Whitney Museum and Studio Museum in Harlem, New York, and the Yerba Bue a Center for the Arts in San Francisco, as well as institutions in China, Germany, Hungary, Japan, Poland and Russia. The artist’s works have been included in notable exhibitions such as: Prospect 1 New Orleans Biennial, Illuminations at the Tate Modern, Performa 07 in NY, the Whitney Biennial, and Freestyle at the Studio Museum in Harlem. His works are included in the collections of the Museum of Modern Art, Walker Art Center, Whitney Museum, Brooklyn Museum and Bronx Museum

**ROSSELLA BISCOTTI** (Molfetta, Italy 1978. Lives and works in Amsterdam, the Netherlands).

Rossella Biscotti uses montage as a gesture to reveal individual narratives and their relation to society. In her crossmedia practice, cutting across filmmaking, performance and sculpture, she explores and reconstructs social and political moments from recent times through the subjectivity and experiences of individuals often posed against the backdrop of institutional system. In the process of composing her personal encounters and oral interrogations into new stories, the site of investigation tends to leave its mark on her sculptures and installations. Traces of people’s ife, objects and ideas are sensibly weaved together into new visual narratives. By examining the relevance of the recovered material from a contemporary perspective, Biscotti creates links and networks to the present, empowering the spectators’ imagination, culture and experience.

Rossella Biscotti took part at major international exhibitions including Contour Biennia, Meche-len (BE), Sonsbeek 16, Arnhem (2016) 55th Venice Biennale and 13th Istanbul Biennale (2013), Documenta 13 (2012), and Manifesta 9 (2012). She will be participate in the coming Contour Biennial, Mechelen. Her work has been presented in solo exhibitions at Museion in Bolzano (2015), Haus Lange Haus Esters in Krefeld (D), Wiels in Brussels, Sculpture Center in New York (2014) Secession in Vienna and e-flux in New York (2013) CAC Vilnius (2012); and between others she has exhibit-ed in group exhibitions at the Van Abbe Museum (NL) and Swiss Institute in New York in 2016, IMMA, Dublin (2015), Pinchuk art Center, Kiev and ICA London (2014) MAXXI, Rome (2010–11), Museu Serralves, Porto (2010). Biscotti received several art awards including Premio Ita-lia, Maxxi Museum in Rome (2010).

**ALIGHIERO BOETTI** (Torino, Italy 1940 – Rome 1994)

Studia da autodidatta e esordisce nel 1967 nell’ambito dell’Arte Povera. Nel 1971 scopre l’Afghanistan, iniziando il ciclo delle *Mappe* ricamate, che registrano i mutamenti politici del mondo. I *Lavori postali*, giocati sulla permutazione matematica dei francobolli, e le “opere matematiche”, segnano una svolta concettuale nella sua ricerca, segnata dalla delega a terzi dell’esecuzione dei lavori. Riscopre la manualità del disegno nelle “carte quadrettate” e il colore della pittura nelle *Biro*, che realizza dal 1972 a Roma, dove si trasferisce. *Ordine e disordine* (1973) inaugura la serie dei *Ricami con lettere*, che mette in quadrato frasi e giochi di parole. Gli anni 80 sono caratterizzati dal moltiplicarsi delle opere su carta realizzate a studio e dai *Tutto*: ricami eseguiti da artigiane afghane rifugiatesi a Peshawar (Pakistan) dopo l’occupazione sovietica. I progetti dei primi anni 90 hanno carattere monumentale e implicano il coinvolgimento di centinaia di persone, chiamate dall’artista a collaborare in qualità di artefici, consapevoli o inconsapevoli.

**CHRISTIAN BOLTANSKI** (Paris, France 1944. Lives and works in Paris)

Christian Boltanski is generally considered as France’s most famous and influential living artist. He began to develop in the late 1960s a “personal ethnology” marked, among others, by the influence of Claude Lévi-Strauss and Harald Szeemann. The pieces *Reconstitutions des choses de mon enfance* and the *Vitrines de reference* date from this period. At the same time, drawing on museology, Boltanski exhibited inventories of items of anonymous owners. Between 1978 and 1984, he produced the photographic series Compositions, followed by Monuments and Reliquaires, works in which photographic portraits of anonymous people alongside biscuit tins acquire the form of religious altars, lit by small lamps or plain light bulbs. From 1988, his visual vocabulary also began to incorporate used clothing. Since the 2000s he has been designing monumental installations in atypical locations. Among his current projects, the Archives du Coeur are undoubtedly the most ambitious. For this project the artist collects and records heartbeats from around the world, which are then stored on the small island of Teshima in Japan. The installation Animitas (Little souls) combines a video projection and a floor covered with dried grass, petals, and flowers which wither and decompose over the course of the exhibition. The video shows Boltanski’s eponymous work installed in the Atacama Desert since 2014. This work, dedicated to constellations, is installed in a unique natural setting which is characterized as having the lowest level of light pollution in the world. Made up of several hundreds of tiny Japanese bells, Animitas maps the exact configuration of the sky on September 6, 1944, Boltanski’s date of birth. Stirred by the wind, the bells tinkle like soft chimes evoking for the artist “the music of the spheres and the voices of drifting souls.”. As is often the case in Boltanski’s work, objects (photos, pieces of clothing, bells, flowers…) give voice to absent subjects and are an invitation to the viewer to meditate and contemplate. The artist who thinks of himself sometimes as a “sentimental minimalist,” has created here an unlikely spiritual landscape. Like withering flowers, these little bells that are subject to erosion, symbolize the brevity of existence.

**LORIS CECCHINI** (Milan, Italy 1969. Lives and works in Milan)

In the work of the artist photography, drawing, sculpture, sound, electromagnetic waves and installation combine to form a united poetics, where biological metaphor and motion represent core philosophies behind his investigation and fundamental basis in his projects. the cardinal element of which is transfiguration. The artist simultaneously uses space as a subject and material, establishing at the same time new definitions of sculpture.

**HERMAN DE VRIES** (Alkmaar, The Netherlands 1931. Lives and works with a susanne jacob de vries in Eschenau, Germany).

De vries starts as a horticulturalist and natural scientist and his artistic career records his participation at the “Zero” movement during the 1960s. His interests drove him to concentrate his work on nature considered in its primary realty, influenced by oriental philosophy (particularly Buddhist and Hindu) and by poetry.

“we have removed ourselves so far away from nature, we have modified, manipulated and destroyed it so much, we have forgotten so much that nature is art *par excellence*, which only an additional artifice, that of human art, can help us to find it again. Because we have lost all immediate relationship with nature, we need the additional mediation of art to restore the unity that we once formed with nature.”

Anne Moeglin-Delcroix, *excerpt from La proximité dans la distance*(subtitled *L’art et la nature* *chez herman de vries)*, in *herman de vries*, published by Fage éditions & Musée Gassendi, 2009.

**CHIARA DYNYS** (Mantova, Italy 1958. Lives and works in Milan)

Ever since she started, in the early 1990s, her research has followed two main directions, both relating to a single way of conronting what is real: identifying the presence and significance of abnormalities or variants in the world and its forms, those “thresolds” that allow the mind to pass from the human dimension to an almost metaphysical one. To achieve this she uses seemingly eclectic materials that range from light to glass, to mirrors, ceramics, fusions and textiles, to video and photography.

**LATIFA ECHAKHCH** (El Khnansa, Morocco 1974. Lives and works in Martigny, Switzerland)

Born in Morocco and raised in France, Latifa Echakhch mines cultural materials as subject matters for her work. By deconstructing and re-presenting everyday objects, Echakhch creates sharp witted installations that challenge cultural assumptions.

She describes herself as a Romantic at heart, and her works, halfway between Conceptualism and Surrealism, and often taking the form of installations and compositions of found objects, might indeed be abstracted as Romantic readymades, for they emphasise imagination, emotion and introspection.

“Suddenly I, Latifa Echakhch, first-generation immigrant, so to speak, since I arrived so young in France, was nominated for the Prix Marcel Duchamp, rewarded and invited to exhibit in one of the most important cultural institutions, the Centre Pompidou. Though in the end it is the ultimate recognition from the French art scene, the experience was really disturbing for me, because it reminded me of what I hated within sports – the competition – applied to the arts. Also I couldn’t ignore that somewhere in this process there was this little part of me that was looked at as alien. With another name, I wouldn’t feel the same pressure and I wouldn’t carry the same weight.”

Only the fourth woman to win the Prix Marcel Duchamp, France’s most prestigious award for contemporary art, since its creation in 2000, Latifa Echakhch was born in El Khnansa, Morocco, with a very humble background, about which she has always remained very reserved. She was only three years old when her parents moved to France and settled in Aix-les- Bains on the shores of Lake Bourget.

**VICTOR EHIKAMENOR** (Udomi-Uwessan, Edo State,1970. Lives and works in Nigeria)

Victor Ehikhamenor is a multi-faceted artist whose practice encompasses painting, drawing, photography, sculpture and installation, as well as unique perforated works on paper. Hailing from Udomi-Uwessan, Edo State. the historic seat of the Benin Empire, he draws inspiration from the dual aesthetic and spiritual traditions which infused his upbringing, using imagery and symbolism from both Edo traditional religion and Catholicism. Ehikhamenor has been prolific in producing abstract, symbolic and politically motivated works.

Also an award-winning writer, his book, Excuse Me!, a satirical non-fiction look at Nigerian life, is a recommended text at two Nigerian universities.

Ehikhamenor lives in Nigeria and has held numerous solo exhibitions. A 2016 Rockefeller Foundation Bellagio Fellow, his work has also been included in multiple group exhibitions and biennales, including the 57th Venice Biennale where he’s showing as part of the Nigerian Pavilion (2017), 5th Mediations Biennale in Pozńan, Poland (2016), the 12th Dak’art Biennale in Dakar, Senegal (2016), Biennale Jogja XIII, Indonesia (2015), and the 56thVenice Biennale as part of the German Pavilion (2015). He practises in Lagos, Nigeria.

**ARMAN GRIGORYAN** (Yerevan, Armenia 1960. Lives and works in Yerevan)

He is a graduate of Yerevan Institute of Fine Art (1985). Arman Grigoryan is the founder of “3rd Floor” art group (1987-1994).

His one-person exhibitions include one held in Le Cent Gallery in Paris (1991), “Bad Religion” held at Ch. Khachaturyan Gallery in Yerevan (1997) and «Armenican Dream», Akanat art gallery in Yerevan (2013). In 1997 his work was presented in the 47th Venice Biennale. Among many of the group exhibitions in which Grigoryan’s work has been exhibited are “Closed City”, join project of Armenian and Russian artists, HAY-ART Center for Contemporary Art, Yerevan (1999), “Adieu Prajanov: Contemporary Art from Armenia” held at Kunsthalle, Vienna (2003), "On the edge" Likovni salon Celje, Ljubljana, Slovenia (2004), “d’Armenie”, Center for Contemporary Art Quimper (2007) and “Progressive Nostalgia”, Contemporary Art of the Former USSR, “On Geekdom” Beraki Museum, Athens, Greece (2007). He is the curator of 55th Venice Biennial’s Armenian pavilion, Venice, Italy (2013). In 2017 Arman Grigoryan participated in the Standart - Triennial of Contemporary Art in Armenia.

Arman Grigoryan is a member of AICA-Armenia.

**SHILPA GUPTA** (Mumbai, India in 1976. Lives and works in Mumbai)

Shilpa Gupta graduated from the Sir J.J. School of Fine Arts in Mumbai in 1997.

Her media ranges across manipulated found objects, photography, video, interactive computer-based installation, and performance.

The removal of individual identity and the obscuring of violence inherent in the notion of borders and boundaries figure heavily in her work, which is informed by events she observes in her native India.

She examines the influences of politics and culture on the construction of identity, and questions perception through her work.

Gupta has participated in the 8th Berlin Biennale, Sharjah Biennale ‘13, Younger Than Jesus Triennale at New Museum, New York; Lyon Biennale ‘09; Gwangju Biennale ‘08; Yokohama Triennale ‘08; Liverpool Biennale ‘06 and biennales at Auckland, Seoul, Havana, Sydney, Echigo- Tsumari and Shanghai.

Gupta's work has been shown in leading international institutions and museums such as the Tate Modern, Serpentine Gallery, Fondazione Sandretto Re Rebaudengo, Daimler Chrysler Contemporary, Mori Museum, Solomon R. Guggenheim Museum, New Museum, Chicago Cultural Center, Louisiana Museum and Devi Art Foundation in Gurgaon amongst others.

**DIANA HAKOBYAN** (Yerevan, Armenia 1974. Lives and works in Yerevan, Armenia)

She has shown internationally at Adieu Parajanov: Contemporary Art from Armenia, Kunsthalle Project space, Vienna, Austria (2003), Armenie mon amie, Modern Art Museum, Lyon, France (2007), Transitland. Video art from Central and Eastern Europe 1989-2009, InterSpace Association, Sofia, Budapest, Berlin (2009), Temporary Status, Roda Sten, Gothenburg, Sweden (2012), Contemporary Art of Armenia: Selected works, National Centre for Contemporary Arts (NCCA), Moscow, Russia (2013), RE: Museum, Georgian National Museum, Tbilisi, Georgia (2014), Come Closer, Manoir, Switzerland (2015) Extensions AM, Triumph gallery, Moskow, Russia (2018). Diana Hakobyan was among artists representing Armenia at 49 and 51 Venice Biennial.. She had two solo exhibitions in Yerevan – in 2004 at ACCEA and 2013 at Dalan Art Gallery. In 2004 she has got award for the best video art at the Golden Apricot International Film Festival, Yerevan, Armenia.

**SARKIS HAMALBASHYAN** (Gyumri, Armenia 1956). Lives and works in Yerevan, Armenia.

Since 1978 he participated in national and international exhibitions in Yerevan, Japan, Germany, including solo exhibitions in London and Los Angeles. His paintings are displayed in the Modern Art Museum of Armenia and in private collections around the world.  
In the 1980's he emerged as one of the leading young artists who began to challenge Soviet norms. His work carried the imprint of the Italian early Renaissance, Russian iconography, the Russian new avant-garde, Armenian miniature painting and current developments in post-modern art in Armenia. During the post-Soviet period, Sarkis emerged as one of the most important artists working in Armenia. Since 2009 Sarkis Hamalbashyan holds the title of Honorable Artist of Republic of Armenia. He has participated in numerous important group exhibitions including “Contemporary Art from Armenia 80-95”, held at the Central House of Artists in Moscow in 1995.

**MONA HATOUM** (Beirut, Lebanon 1952. Lives and works in London).

Mona Hatoum’s poetic and political oeuvre is realised in a diverse and often unconventional range of media, including installation, sculpture, video, photography and works on paper.

She has participated in numerous important group exhibitions including The Turner Prize (1995), Venice Biennale (1995 and 2005), Documenta, Kassel (2002 and 2017), Biennale of Sydney (2006), the Istanbul Biennial (1995 and 2011) and The Fifth Moscow Biennale of Contemporary Art (2013).

Hatoum first became widely known in the mid 1980s for a series of performance and video works that focused with great intensity on the body. In the 1990s her work moved increasingly towards large-scale installations and sculptures that aim to engage the viewer in conflicting emotions of desire and revulsion, fear and fascination. Hatoum has developed a language in which familiar, domestic everyday objects are often transformed into foreign, threatening and dangerous things. Even the human body is rendered unfamiliar in Corps étranger (1994), a video installation that displays an endoscopic journey through the interior landscape of her own body. Homebound (2000) is an assemblage of household furniture wired up with an audibly active electric current that combines a sense of threat with a surrealist sense of humour. In Hot Spot (2006) and Map (clear) (2015) Hatoum uses cartography to explore instability and precariousness in today’s political landscape.

Solo exhibitions include Museum of Contemporary Art, Chicago (1997), New Museum of Contemporary Art, New York (1997), Castello di Rivoli, Turin (1999), Tate Britain, London (2000), Hamburger Kunsthalle; Kunstmuseum Bonn; Magasin III, Stockholm (2004) and Museum of Contemporary Art Australia, Sydney (2005). Recent exhibitions include UCCA, Beijing (2009), Fondazione Querini Stampalia, Venice (2009), Beirut Art Center (2010) and, as the winner of the 2011 Joan Miró Prize, Hatoum held a solo exhibition at Fundació Joan Miró in Barcelona in 2012. In 2013-2014 Hatoum was the subject of a solo exhibition at the Kunstmuseum St Gallen and Mathaf: Arab Museum of Modern Art in Doha. Recently a major touring exhibition bringing together over 100 works from the late-1970s to the present, was on display at the Centre Pompidou, Paris (2015); Tate Modern, London (2016) and KIASMA, Helsinki (2016–17). This year she exhibited at Hiroshima MOCA, having been awarded the 10th Hiroshima Art Prize 2017 and is currently exhibiting at the The Menil Collection, Houston until February 2018.

**SAHAND HESAMIYAN** (Tehran, Iran 1977. Lives and works in Tehran)

He holds a Bachelor of Sculpture, currently lives and works in Tehran. His work has been shown in solo exhibitions including Majaz, BLOK Art Space, Istanbul (2017); Frame Reference, Dastan Outside the Basement, Tehran (2015); Tavizeh, Dastan’s Basement, Tehran (2015); Khalvat, The Third Line, Dubai (2014); Sulook, The Third Line, Dubai (2013); Memory Lives On, Aun Gallery, Tehran (2011); Do You See Me!, Ave Gallery, Tehran (2008). He has taken part in numerous international group shows as Beyond Boundaries: Art By Email, Yorkshire Sculpture Park, London (2017); Culture City of East Asia, Nara, Japan (2016); Jameel Prize 4 Exhibition, Pera Museum, Istanbul (2016); Iran Pavilion, 56th Venice Biennale, Venice (2015) and The Language of Human Consciousness, Athr Gallery, Jeddah (2014); The Blue Route, Musée National Adrien Dubouché, Limoges (2014); The Blue Route, Villa Empain, Brussels (2013); Summer Exhibition, Royal College of Art, London (2012).

**ROLAND EMILE KUIT** (Boskoop, Netherlands 1959. Lives and works in The Hague, Netherlands)

Kuit decided to proceed beyond the acoustic field after studying flute at the Royal Conservatory The Hague. He signed up for research in electronic music at the iconic Institute of Sonology in the 1980’s in Utrecht. His teachers were Gottfried Michael Koenig, Jaap Vink, Werner Kaegi, Paul Berg and Stan Tempelaars. The IRCAM in Paris provided an environment to experiment with new approaches in acoustic composition and offered the opportunity for research of physical modeling in spectral music. Kuit was taught by Kaija Saariaho and Philippe Manoury. Kuit introduced audio art to the installation area, a metamorphosis from the traditional speaker boxes into 'sonic spaces'. He teached audio art at the Vrije Academie The Hague.

Kuit’s sonic work ranges from experimental sound-architectural installations to acousmatic performances, often in cooperation with artists, designers and scientists. Kuit is researching chaotic systems, sound at atomic levels, morphology and decision-making processes beyond algorithm and stochastic approaches.

Research and sound design equipment include:  Kyma - Pacarana, Buchla 200, Max/MSP, SCOPE SDK6 Xite, Modular IV, Xite-1, NMG2, Nord Modular, KLC MS-20, Fortran IV, Voltage-control studio (BEA 5) Institute of Sonology, ARP2600.

**ILIA & EMILIA KABAKOV** (the couple is active since1989 in New York, USA)

lya and Emilia Kabakov are amongst the most celebrated artists of their generation, widely known as pioneers of installation art. Ilya Kabakov was born in 1933 in Dnepropetrovsk (now Dnipro) in Ukraine formerly part of the Soviet Union. When he was eight, he moved to Moscow with his mother. He studied at the Art School of Moscow, and at the V.I Surikov Art Institute. Artists in the Soviet Union were obliged to follow the officially approved style, Socialist Realism. Wanting to retain his independence, Ilya supported himself as a children’s book illustrator from 1955 to 1987, while continuing to make his own paintings and drawings. As an ‘unofficial artist’, he worked in the privacy of his Moscow attic studio, showing his art only to a close circle of artists and intellectuals.

Ilya was not permitted to travel outside the Soviet Union until 1987, when he was offered a fellowship at the Graz Kunstverein, Austria. The following year he visited New York and resumed contact with Emilia Lekach. Born in 1945, Emilia trained as a classical pianist at Music College in Irkutsk, and studied Spanish Language and Literature at Moscow University before emigrating to the United States in 1973. Ilya and Emilia began their artistic partnership in the late 1980s, and were married in 1992. Together, they have produced a profile output of immersive installations and other conceptual works addressing ideas of utopia, dreams and fear, to reflect on the universal human condition.

**JULIA KRAHN** (Jülich, Germany 1978, Lives and works in Milan, Italy)

Julia Krahn left the medical department of the Albert Ludwig University Freiburg (Germany) in 2000 and moved to Milan (Italy), where she currently lives and works. She has had several exhibitions in galleries and museums across Europe and abroad, including Palazzo delle Esposizioni in Rome (Italy), Landesmuseum und Sprengelmuseum Hannover (Germany), Museo Castelvecchio in Verona (Italy), Fondazione Bevilacqua La Masa at Venice (Italy), Museo Diocesano Milano (Italy), Fondazione Stelline at Milano (Italy), Kultum und Grazmuseum in Graz (Austria), Dokumentahalle Kassel (Germany), Baumwollspinnerei Leipzig (Germany), Stiftung St.Matthäus in Berlin (Germany).

The artist research reflects upon lost and unbalanced values in society, family and religion up to pointing her camera on images that recalls Christian icons. She creates images that

underline the contrast with traditional symbols and works on the inner conflicts staging pairs of opposites, at times making self portraits with the automatic shutter release using

her own body. In Krahn’s work importance is equally given to image and format on a range of work that is developed on different scales and supports creating an overall feeling that, from time to time, drives the observer in new perceptions of the image. Her giant wallpapers with all the strength of an image without supports, glass or frames overbear the observer, physically overlook him, acquiring pictorial features that like big frescos breaks the distance between the observer and the ambient. At the same time the artist combines the space with small unique pieces as the metal frame cameos which to the contrary of the wallpapers set up a face to face dialogue with the viewer involving him with the preciousness of the object and of its perception.

**HIWA K** (Kurdistan - Iraq, 1975. Lives and works in Berlin)

Hiwa K graduated from High School in Iraq and continued his self-education meeting different intellectuals, visual artists, musicians and theatre artists. The major fields of these informal and non-systematic studies were European literature and philosophy, learnt from available books translated into Arabic. After moving to Germany at the age of 25, he studied music; specifically, he was a pupil of the Flamenco master Paco Peña.

Hiwa K’s works, escape normative aesthetics but give a possibility of another vibration to vernacular forms, oral histories, modes of encounter and political situations. Consequently, many of his works are characterized by a strong collective and participatory dimension and have to do with the process of the teaching and learning systems and an insistence on the concept of obtaining knowledge from everyday experience rather than doctrine.

**LEE KIT** (Hong - Kong, 1978. Lives and works in Taipei, Taiwan)

Lee Kit works against his education as a traditional painter, with every piece routed in the process of its creation rather than the product. Lee covers fabrics with acrylic stripes, plaids and song lyrics with obsessive care. Each piece appears abstract and minimal in its simple execution, but not without a real-world purpose upon completion. The hand painted cloths become picnic blankets, towels, tablecloths and window curtains. The works are infused into Lee’s life and memories, collecting stains and spirit in its everyday use. These paintings are then retired and displayed as testaments to the memories they witnessed, laden with more life and warmth than the stark ambience customary to minimal and conceptual art found in galleries today. Recent exhibitions include *You(you)*, representing Hong Kong at the 55th Venice Biennale; *The Ungovernables* at the New Museum Triennial, New York; *No Soul For Sale* at Tate Modern, London.

**HIROYUKI MASUYAMA** (Tsukuba, Japan, 1968. Lives and works in Düsseldorf)

Hiroyuki Masuyama was born in Tsukuba Japan in 1968. From 1987 to 1991 he graduated from the Oil painting section of Tokyo National University of Fine Arts and Music, after which he continued his studies in mural painting at the graduate school of the university. In 1995 he visited Düsseldorf on a DAAD scholarship in the Academy of the Arts of Düsseldorf and then moved to Cologne’s Academy of Media Arts. He has frequently exhibited his work in Germany and is still living and working in Düsseldorf. As a photographer he travelled through Europe in the footsteps of the 19th century painters Caspar David Friedrich (1774-1840) and J.M.W. Turner (1775-1851), who recorded their travels in romantic and dramatic paintings, respectively. Masuyama made reproductions of these paintings, assembled from thousands of photos that he took in the places that the painters had set down on canvas 160 years before. These photo montages are lit from the inside, giving these iconic artworks a whole new, contemporary dimension, following his aim as an artist “to gain experience of oneself” and the knowledge of the complexional appearance with the help of a mirror or a camera.

**SIRAK MELKONIAN** (Fardoun Village, Iran,1931. Lives and works in Toronto, Canada)

He studied painting with Marcos Grigorian, a pioneer of Iranian Modern art.

In the 1950s, Melkonian along with artists E. Svarchian, R. Zarian and R.A. Hayrapetian was associated with Studio Démon, a small arts studio in Tehran that produced popular works.

He gained national recognition in 1957, winning a prize at the Contemporary Iranian Artist Exhibition of the Iran American Society. This was followed by the Imperial Court Prize at the Tehran Biennale in 1958 and first prize at the Paris Biennale in 1959. The artist has exhibited at the Grand Palais and the Salon De Mont Rouge in Paris, as well as Washington International. He has more than 140 solo exhibitions in various countries such as Iran, France, Greece, United States of America and Canada and more than 40 group exhibitions in Iran, Italy, France, USA, Pakistan, Germany, Switzerland, Canada and Armenia. He currently lives and teaches painting in Toronto, Canada.

Awards:

* Winning a prize in the Contemporary Iranian Artist Exhibition of the Iran American Society (1957)​
* The Imperial Court Prize Tehran Biennale (1958)
* First prize for the Tehran Paris Biennale (1959)
* First prize for International Art Exhibition in Tehran (1974)

**KAREN MIRZOIAN** (Tbilisi, Giorgia 1981. Lives and works in Armenia)

In 2005 Diploma of Excellence in World Press Photo Seminars in Armenia.

In 2005 internship in Panos Pictures Agency.

In 2006 I was nominated and passed Training for Trainers organized by World Press Photo in Amsterdam.

In 2007 I was chosen one of the best 10 students from all of the courses organized by World Press Photo (in 10 years).

In 2009 Winner of OSI Production Grant.

In 2010 Winner of the Magnum Foundation’s Emergency Fund.

In 2010 Winner in portrait story category, 1st place “FRF 2009 Award”.

In 2010 Scholarship awarded for the New York University/ Magnum Foundation Photography and Human Rights Program.

In 2010 Winner of Magnum Caucasus Award.

**NASR MOATAZ** (Cairo, Egypt 1961. Lives and works in Cairo)

Egyptian artist Moataz Nasr explores traditions and new globalism, questioning geopolitical and social development in Africa. The artistic practice for Nasr is a tool and a language that embraces art, sociology, Sufism, and history in order to encourage dialogue across geographical boundaries. The most recent group shows are “The See Is My Land”, curated by Francesco Bonomi and Emanuela Mazzonis (MAXXI, Rome, 2013); “Metropolis. Afriques Capitales”, curated by Simon Njami (La Villette, Paris, 2017); “Senses of Time: Video and Film-based Arts of Africa”, (LACMA and The Smithsonian National Museum of African Arts, Washington, 2017). The most recent solo shows are: Galleria Continua / Beijing, 2012 and Galleria Continua / Le Moulin, 2015. In 2017, he has been selected to represent Egypt during the 57th Venice Biennale. The work presented in the Egyptian Pavilion was an immersive installation showing the original film "The Mountain". In June 2018 Moataz Nasr will participate to the Yinchuan Biennale, China, curated by Marco Scotini.

**KEVORK MOURAD** (Qamishli, Syria 1970. Lives and works in New York)

Kevork Mourad is an Armenian artist from Syria, based in New York. Represented by Galerie Claude Lemand, he has exhibited at Galerie Tanit, Beirut, and the Rose Art Museum, Boston. A painter and video artist, he has performed his animated and live visuals around the world. A member of Yo-Yo Ma’s Silk Road Ensemble, he was featured in the documentary *The Music of Strangers*. He has performed at the Brooklyn Museum, Nara Museum in Japan, Art Institute of Chicago, American Museum of Natural History, Lincoln Center Atrium, Rhode Island School of Design, Harvard University, Rubin Museum of Art, Tanglewood, Dutch Royal Palace for the Prince Claus Foundation, ElbPhilharmonie, Metropolitan Museum of Art, and Walt Disney Concert Hall, in a commission of Handel’s *Israel in Egypt* by the LA Master Chorale. The 2016 recipient of the Robert Bosch Stiftung prize, he will put out an animated short film about Syria. He’s at work on a performance commissioned by the Metropolitan Museum of Art.

**NESPOON** (Poland, 2009. lives and works in Warsaw)

Situated somewhere between street art, pottery, paintings, sculpture and jewelry, NeSpoon is a Polish street artist. On a mission to embroider the world, she enriches the already diverse urban art with her own unique brand of lace art. By using intricate doily patterns, the artist beautifies abandoned and unadorned spaces in unlikely urban jungles, transforming them into stunning works of art. Her process is based on an almost forgotten tradition of doily making, but NeSpoon has managed to take this humble domestic trait, successfully apply it in the streets (and on a much larger scale), giving the practice new possibilities, and new life. From lace murals and etched images to 3D lace installations perfectly attached to everyday things and intricate filigree in walls, trees or cracks in the sidewalks, she provides often harsh cityscapes with a new softness. Always working with respect for the spot and the local context, NeSpoon finds her inspiration in the local textile traditions.

**NICKY NODJOUMI** (Kermanshah, Iran 1941. Lives and works in New York)

Earning a Bachelor’s degree in art from Tehran University of Fine Arts before relocating to the United States in the late 1960s, Nodjoumi received his Master’s degree in Fine Arts from The City College of New York in 1974. Returning to Tehran to join the faculty of his alma mater, Nodjoumi joined his politically galvanized students in their criticism of the Shah’s regime, designing political posters inspired by the revolutionary spirit sweeping the country, only to be exiled once more in the aftermath of the revolution and to move in New York. This political engagement has continued to the present day. His nuanced figurative paintings engage in political discourse with a light, satirical touch, layering his personal heritage and lived experiences in Iran and the United States into scenes that resonate beyond specific historical contexts or geographical boundaries. Nicky Nodjoumi's works are in several prominent institutional collections worldwide, including the Metropolitan Museum of Art in New York, the British Museum in London, Guggenheim Museum in Abu Dhabi, the DePaul Art Museum in Chicago, and the National Museum of Cuba.  In 2014, Nicky had a solo exhibition at the Cleveland Institute of Art titled The Accident.

**MELIK OHANIAN** (Paris, France 1969. Lives and works in New York and Paris)

All his work explores the means, supports and allegorical power of the images, reverting constantly to several subjects: desert areas, the working class world, the end of revolutionary utopias and social, historical, and scientific facts.

His work has appeared in numerous museums and international exhibitions, including: Centre Pompidou, Paris, France (2016); Whitney Museum, New York, USA (2016); CRAC Languedoc-Roussillon, Sète, France (2014); Utah Museum of Contemporary Art, Salt Lake City, U.S.A (2013); Mumbai Art Room, Mumbai, India (2012); Matucana 100, Santiago, Chile (2008); CCA Kitakyushu, Kitakyushu, Japan (2007); South London Gallery, Londres, United Kingdom (2006); De Appel, Amsterdam, Netherlands (2006); IAC, Villeurbanne, France (2006); PERFORMA 05, New York, U.S.A (2005); Yvon Lambert Gallery, New York, U.S.A (2004); The Atlanta College of Art, Atlanta, U.S.A (2003); Palais de Tokyo, Paris, France (2002).

Selected biennals include the Busan Biennal (2018); Lyon Biennal (2017/2005); Sydney Biennal (2016/2004); Venice

Biennal (2015/2007); Sharjah Biennale (2011); Gwangju Biennale (2006); Berlin Biennale for Contemporary Art

(2004); Sao Paulo Biennal (2004). In 2018, Melik Ohanian has inaugurated his installation Streetlights of Memory in

the Parc Trembley in Geneva, Switzerland.

Melik Ohanian is the recipient of the several prizes : Golden Lion for the Best National Pavilion (Armenia), 56th Venice Biennale, 2015 ; Marcel Duchamp Award, France, 2015; CCA, Kitakyushu, Japan, 2007; Art Pace, San Antonio USA, 2005; Villa Medicis, Rome, Italy, 2003. His work is represented by Galerie Chantal Crousel, Paris and Dvir Gallery, Tel Aviv/Brussels.

**ADRIAN PACI** (Shkoder, Albania 1969. Lives and works in Milan)

He studied painting at the Academy of Art of Tirana and in 1997 he moved to Milan.

Throughout his career he held numerous solo shows in various international institutions such as: MAC, Musée d’Art Contemporain de Montréal (2014); Padiglione d’Arte Contemporanea – PAC, Milan (2014); Jeu de Paume, Paris (2013); The Center for Contemporary Art – CCA, Tel Aviv (2009); MoMA PS1, New York (2006) and Contemporary Arts Museum, Houston (2005). Amongst the various group shows, Adrian Paci’s work has also been featured in the 14th International Architecture Exhibition – La Biennale di Venezia (2014); in the 48th and the 51st edition of the International Art Exhibition – La Biennale di Venezia (respectively in 1999 and

2005); in the 15th Biennale of Sydney (2006); in the 15th Quadriennale di Roma, where he won first

prize (2008); in the Biennale de Lyon (2009); and in the 4th Thessaloniki Biennale of Contemporary

Art (2013).

**SAHAK POGHOSIAN** (Yerevan, Armenia 1959. Lives and wors in Yerevan)

In 1983 he got graduated from the Yerevan State Institute of Fine Arts and Theatre, and two years after he became member of Armenian contemporary art movement The 3rd Floor, until 1990. From 1991 untill 2012 he lived and worked in USA, participating to numerous exhibitions in United States, Europe and Armenia. In 2015 his solo exhibition *Silence of my grandmother’s eyes* was displayed at Cafesjian Center for the Arts in Yerevan and in 1991 took part at the group show *Contemporary Art of Armenia* at Goyak Gallery in Moscow and in 2001 at the group show *Beyond Icons* at the National Gallery of Armenia in Yerevan. In 2005 he received a special diploma from Pope Benedict XVI, the Design Board of Glendale and Glendale Catholic Church for the design of the Armenian Catholic Church St. Gregory the Illuminator at Glendale in United States.

**ROBERTO PUGLIESE** (Naples, Italy 1982. Lives and works in Bologna)

After having taken his Master degree in electronic music at the Conservatorio in Naples, with M° Agostino di Scipio, he divides his time between teaching at the Conservatorio di Bari (musical sistems, electroacustic- and informatic laboratory and Sound art), playing music and realising sound installations.His research derives its energy from two artistic currents, that of sound art and that of kinetic and programmed art. Using mechanical tools controlled by software that interact among themselves, with the environment and the observer, he aims to examine new areas of research in sound phenomena, to analyze the processes that the human psyche uses to differentiate structures of natural origin from artificial ones, to discover the relationship between man and technology and the relationship between art and technology. The sound thus becomes the object of research as well as a means of acoustic and visual expression, a vital energy that animates the inanimate, a guide that analyzes and stimulates the human psyche and human perception.

**IMRAN QURESHI** (Hyderabad, Pakistan 1972. Lives and works in Lahore, Pakistan).

He works elegantly across the medium of miniature painting, abstract painting as well as large installations, works on paper, as well as video.

He reclaims the regionally rooted discipline of miniature painting that flourished in the Mughal courts of the late sixteenth century, and transports it to the present day. His is renown for his site-specific installations, where leaves and nature represent the idea of life, whilst the colour red (that appears at first glance like real blood) represents death. Qureshi says “hence the flowers that emerge from the red paint in my work represent the hope that—despite everything—the people sustain somehow, their hope for a better future.” Site-specific installation range internationally from the Sharjah Biennale in 2011, the inaugural exhibition of the Aga Khan Museum in Toronto titled *Garden of Ideas: Contemporary Art from Pakistan* in 2014, *The God of Small Things* at the Eli and Edyth Broad Art Museum in Michigan and *The Roof Garden Commission* at the Metropolitan Museum of Art in 2013. He participated in the Venice Biennale in the main show *The Encyclopedic Palace*, curated by Massimiliano Gioni in 2013. During the winter 2014/15 Ikon Gallery in Birmingham presented a solo exhibition by Imran Qureshi, Deutsche Bank Artist of the Year 2013. In the summer of 2016 in Cornwall, Qureshi’s most ambitious UK exhibition to date takes place. Imran Qureshi is represented in the permanent collections of major institutions including The Metropolitan Museum of Art, New York and the Victoria & Albert Museum, London.

**JON RAFMAN** (Montreal, Canada 1981. Lives and works in Montreal)

He studied Philosophy and Literature at McGill University in Montreal and received an MFA from the School of the Art Institute of Chicago. His work explores the impact of technology on contemporary consciousness, incorporating the rich vocabulary of virtual worlds to create poetic narratives that critically engage with the present. Rafman's recent solo exhibitions include Dream Journal 16' - 17', Sprueth Magers Berlin (2017), I Have Ten Thousand Compound Eyes and Each is Named Suffering, Stedelijk Museum, Amsterdam (2016), Westfälischer Kunstverein, Munster (2016), Musée d'art Contemporain de Montréal (2015), and The Zabludowicz Collection, London (2015). His works have been featured in prominent international group exhibitions, including Leonard Cohen: A Crack in Everything, Musée d'Art Contemporain de Montréal (2017), K11 Art Shanghai (2017), Suspended Animation, Les Abattoirs, Toulouse (2017), Sharjah Biennial (2017), Berlin Biennial 9 (2016), Manifesta Biennial for European Art 11 (2016), The Future of Memory, Kunsthalle Wien (2015), Speculations on Anonymous Materials, Fridericianum, Kassel (2015), and Biennale de Lyon (2015). He recently created video for a production of Albert Ginastera’s opera Bomarzo at the Teatro Real, Madrid (2017).

**TOMAS RAJLICH** (Jankov, Czech Republic 1940. Lives and works in The Hague)

He started out as a sculptor and as such both founded the Klub Konkretistů and 1968 participated in his first international show at the Musée Rodin in Paris. The following year, he fled to the Netherlands and turned to painting. He was soon to become a key representative of Fundamental Painting, a term coined by the Stedelijk Museum Amsterdam in 1975 by way of a homonymous show around Robert Ryman.

In 1993 Palazzo Martinengo, Brescia, Italy, showed a first retrospective of Rajlich’s works. It was since followed by several more in leading European museums like the Haags Gemeentemuseum, The Hague, and the National Gallery, Prague.  His works are held in significant museum collections worldwide, including the Centre Georges Pompidou, Paris, and Museum of Modern Art, New York. And over the past three decades, avantgarde Dutch composer Roland Emile Kuit has composed a number of pieces for him. Rajlich lives and works in Prague and Verona.

**ANRI SALA** (Tirana, Albania 1974. Lives and works in Paris)

He studied painting at the National Academy of Arts in Tirana from 1992 to 1996, receiving a BA; video at the École Nationale Supérieure des Arts Décoratifs in Paris from 1996 to 1998; and film directing at Le Fresnoy, Studio National des Arts Contemporains, in Tourcoing, France, from 1998 to 2000. At the 1999 Venice Biennale, The video projection with sound *Dammi i colori* focuses on the changes to Albania’s capital city, Tirana, three years after a programme of urban transformation was initiated there that involved painting its buildings in a range of vivid colours. The film’s footage consists of scenes of the city filmed by Anri Sala and a voice-over in which the city’s then mayor and leader of the project, the painter Edi Rama, explains his regeneration project to Sala.

Sala has had solo shows at the Kunsthalle Wien in Vienna (2003), the Musée d’art moderne de la Ville de Paris (2004), Art Institute of Chicago (2004), Museum Boijmans Van Beuningen in Rotterdam (2005), among others. He has also participated in many group shows, including the Venice Biennale (1999, 2001, and 2003), Manifesta (2000 and 2002), Berlin Biennial (2001), São Paulo Biennial (2002), Istanbul Biennial (2003), and Sydney Biennial (2006). He has received Best Documentary Film awards at the Entrevues Belfort film festival in Belfort, France (1998); the International Documentary Film Festival in Santiago de Compostela, Spain (1999); and the Williamsburg Brooklyn Film Festival (2000); as well as the Silver Award at the New York Expo of Short Film and Video (1999); the Prix Gilles Dusein (2000); and the Young Artist Prize at the Venice Biennale (2001). Sala was a finalist for the Hugo Boss Prize in 2002. He lives and works in Berlin.

**ARARAT SARKISSIAN** (1956, Gyumri, Armenia. Lives and works in Yerevan)

Lives and works in Yerevan. He graduated at the School of Fine Arts, Gyumri and he accomplished his studies at the Panos Terlemezian Fine Arts College in Yerevan. His art expresses the retention of experience, of identity and of memory. Sarkissian’s work, post-modern, conceptual, and abstract in part, makes reference to ancient cultures, and not only to the important medieval tradition of Armenian illuminated manuscripts but also to the wider art of medieval and renaissance Europe. The artist is a Member of the European Academy of Natural Sciences and International Association of Art and Honored Artist of the Republic of Armenia, and participates in international art expos and exhibitions around the world. In 2013, he presented Armenia in the Venice Art Biennale.

**WALID SITI** (Duhok, Iraqi-Kurdistan 1954. Lives and works in UK)

After graduating in 1976 from the Institute of Fine arts in Baghdad, Siti left Iraq to continue his arts education in Ljubljana, Slovenia before settling in 1984 in the United Kingdom.

The work of Walid Siti traverses a complex terrain of memory and loss, while at the same time offering an acute insight into a world, which for him has been a place of constant change. The narrative of Siti’s experience, of a life lived far from but still deeply emotionally connected to the place of one’s birth, is one he shares with many exiles. Siti takes inspiration from the cultural heritage of his native land that is crisscrossed with militarized borders and waves of migration.

**LEON TUTUNDJIAN** (Amasya, Turkey 1905 – Paris 1968)

He arrived in Paris around 1923, escaping from Genocide and lived in France (Paris et Villejuif).

In Paris studied art at the Ecole des Beaux-Arts and exhibited at the opening of the Galerie Surrealiste. In 1930, he co-founded the group Art Concret with well-known abstract artists Theo van Doesburg, Jean Helion, and Otto G. Carlsund. In 1933, he changed styles abruptly with the figural language of surrealism, which occupied him until 1960, through this long period was interrupted by the events of World War II; first by his brief military service and then by the years under Vichy rule and the war's aftermath. In his early works, he fought the chaos of his experience by transforming it with a balanced artistic vision into ordered and pure artworks. In 1960 he returned to abstraction until his death in 1968. He always has been profoundly inspired by the latest scientific findings, living on the fringes of the art market, but nonetheless he was considered as a pioneer of the avant-gard.

**PIOTR UKLANSKI** (Warsaw, Poland 1968. Lives and works in New York and Warsaw)

Piotr Uklanski has created a body of work that uses many types of media, including sculpture, photography, collage, film, and performance, and promiscuously absorbs diverse cultural references. He emerged on the art scene in New York in the mid-1990s with a sculpture that fuses Minimalism with popular entertainment.

Uklański's willingness to take on potentially controversial subjects draws polemical reactions. His photographic series Untitled (The Nazis) caused protests when exhibited in London in 1998, and was destroyed in a publicity stunt staged by a Polish actor. In 2006, Uklański debuted his first feature-length film, Summer Love: The First Polish Western.

His solo shows include: The Metropolitan Museum of Art, New York (2015); Dallas Contemporary, Dallas (2014); Bass Museum, Miami (2013); Secession, Wien (2007); Whitney Museum of American Art, New

York (2007); Kunsthalle Basel, Basel (2004); The Museum of Modern Art, New York (2000).

His group shows include: Documenta14, Kassel (2017); Peggy Guggenheim Collection, Venice (2014); Fondazione Sandretto Re Rebaudengo, Turin (2013); PAC Padiglione d’Arte Contemporanea, Milan (2010);

Whitney Biennial, Whitney Museum, New York, USA (2010); Tate Modern, London (2009); the 5th Berlin Biennial for Contemporary Art, Berlin (2008); Guggenheim Museum, New York (2007); MART Museo di

Arte Moderna e Contemporanea di Trento e Rovereto (2006); the Lyon 8th Biennial of Contemporary Art, Lyon (2005); the 26th Biennial of Sao Paulo, Sao Paulo (2004) and the 50. Venice Biennial, Venice (2003)

**MOHSEN VAZIRI-MOGHADDAM** (Teheran, Iran 1924 in Tehran. Lives and works in Italy)

Mohsen Vaziri was born in Tehran in 1924. In 1943 having first obtained the diploma of the Agricultural Institute, he enrolled in the Faculty of Fine Arts, Tehran, attending for three years. In 1952 he held his first solo exhibition at the Iran-America Society of Tehran. In the mid 1950’s he moved to Rome and graduated from the Accademia di Belle Arti in 1958. In April 1956 Vasiri opened his first Italian exhibition, showing his figurative paintings at the Galleria d’arte Portonovo in Rome. In May 2004 he held an exhibition in Tehran near the Museum of Contemporary Art together with Gerhard Richter and, on this occasion, he was recognized as the finest Iranian artists of the century.

In his chosen field, whether directed to painting or sculpture, a constant and essential theme is that of space, which has brought him results much appreciated by renowned critics.

His works have been shown in numerous solo exhibitions in Italy (Rome, Milan, Florence), Germany (Dusseldorf, Munich), and Iran, at the Venice Biennial (1956, 1958, 1960, 1962), at the Tehran Biennial (1960, 1962 ), at the Rome Quadriennale (1960), at the Sao Paulo Biennial in Brazil (1962), at the Museum of Modern Art, New York (1964) and at the Shiraz Art Festival, Iran (1969).

**SISLEJ XHAFA** (Pejë, Kosova, in 1970. Lives and works in New York)

He is known for his artistic investigation into the social, economical and political realities associated with the various complexities of modern society. Achile Bonito Oliva states that “*He is an artist who acts totally and paradoxically in a Duchampian spirit, without sharing his indifference though”* (ABO, *Dialoghi d’Artista,* 2008 SKIRA).

The social results of economic theories, and on the whole the conceptual outcome that derives from their complex relations, have been for years at the heart of Sislej Xhafa’s artistic research, that questions the legal status of his country of origin, Kosova, presenting himself as the Clandestine Pavilion at the Venice Biennale.

Xhafa has exhibited widely including ZAC, Palermo (2017); MAXXI Museum, Rome (2016); BWA Sokol Contemporary Art Gallery, Nowy Sacz (2016); François Pinault Foundation, *The World Belongs to You*, Palazzo Grassi, Venice; Hardau City Park, Y, Zurich; MART Rovereto Museo di Arte Moderna e Contemporanea di Trento e Rovereto, *Language and Experimentations*; PAC Padiglione d'Arte Contemporanea, *Ibrido. Genetica delle forme*, Milano; MADRE Museum of Contemporary Art Donna Regina, *Barock*, Napoli (2009); Biennale of Gwangju, Gwangju, Korea; Istanbul Museum Of Modern Art, *Time Present, Time Past*, Istanbul; Göteborg International Biennial for Contemporary Art *Rethinking Dissent*, Göteborg, Sweden; Mori Art Museum, *All About Laughter Humor in Contemporary art*, Tokyo (2007); PERFORMA05, performance biennial, New York (2005); Tate Modern, London; Stedelijk Museum, Amsterdam, Haifa Museum of Art, Israel (2004), Palais de Tokyo, Paris (2003), Istanbul Biennial, Egofugal, Istanbul; S.M.A.K., Casino, Gent; PS1, Uniform, New York (2001); Manifesta III, Ljubljana, Slovenia, S.M.A.K., Over the Edges, Gent (2000); the Venice Biennale (1997,1999, 2005, 2013, 2017).

**LAWRENCE WEINER**

Born 10 february 1942 Bronx New York attended the new york public school system.

The late fifties and early sixties were spent travelling throughout north america (USA – Mexico and Canada)

The first presentation of the work was in Mill Velley California in 1960.

Lawrence Weiner divides his timebetween his studio in New York city and his boat in Amsterdam

he participates in public and prive projects and exhibitions in both the new and old world maintaining that: art is the empirical fact of the relationships of objects to objects in relation to human beings & not dependent upon historical precedent for either use or legitimacy.

**CHEN ZHEN** (Shanghai, China 1955 – Paris, France 2000)

Chen Zhen was a visual artist. Born in Shanghai in 1955, he grew up in a French-speaking medical family in the former French Concession area during the Cultural Revolution. At a very young age he became interested in the links between traditional Chinese philosophy and Western culture. He studied at the Shanghai School of Fine Arts and Crafts (1973), where he started teaching in 1976, and later, in 1978, at the Shanghai Drama Institute, where he specialized in set design and became a professor in 1982.

At the age of twenty-five, Chen Zhen was struck by an incurable illness, hemolytic anemia, an experience which gave him vast insight into the value of time and space at a strong analytical level.

On his arrival in France in 1986, where he continued his art studies, Chen Zhen experienced culture shock. He set painting to one side and focused on installation art. He studied in Paris at the Ecole Nationale Supérieure des Beaux-Arts and, in 1989, at the Institut des Hautes Études en Arts Plastiques, where he became assistant professor in 1993. His work then developed according to a transcultural school of thought, a concept that the artist called ‘Transexpérience’, based on the relationship between Man, consumer society and Nature.

About two years before his death, the artist decided to study traditional Chinese medicine, considering it to involve a way of thinking and behaving very close to his own vision of art. He transformed and distilled this knowledge in his final works dealing with the dialogue between body and spirit, Man and the Universe.

Chen Zhen died on 13 December 2000. His open-minded approach and the quality of his work won him widespread international recognition.

Between 1990 and 2000 he received six grants from French and American art institutions.