

Dawoud Bey, based in Chicago, was born in 1953 in Queens, New York. Celebrated for his rich, psychologically compelling portraits, Bey explores in his work a range of formal and material methodologies to create images and projects that connect deeply with the communities he photographs.

Bey came to attention with *Harlem, U.S.A.* (1975-1979) a visual journey through the iconic neighborhood that, in 1979, also comprised his first solo exhibition at The Studio Museum in Harlem. Since then, Bey's photographic and social practice—he is highly regarded as an educator as well as a photographer—has been defined by the empathy he brings to his subjects and the complexity with which he depicts them. In succeeding decades and successive bodies of work, Bey has moved from working “in the streets” with a small, hand-held 35mm camera to creating more formally structured portraits using a tripod mounted 4 x 5 camera and the monumental 20 x 24 Polaroid view camera.

Bey's conceptual and material evolution is, in part, a desire to find other ways of making his work within the context of his community and museum-based projects. Bey has pioneered programs that redefine how artists engage with institutions, while striving to make those spaces more accessible to the communities they serve. *Class Pictures* (2002-2006) expands upon a series of portraits the artist first created during a residency in 1992 at the Addison Gallery of American Art at Phillips Andover. In this series Bey collaborated with young people and institutions throughout the United States. These striking, large-scale color portraits of students depict teenagers from a range of economic, social, and ethnic backgrounds, creating a diverse collection of portraits of a generation that challenge teenage stereotypes.

Julian Charrière (b. 1987, Morges, Switzerland) is a French-Swiss artist based in Berlin, Germany, whose work bridges the realms of environmental science and cultural history. Known for his conceptual, research-based practice, Charrière's works incorporate techniques and knowledge from scientific disciplines including geology, biology, physics, and archaeology. In his photographs, sculptures, videos, and installations, materials from nature are transformed via technology, intertwining natural history with the history of human development. Charrière frequently travels to some of the most remote regions of the planet, including Antarctica and the radioactive Bikini Atoll, to explore and record the indelible traces human civilization leaves upon the natural world.

Charrière has exhibited his work – both individually and as a part of the Berlin-based art collective Das Numen – at museums and institutions worldwide, including the San Francisco Museum of Modern Art, the Dallas Museum of Art, Texas; MAMbo- Museo d'Arte Moderna di Bologna, Italy; MASI Lugano, Switzerland; the Parasol Unit Foundation for Art, London; the Musée des Beaux-Arts de Lausanne, Switzerland; the Centre Culturel Suisse, Paris; Haus der Kulturen der Welt, Berlin; Kunsthalle Wien, Vienna; Thyssen-Bornemisza Art Contemporary, Vienna; the Neue Nationalgalerie, Berlin; the Reykjavik Art Museum, Iceland; the K11 Foundation, Shanghai; and the Museum of Contemporary Art, Tokyo, amongst others. His work has been featured in the Kochi-Muziris Biennale, India; the 12th Biennale de Lyon, France; the 13th International Architecture Exhibition, Venice; the 57th Venice Biennale, Venice; the inaugural Toronto Biennial of Art, Canada; and the 14 Bienal de Artes Mediales de Santiago, Chile. From 2011-2013, Charrière was a student at the Institut für Raumexperimente (Institute for Spatial Experiments), led by Olafur Eliasson. In 2013 and 2015, Charrière was awarded the Kiefer Hablitzel Award / Swiss Art Award, and in 2018 was the recipient of the GASAG Art Prize.

Charrière currently lives and works in Berlin, Germany.

David Claerbout, Belgian artist has investigated the conceptual impact of the passage of time through his use of video and digital photography. As scholar David Green has explained, “Claerbout’s work subtly proposes a relationship of similitude between film and the objective world that lies outside and beyond the narrative space of cinema. In doing so he poses a set of questions about how we experience film and about the nature of the medium itself.”

Specifically, Claerbout manipulates both moving and still imagery to suggest an otherworldly level of existence, something that might refer to a specific place or event, but the timeline of which is not clear, oscillating between both past and present. The element of sound is critical in many of the works, often used as either a narrative device or a “guide” for the viewer to navigate the architectural space in the film. Claerbout’s oeuvre is characterized by a meticulous attention to production details, painstakingly created often over a period of years. The resultant works are immersive environments in which the viewer is invited to engage both philosophically and aesthetically.

Claerbout studied at the Nationaal Hoger Instituut voor Schone Kunsten in Antwerp from 1992 to 1995 and participated in the DAAD: Berlin Artists-in-Residence program from 2002 to 2003. Claerbout’s work is included in major public collections worldwide, including: Centre Georges Pompidou Musée National d’Art Moderne, Paris, France; Pinakothek der Moderne, Munich, Germany; Art Gallery of Ontario, Toronto, Canada; The Museum of Contemporary Art, Los Angeles; Walker Art Center, Minneapolis; Hirshhorn Museum and Sculpture Garden, Washington D.C; S.M.A.K, Ghent, Belgium; The Margulies Collection, Miami, Florida; Walker Art Center, Minneapolis, Minnesota; Collection François Pinault, Italy; FRAC Nord Pas de Calais, France; Galerie Neue Meister, Dresden, Germany; GAM Galleria D’Arte Moderna et Contemporanea, Turin, Italy and many others. He has been the subject of numerous solo exhibitions internationally, including: Talbot Rice Gallery, University of Edinburgh, Scotland (2018); Schaulager, Basel, Switzerland (2017); De Pont Museum of Art, Tilburg, Netherlands (2016); Kunsthalle Mainz, Mainz, Germany (2013); Secession, Vienna, Austria (2012); Tel Aviv Museum, Tel Aviv, Israel (2012); SFMOMA, San Francisco (2011); WIELS, Brussels, Belgium (2011); De Pont museum of contemporary art, Tilburg, The Netherlands (2009); Pompidou Center, Paris, France (2007); Kunstmuseum, St. Gallen, Switzerland (2008); and Van Abbemuseum, Eindhoven, The Netherlands (2005).

Jose Dávila received formal training in architecture at the Instituto Tecnológico y de Estudios Superiores de Occidente. Drawing on his training as an architect and his knowledge of art history, Dávila creates sculptural installations, photographic works and paintings that simultaneously emulate, critique, and pay homage to 20th century avant-garde art and architecture. Throughout his artistic career, Dávila's practice has explored spatial occupation and the transitory nature of physical structures. Referencing artists and architects from Luis Barragán and Mathias Goeritz to Josef Albers and Donald Judd, Dávila's work investigates the expanded possibilities of the modernist movement through its translation, appropriation, and reinvention.

Dávila is widely celebrated for his sculpture and public installation practice. In his sculptures, Dávila employs industrial and quotidian materials to make simultaneously humorous and critical reference to Modernist masterworks of art and design. In these works, materials are held in semiotic and structural tension – balanced both between high and low culture, and between permanence and collapse. Employing gravity and chance as materials, Dávila's carefully arranged, and precariously balanced works expand the conventions of historical forms, and test the limits of the medium of sculpture. In 2017, the Los Angeles Nomadic Division (LAND) presented a mid-career survey of Dávila's work alongside a newly commissioned sculptural project which installed works by Dávila in a number of sites across Los Angeles. Dávila has also presented public sculpture in San Jacinto Park, Guadalajara; Rockefeller Plaza, New York; and Regent's Park, London, among other locations. In 2019, Dávila presented a large-scale public installation, *Los Límites de lo Posible*, at the Malécon Habanero, in Havana, Cuba as a part of the XIII Bienal de La Habana.

Laurent Grasso, Born in France in 1972, Laurent Grasso has developed a fascination with the visual possibilities related to the science of electromagnetic energy, radio waves and naturally occurring phenomena. Grasso explores these sciences as they apply to paranormal activity, a favorite subject of 18th century scientists and philosophers, often used as parlor entertainment during the Victorian era.

Incorporating imagery culled from the cinema and art history, Grasso works in video, sculpture, painting, and drawing, to recreate phenomena – both human and natural – that set up surreal and ambiguous juxtapositions of time and space. Grasso often intentionally manipulates imagery by imposing unique and unusual perspectives onto his subject matter, thereby subverting the viewer's instinct to accept what they see at face value. A continually shifting viewpoint is at the heart of Grasso's aesthetic sensibility – in Grasso's words, “the idea is to construct a floating viewpoint, thereby creating a discrepancy in relation to reality. We move from one viewpoint to another, and that's also how we manufacture states of consciousness.”

Grasso is the recipient of the Meru Art*Science Award in Bergamo, Italy, the Chevalier de l'ordre des Arts et des Lettres and the Marcel Duchamp Prize. He is the subject of a major monograph, *Laurent Grasso: Soleil Double* published by Dilecta in 2015. His work has been the subject of solo exhibitions at international institutions including the Palais Fesch, Musée des Beaux-Arts, Ajaccio, France; the Hermès Foundation, Tokyo, Japan; the Musée de l'hospice Saint-Roch, Issoudun, France; Kunsthaus Baselland, Muttentz, Switzerland; the Musée d'Art Contemporain, Montréal, Canada; Jeu de Paume, Paris, France; the Bass Museum of Art, Miami, Florida; the Hirshhorn Museum and Sculpture Garden, Washington D.C., and Palais de Tokyo, Paris, France.

Candida Höfer, Born in Eberswalde, Germany in 1944, Candida Höfer attended the Kunstacademie Düsseldorf from 1973 to 1982. Whilst there she studied film with the Danish filmmaker Ole John and photography under the influential photographers Bernd and Hilla Becher, who also taught noted Düsseldorf School photographers Andreas Gursky, Thomas Struth, Axel Hütte and Thomas Ruff.

Known for her meticulously composed, large-scale color images of architectural interiors, Höfer's oeuvre explores the structure, presentation, and influence of space. Interested in the psychological impact of design and the contrast between a room's intended and actual use, Höfer has focused her lens on cultural and institutional buildings such as libraries, hotels, museums, concert halls, and palaces. Whilst devoid of people, the images allow us to consider the role of their missing inhabitants. The large-scale nature of the work invites the viewer to linger over the architectural details and contemplate the subtle shifts in light that make up the character of the space.

On her decision to exclude people from her photographs, Höfer has said, "...it became apparent to me that what people do in these spaces – and what these spaces do to them – is clearer when no one is present, just as an absent guest is often the subject of a conversation."

Höfer's internationally recognized work has been shown in solo exhibitions at the Kunsthalle in Basel and in Berne; the Museum Folkwang in Essen; the Louvre in Paris; the North Carolina Museum of Art; the Museo Amparo, Mexico; the Hermitage Museum, St. Petersburg, Russia; the Irish Museum of Modern Art, Dublin; and the Kunstmuseum Luzerne, Switzerland. Her work has also appeared in group exhibitions at The Museum of Modern Art, New York; the Power Plant, Toronto; Kusthaus Bregenz; Museum Ludwig, Cologne; the Guggenheim Museum, Bilbao; the Alfond Collection of Contemporary Art, Rollins Museum of Art, and Documenta XI, Kassel. Höfer represented Germany at the 2003 Venice Biennale. In 2018, the Sony World Photography Awards recognized Candida Höfer for her outstanding contribution to photography. Her photographs are in major public and private collections worldwide.

Anthony McCall is widely recognized for his ‘solid-light’ installations, hybrid works between sculpture, drawing, and cinema in which projected beams of light inscribe three-dimensional forms into smoke-filled interiors.

Active in the avant-garde cinema communities of London and New York in the 1960s and 1970s, McCall began working in film and performance before developing his ‘solid-light’ installations, beginning with *Light Describing A Cone*, 1973. In this work, audiences moved freely within the space as a three-dimensional cone of light slowly emerged from a projector. P. Adams Sitney, in his landmark history of avant-garde cinema, *Visionary Film: The American Avant-Garde*, described McCall’s installations of the 1970s as, “the most brilliant case of an observation on the essentially sculptural quality of every cinematic situation.” Since the 1990s, technological advancements have allowed McCall to continue to develop these installations, to involve multiple projectors inscribing increasingly complex and interwoven forms. Recent solid-light works such as *Split Second* consist of multiple, interpenetrating solid-light forms creating a dynamic, activated space. McCall’s work makes visible the immaterial qualities of cinema, including light, space, and duration. His installations liberate the viewer to engage with their materials through both the body and the eye.

The historical importance of McCall’s work’s has been internationally recognized in such exhibitions as *Dark Rooms, Solid Light*, at the Albright-Knox Gallery, Buffalo, New York (2019), *Anthony McCall: Solid Light Works*, at Pioneer Works, Brooklyn, New York (2018); *Dreamlands: Immersive Cinema and Art, 1905-2016* at the Whitney Museum of American Art, New York (2016); *On Line* at the Museum of Modern Art, New York (2010-11), *The Cinema Effect: Illusion, Reality and the Projected Image* at the Hirshhorn Museum, Washington, DC (2008); and *The Geometry of Motion 1920s/1970s* at the Museum of Modern Art, New York (2008).

Landon Metz, a New York-based artist has garnered critical attention for his ability to imbue a spare language of abstraction with visual dynamism and sense of movement. His paintings have the capacity to expand and deal with space serially, while being site-responsive rather than site-specific. Metz's painting practice is marked by great sensitivity to site and scale and increasingly incorporates performance and sculptural approaches to activate space. Sean Kelly stated, "We are delighted that Landon is joining the gallery. We worked with him in a group show approximately a year ago, and were profoundly impressed by his rigor, use of space, and the way his work is pushing the boundaries of contemporary language and abstraction."

Strategies of display are central to Metz's visual language and his installations often incorporate elements of rhythm and repetition. Frequently in his work multi-panel paintings are presented as diptychs and triptychs, which he sometimes installs abutting one another, reaching into or wrapping around corners. He also produces shaped canvasses that mimic the abstract shapes that appear in his other paintings. As Metz has observed, "My practice is largely about breaking down polarities, and I think that's apparent in the way I present space. It's about negotiating between setting and subject, public and private."

Metz's work has appeared in solo exhibitions in Norway, Italy, Denmark and Canada. In 2014, he was the artist in residence at the ADN Collection in Bolzano, Italy. In 2018, Metz was the subject of a solo exhibition at Museo Pietro Canonica in Rome. Metz was recently featured in the group exhibitions *Blue.*, at The Nassau County Museum of Art In New York, and *Greffes*, curated by Pier Paolo Pancotto at Villa Medici in Rome. Metz was born in Phoenix, Arizona and currently lives and works in New York.

Alec Soth was born in 1969 in Minneapolis, Minnesota. He studied at Sarah Lawrence College in Bronxville, New York. Soth received international acclaim when his photographs were featured in numerous solo and group exhibitions, including the 2004 Whitney and São Paulo Biennials.

Soth's photographic style has continued to develop in subsequent series beginning with his iconic *Sleeping by the Mississippi*, *NIAGARA*, *The Last Days of W*, *Broken Manual*, *I Know How Furiously Your Heart is Beating* and most recently *A Pound of Pictures*. Soth uses his large format camera to photograph the people and landscapes of suburban and rural communities, often during road trips throughout the Midwest and the South.

Soth has had over fifty solo exhibitions including survey shows organized by the Jeu de Paume in Paris (2008), the Walker Art Center in Minnesota (2010), the Media Space in London (2015). In 2016, Soth's *Gathered Leaves*, an exhibition which brought together his four signature series – *Sleeping by the Mississippi*, *Niagara*, *Broken Manual*, and *Songbook*, traveled to a number of institutions, including The Finnish Museum of Photography in Helsinki. Soth continues to exhibit worldwide, with recent solo exhibitions the Helmond Museum in the Netherlands (2021), the Kunst Haus Wien in Vienna and the Shanghai Xiang Cheng Center of Photography (2020) and the Blanton Museum of Art in Austin, TX and the Haus der Photographie in Hamburg (2017), amongst others.

Soth's first monograph, *Sleeping by the Mississippi*, was published by Steidl in 2004 to critical acclaim. In 2008, Soth started his own multi-media publishing company, Little Brown Mushroom, a multi-media enterprise focused on visual storytelling. Soth has published over twenty-five books including *NIAGARA* (2006), *Fashion Magazine* (2007), *Dog Days, Bogotá* (2007), *The Last Days of W* (2008), *Broken Manual* (2010), *Songbook* (2015), *Gathered Leaves* (2016), *I Know How Furiously Your Heart is Beating* (2019), and *A Pound of Pictures* (2022). Soth's body of work has been widely praised and he has been the recipient of numerous awards and honors, including the PhotoVision Award (2008), a Guggenheim Fellowship (2013) and the Royal Photographic Society Honorary Fellowship (2021).

Frank Thiel was born in Kleinmachnow near Berlin, Germany in 1966. He moved to West Berlin, Germany in 1985 and attended a training college for photography there from 1987-1989.

Thiel is widely renowned for photographing the architectural spaces of Berlin, reflecting a turbulent social and political history. Thiel's monumental works are not merely documentation, but picture a city reborn after a tumultuous history. Thiel refers to Berlin as "the youngest city in the world" and further explains that "the city that suffers from an overdose of history...yet it does not suffer from its sediments like other European cities, but from the consequences of its eruptions." The architectural spaces in these photographs are not only reflections of a turbulent social and political history, but of the emergence of new patterns of urban existence. Previous bodies of work have focused on such topics as state surveillance and the privatization of public space.

Thiel's commitment to the constant transformation and development of Berlin for more than a decade has become an integral part of the unfolding history of the city and its most important photographic record. In recent work, he has turned his camera on the massive glacial ice formations in Argentina Patagonia. Thiel's photographs seem to refer to a larger narrative context, yet they also explore the relationship of photography to painting and sculpture. Thiel's special ability to inscribe the dialectic relationship between ideology and aesthetics in his photographs also prevents any appearance of sentimentality.

Frank Thiel has exhibited extensively in museums and galleries worldwide; his works are included in the collections of many major international museums including the Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain; Museu Nacional Centro de Arte Reina Sofia, Madrid, Spain; National Gallery of Canada, Ottawa, Canada; Fotomuseum Winterthur, Switzerland; Moderna Museet, Stockholm, Sweden; Hirshhorn Museum and Sculpture Garden, Washington, DC; and The Phillips Collection, Washington, DC.

Janaina Tschäpe is a German-Brazilian artist whose multidisciplinary body of work has encompassed painting, drawing, photography, video, and sculpture. Initially studying as a painter, Tschäpe turned her attention to sculpture, photography and performance after graduating from Hamburg's Hochschule für Bildende Künste. Her photography and performance often involve the artist, or other bodies, interacting with or depict the coastal and riparian landscapes of Brazil. In her paintings, Tschäpe takes inspiration from her memories of these spaces to create her large-scale abstract paintings.

Tschäpe's dreamlike, abstract landscapes blur the line between aquatic, plant, and human forms, referencing not only the landscapes Tschäpe draws upon for inspiration, but also her interest in myth, morphology, and the mysteries of aquatic states. There is a dynamic interplay, too, between the liquidity of the casein, watercolor, and oil from which Tschäpe builds up her surfaces, and the precise systems of marking in colored pencil, pastel, and oil which are layered atop them. Tschäpe's paintings develop a distinctive language of abstraction in which organic motifs are imbued with a remarkable luminosity.

Tschäpe holds an MFA from the School of Visual Arts, New York and a BFA from the Hochschule für Bildende Künste, Hamburg, Germany. She has been the subject of solo exhibitions at the Den Frie Center of Contemporary Art, Copenhagen, Denmark; the Sarasota Art Museum, Florida; the Musée L'Orangerie, Paris; the Museum of Contemporary Art Tucson, Arizona; the Kasama Nichido Museum of Art, Kasama, Japan; the Irish Museum of Modern Art, Dublin, Ireland, and the Contemporary Museum of Art, St Louis. Tschäpe's solo exhibition *Soy mi propio paisaje* is currently on view at the CAC Málaga, Spain.

Tschäpe's work has also been featured in numerous group exhibitions at venues including The Lewis Glucksman Gallery, Cork, Ireland; NCA Taipei, Taiwan; Whitechapel Gallery, London; TBA21-Augarten, Vienna, Austria; CCBB, Rio de Janeiro, Brazil; Centre D'Art Contemporain de Normandie, France; 21st Century Museum of Contemporary Art, Nanazawa, Japan; Instituto Tomie Ohtake, São Paulo; Storefront for Art and Architecture, New York; National Museum of Women in the Arts, Washington D.C.; Pratt Manhattan Gallery; OCA Museu da Cidade, São Paulo; Kunsthal Kade, Netherlands; Cidade Matarazzo, São Paulo, Brazil; Ronnebaeksholm, Denmark; Cultural Centro Banco do Brazil in Belo Horizonte, Brazil; Museum of Fine Arts Boston, Massachusetts; and Museum of Contemporary Art Taipei, Taiwan.

Sun Sun is considered one of China's most talented rising young artists, Sun Xun's artistic practice combines meticulous craftsmanship with stylistic experimentation not limited to any one medium. Blurring the lines between drawing, painting, animation and installation, his work incorporates a wide array of materials. Painting, woodcuts, traditional Chinese ink and charcoal drawings are often combined to create the foundation of expressionistic, stop-motion animated films. These films are then presented in immersive settings, creating a theatre of memory for the visitor, filled with realistic and fantastical iconography.

Sun Xun was born in Fuxin, an industrial mining town in northeast China, and grew up in the period immediately following the Chinese Cultural Revolution. The lingering aftereffects of this movement continue to have a profound impact on his work, which often explores the themes of global history, culture, memory and politics. He is especially interested in the way historical events are perceived and remembered by ordinary citizens versus how they are officially presented by public agencies and the media. Sun Xun's work explores concepts of past versus present, personal versus political in symbolic and surrealist ways, often choosing to use animals and insects as the main characters of the story instead of people.

Sun Xun studied printmaking at the China Academy of Fine Arts, and founded Pi animation studio in 2006. In 2010 he was awarded the Best Young Artists award by the CCAA, the Young Art Award by Taiwan Contemporary Art Link and the Arts Fellowship by Citivella Ranieri Foundation (Italy).