

## I WAS NOT SENT, I WAS SUMMONED

Artists + Curator Bios

### ARTISTS BIOS

**Sophia Al Maria** is an artist, writer and filmmaker. She studied comparative literature at the American University in Cairo, and aural and visual cultures at Goldsmiths, University of London. For the past few years, she has been carrying out research around the concept of Gulf Futurism. Her primary interests are around the isolation of individuals via technology and reactionary Islam, the corrosive elements of consumerism and industry, and the erasure of history and the blinding approach of a future no one is ready for. She explores these ideas with certain guidebooks and ideas including, but not limited to, Zizek's *The Desert of the Unreal*, As-Sufi's *Islamic Book of the Dead*, as well as imagery from Islamic eschatology, post humanism and the global mythos of Science Fiction.

Her work has been exhibited in various institutional shows around the world, including Biennale of Moving Images, Miami, USA (2017); Axis Mundi, High Line Art, New York, USA (2017); No to the Invasion: Breakdowns and Side Effect, CCS Bard Gallery, NY, USA (2017); Mondialite, Villa Empain Boghossian Foundation, Brussels, Belgium (2017); The New Normal, Ullens Centre for Contemporary Art, Beijing China (2017); Seeds of Time, Shanghai Project, Shanghai, China (2017); Transmissions from the Etherspace, La Casa Encendida, Madrid Spain (2017); Paratoxic Paradoxes, Benaki Museum, Athens, Greece (2017); Eternal Youth, Museum of Contemporary Art, Chicago, USA (2017); Biennial of Moving Images (BIM), Centre d'Art Contemporain Geneve, Geneva, Switzerland (2017); Black Friday, Whitney Museum of American Art, NYC, USA (2016) Repetition, Villa Empain, Boghossian Foundation, Brussels, Belgium (2016); Imitation of Life at HOME, Manchester (2016); In Search of Lost Time, The Brunei Gallery, London (2016); 89plus: Filter Bubble, LUMA Westbau, Zurich, Switzerland (2015); 2015 Triennial: Surround Audience, New Museum, New York, NY, USA (2015); Common Grounds, Villa Stuck, Munich, Germany (2015); Extinctions Marathon: Visions of the Future, Serpentine Gallery, London, UK (2014); Virgin with a memory, Cornerhouse, Manchester, UK (2014); Do It, Manchester Art Gallery, Manchester, UK (2013); The 9th Gwangju Biennale, South Korea (2012); For your Eyes Only, St. Paul Street Gallery, Auckland, New Zealand (2012); Dowse Museum, Wellington, New Zealand (2012); Genre Specific Xperience, New Museum, New York, NY, USA (2011); Bendari & the Bunduqia, Waqif Art Centre, Doha, Qatar (2007) and We Few: A Comic Palindrome, Townhouse Gallery, Cairo, Egypt (2005). Her writing has appeared in Harper's Magazine, Five Dials, Triple Canopy, and Bidoun. In 2007, she published her first autobiographical novel, *The Girl Who Fell to Earth* (Harper Collins Perennial). Her upcoming shows include a solo show at the Whitney Museum, NY (2016). She has also been invited to participate in the 2016 Biennial of Moving Images in Geneva, Switzerland. The artist has also participated in the Inhabitation residency at Villa Empain, Boghossian Foundation, Brussels (2016).

### **Adrián Balseca**

(Quito, 1989) lives and works in Quito. Adrián Balseca is an artist who studies extractivist dynamics and their environmental impacts. Many of his proposals are associated with historical-economic processes that have been relevant for the consolidation of the modern development project. Balseca was selected for the 34th Bienal de São Paulo: *Faz escuro mas eu canto* (Though it's dark, still I sing) (São Paulo, 2020) and the osloBIENNALEN First Edition (Oslo, 2019–2024). His most recent group and individual exhibitions includes:

Cosmopolis #2: rethinking the human (Centre Pompidou, París, 2019); 21st Contemporary Art Biennial Sesc\_Videobrasil | Imagined Communities (Sesc 24 de Maio, São Paulo, 2019); Contrainformación, 45 Salón Nacional de Artistas / Al revés de la trama (Galería Santa Fe, Bogotá, 2019); The Unbalanced Land (Galería Madragoa, Lisbon, 2019); Estela blanca (Ginsberg Galería, Lima, 2019); Portadores de Sentido. Arte contemporáneo en la Colección Patricia Phelps de Cisneros (Museo Amparo, Puebla, 2019); Draw a Line to Make a Landscape (Alexander and Bonin, New York, 2018); Horizonte de sucesos (OTR Espacio de Arte, Madrid, 2017); Energ(ética) (Monumento a los Héroes, Bogotá, 2017); Dura lex sed lex, BIENAL SUR (CCPE - Centro Cultural Parque España, Rosario, 2017); Horamen (Pre-Columbian Art Museum Casa del Alabado, Quito, 2017); The Skin of Labour (Galería Madragoa, Lisbon, 2016); Ultralocal (CEAAC, Strasbourg, 2016); Premio Nacional Nuevo Mariano Aguilera 2015-2016 (CAC, Quito, 2016).

In 2018, Balseca received an honorable mention in the 14th Bienal de Cuenca: Living Structures. Art as a plural experience. (Cuenca, 2018) and the award Premio de Producción de Video Arte Han Nefkens Foundation - CAC Quito (CAC, Quito, 2018). He has also been credited with several distinctions which include: Premio Nacional de Artes Mariano Aguilera 2015 - 2016 (CAC, Quito, 2015); Grants & Commissions Program 2015, Cisneros Fontanals Art Foundation (CIFO, Miami, 2015); Premio París, 12th Bienal de Cuenca: Ir para volver (Leaving to Return) (2014); Premio Brasil, (CAC, Quito, 2013), and the Honorable Mention at Salón Nacional Mariano Aguilera: (Des) figuraciones (CCM, Quito, 2007). He was a founding member of the group La Selecta-Cooperativa Cultural, and formed part of the community art collective Tranvía Cero, both based in Quito.

**Carolina Caycedo** (1978), is a London-born Colombian artist, living in Los Angeles. She participates in movements of territorial resistance, solidarity economies, and housing as a human right. Carolina's artistic practice has a collective dimension to it in which performances, drawings, photographs and videos are not just an end result, but rather part of the artist's process of research and acting. Her work contributes to the construction of environmental historical memory as a fundamental element for non-repetition of violence against human and non-human entities, and generates a debate about the future in relation to common goods, environmental justice, just energy transition and cultural biodiversity.

She has held residencies at The Huntington Gardens, Libraries and Art Collections in San Marino, California DAAD artists-in-Berlin program, amongst others. Caycedo has received funding from Creative Capital, California Community Foundation, Los Angeles Department of Cultural Affairs, Harpo Foundation, Art Matters, Colombian Culture Ministry, Arts Council UK, and Prince Claus Fund.

Recent solo museum shows include Care Report at Muzeum Sztuki in Łódź; Wanaawna, Rio Hondo and Other Spirits in Orange County Museum of Art, and upcoming at ICA Boston and MCA Chicago. In 2019 her work was part of the 45 Salón Nacional de Artistas Colombia, Chicago Architecture Biennial, Film sector of Art Basel in Basel, and will be a 2020 visiting artist at the NTU-CCA in Singapore. Caycedo is a member of the Los Angeles Tenants Union and the Rios Vivos Colombia Social Movement.

**Felipe Esparza** (Peru, 1985)

Felipe Esparza's work creates dynamic links and tensions between cinema, plastic arts and video creation. In his projects there is a marked interest in social content and an exploration of themes such as nature, non-verbal communication, the sacred, its symbolic derivatives and the relationship between image and time, image and history and image and truth. He tackles the complex representation of these themes elaborating visual narratives where the contemporary visual imaginary cohabits with the archive and with local and universal cultural codes, reaching the point of obtaining metalanguage pieces.

His videos and video installations have been seen in national art centers such as: MALL, Luis Miro Quesada, Lugar de la Memoria, Ministerio de Cultura (Lima) and international how: A la Gaité Lyrique (Paris), Haus der Kulturen der Welt (Berlin), Triennial Guangzhou Image (China), Shangyuang Contemporary Art Museum (Beijing), Videobrasil Festival (Sao Paulo), Lisbon Municipal Chamber (Portugal), Los Angeles Film Forum, HANGAR Contemporary Art Production Centre (Barcelona), Reina Sofia Museum (Madrid), Buenos Aires Video Art Festival.

**Salomé Lamas** (Lisbon) studied cinema in Lisbon and Prague, visual arts in Amsterdam and is a Ph.D candidate in contemporary art studies in Coimbra.

Her work has been screened both in art venues and film festivals such as Berlinale, BAFICI, Museo Arte Reina Sofia, FIAC, MNAC – Museu do Chiado, DocLisboa, Cinema du Réel, Visions du Réel, MoMA – Museum of Modern Art, Museo Guggenheim Bilbao, Harvard Film Archive, Museum of Moving Images NY, Jewish Museum NY, Fid Marseille, Arsenal Institut fur film und videokunst, Viennale, Culturgest, CCB - Centro Cultural de Belém, Hong Kong FF, Museu Serralves, Tate Modern, CPH: DOX, Centre d'Art Contemporain de Genève, Bozar, Tabakalera, ICA London, TBA 21 Foundation, Mostra de São Paulo, CAC Vilnius, MALBA, FAEMA, SESC São Paulo, MAAT, La Biennale di Venezia Architettura, among others.

Lamas was granted several fellowships such as the Gardner Film Study Center Fellowship – Harvard University, The Rockefeller Foundation – Bellagio Center, Brown Foundation – Dora Maar House, Fundación Botín, Fundação Calouste Gulbenkian, Sundance, Bogliasco Foundation, The MacDowell Colony, Yaddo, Berliner Künstlerprogramm des DAAD.

She collaborates with Universidade Católica Portuguesa and Elias Querejeta Zine Eskola. She collaborates with the production company O Som e a Fúria and is represented by Galeria Miguel Nabinho and Kubikgallery.

### **Beatriz Santiago Muñoz**

b. 1972, San Juan, Puerto Rico | lives and works in San Juan, Puerto Rico

Beatriz Santiago Muñoz is a Puerto Rican film and video maker who received her MFA from the School of the Art Institute of Chicago. The uncontrived, observational style of her work aligns it with the sensibility of documentary film while also contributing to a blurring of boundaries between fact and fiction. The Black Cave (La Cueva Negra, 2013) draws on interviews with archaeologists and local residents, and explores the Paso del Indio, an indigenous burial ground in Puerto Rico that was discovered during the construction of a highway and eventually paved over.

**Fern Silva** (b. 1982, USA/Portugal) is an artist who primarily works in 16mm. His films consider methods of narrative, documentary, and avant-garde filmmaking as the starting point for structural experimentation. He has created a body of film, video, and projection work that has been screened and performed at various festivals, galleries, museums and cinemateques including the Toronto, Berlin, Locarno, Rotterdam, New York, London, Melbourne, and Hong Kong International Film Festivals, Anthology Film Archives, Gene Siskel Film Center, Cinemateca Boliviana, Museum of Art Lima, Museum of Contemporary Art Chicago, New Museum, Greater New York at MOMA P.S.1, and Cinema du Reel at the Centre Georges Pompidou. His work has been featured in publications including Film Comment, Cinema Scope, Filmmaker Magazine, Millennium, and Senses of Cinema. He's taught filmmaking at various institutions including the University of Illinois at Chicago, Bard College, Dartmouth College and Bennington College and has received support from the Jerome Foundation, NYFA, NYSCA, MacDowell Colony and the Wexner Center for the Arts. He studied art and cinema at the Massachusetts College of Art and Bard College and is currently a fellow at the Radcliffe Institute for Advanced Study at Harvard University.

### **Malena Szlam**

Born in Chile, Malena Szlam is an artist and filmmaker working at the intersection of cinema, installation, and performance. Her practice explores the relationship between the natural world, perception, and intuitive process. The poetics developed through her time-based works and in-camera films engage the material and affective dimensions of analogue film practice.

Szlam's work has been exhibited in numerous festivals and museums including Rotterdam, Toronto, New York, Edinburgh, Media City, 25 FPS, Mar del Plata, and Hong Kong Film Festivals, the Museum of Fine Arts Boston, the Buenos Aires Museum of Modern Art, the Henie Onstad Kunstsenter (Oslo), and the Louisiana Museum of Modern Art (Denmark). Solo screenings have been presented at Los Angeles Filmforum, San Francisco Cinematheque, and FICValdivia (Chile). Her latest film ALTIPLANO premiered at the Toronto International Film Festival's Wavelengths and was chosen as one of TIFF's Top Ten Canadian Short Films of 2018.

Szlam currently resides in Montreal and is a member of Double Negative, an independent artists' collective dedicated to the production and exhibition of experimental cinema.

**Maya Watanabe** is a Peruvian visual artist who works with video installations.

Her work has been exhibited at: Palais de Tokyo, Matadero Madrid, Kadist Art Foundation SF, Das Fridericianum, Museo de Arte Contemporáneo de Lima, and Kyoto Art Center among others. She has been featured in festivals like Videobrasil, LOOP, FILE, Transitio MX, Madrid Abierto, Havana Film Festival, and Beijing Biennale.

She has also collaborated as a set designer and audiovisual art director for theatre plays performed in Peru, Spain, Austria and Italy. Watanabe is based in Amsterdam.

**Shanna Yates** was born in Sao Paulo, Brazil in 1979. She earned a Liberal Arts degree from Tufts University and has a Masters of Architecture from the Southern California Institute of Architecture. Her work is founded in the narrative of the human condition and seeks ways of seeing and moving beyond it. She employs various mediums including painting, photography, video and sculpture.

### CURATOR BIO

**Andrea Franco** (b. Lima, Peru) is an artist, filmmaker, and film curator based in Los Angeles. Her work, rooted in documentary and experimental film traditions, explores the psychogeography of place, memory, diasporic and indigenous communities, and post-colonial social and political dynamics throughout Latin America and beyond. Her work is often informed by personal journeys and her own biography. Franco works with the moving image as an impactful and healing mechanism towards a shift in consciousness and our perception of the world and of others.

In 2019, she had her first solo show with Vigil Gonzales gallery in Lima, Peru. Franco's work has screened at Pacific Standard Time LA/LA, the Solomon R. Guggenheim Museum, Los Angeles Contemporary Exhibitions, Cineteca Nacional de Mexico, Museo Metropolitano de Lima, Flaherty NYC, Museo de Arte de Lima, BAFICI, Matadero Madrid, REDCAT, Zinebi Bilbao, Lima Film Festival, Santiago International Film Festival, Sala Luis Miro Quesada Garland among others. She received a MFA from California Institute of the Arts.