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### Justin Fitzpatrick

In Justin Fitzpatrick's work, painting is a tool to explore queer identity and history. Taking inspiration from art history, science fiction, religious iconography, anatomical drawings, medieval illumination and Art Nouveau illustration, his imagery morphs, surprises and unfolds to represent sexual repression and somehow knotty desires. Often referring to the ways in which church, state and capitalism have privatized bodies and pleasures that used to be communal and pagan, Fitzpatrick aims to recuperate both by making his work into a virus that spreads back through history to find the latent queerness where it has been denied. Monks appear joined at the cock, the homosexual collapsed into the homosocial where it is so often the inadmissible bond between members of an all-male society.

Justin Fitzpatrick (b. 1985, Dublin) lives and works in Brussels. Recent solo exhibitions include: *Omega Salad* at Seventeen, London (2020); *URIZEN* at Galerie Sultana, Paris (2019); *A Pulsation of the Artery*, Foxy Production, New York (2019); *Underworld*, Kevin Space, Vienna (2018); *F-R-O-N-T-I-S-P-I-E-C-E*, Seventeen, London (2018) and *Uranus*, Sultana, Paris (2017). Selected group exhibitions include: *La Clinique du Queer* at La Maison Populaire, Montreuil (2020); *Mascaras* at Galeria Municipal do Porto (2020); *Le Combat De Carnaval* at Rodolphe Janssen, Brussel (2020); *Salon de Peinture*, Museum van Hedendaagse Kunst Antwerpen (2019); *Pastoral Love*, Lucas Hirsch, Düsseldorf (2019); *Whisky et Tabou*, Musée Estrine, Saint-Rémy-de-Provence (2017); *The Bloody Chamber*, The Koppel Project, London (2017); *Lonesome Wife*, Seventeen, London (2016); *Streams of Warm Impermanence*, DRAF, London (2016); *Animal Mundi*, Solo show, Barbican Arts Trust (2016); Bloomberg New Contemporaries, ICA, London (2015).

### Birke Gorm

Birke Gorm's work has a constant recurring component: manual artisanal labour. The predominantly crude materiality both emulates and refers to a bygone time and to accessible everyday things from her immediate surroundings: materials such as sand and soil, collected branches, metal scraps and packaging appear repeatedly in her serial practice. The shapes of sculptural objects and motifs of her textile tapestries are a patchwork of historical and contemporary references, relating to hierarchical and structural social behaviour and relations within the realm of labour. Gorm examines the connection between status and self-image; how labour and the act of working can be instrumentalized as building blocks of an identity — individually as economically. The many creatures of the ongoing series *IOU* (2017–) are all apparently similar. Each one was generated through the same slow carving process, and yet they all carry individual, characteristic features. The expression on the characters' faces is identical: their eyes are closed — apparently in peace, but also avoiding experiencing one's surroundings. The tongues, outwardly stretched, if on a first glance appear cheeky and impudent, also suggest a possibility of reaching out to others, the only one, since these characters are missing their limbs. Interdependency can be a double act both lethargic and passionate.

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Birke Gorm (b. 1986, Hamburg, DE) lives and works in Vienna. Previous exhibitions include: *full stop*, Politikens Forhal, Copenhagen, 2021; *achterl*, Gabi+, Vienna, 2020; *common crazies*, Croy Nielsen, Vienna, 2020; *Über das Neue - Junge Szenen in Wien*, Belvedere21, Vienna, 2019; *Whistle and I'll Come to You*, Galerie der Stadt Schwaz, Tyrol, 2018; *IOU*, Croy Nielsen, Vienna, 2017; *CONDO*, Bodega, New York, 2017 und *Gebärden und Ausdruck*, Halle für Kunst Lüneburg, 2016.

## Daniele Milvio

Investigating the potentiality of representation and storytelling in figurative painting, Daniele Milvio uses his profound knowledge of the past in search of alternatives for the future. Milvio's artistic process explores ancient and lost stories, which are paraphrased and translated using a more contemporary and forward-looking gestural vocabulary. Often, his sarcasm towards contemporary society, pours out on the pictoric space creating an eclectic and contradictory setting, in which the clever usage of ancient compositional solutions, produces imageries made of mature references and ironical reflexions. Fables, myths, and archetypical compositions find their way to speak to the viewer through a simplified linguistic scheme, initiating a moment in which the observer is allowed to meditate on the irony and absurdity of our contemporary times.

Daniele Milvio (b. 1988 Genova, Italy) lives and works in Milan. Recent solo exhibitions include: *Die besten Jahre unseres Lebens*, Weiss Falk, Basel, 2019; *A Milano non si usa*, Federico Vavassori, Milan, 2018; *Brache*, Supportico Lopez, Berlin, 2017; *Leggi e Credi*, Weiss Falk, Basel, 2016; *Cacafoco*, Galleria Federico Vavassori, Milan, 2015. Recent group exhibitions include: *The Estate*, Kim? Contemporary Art Center, Riga; *Motel Lucie*, Milan; *Nightfall*, Mendes Wood DM, Bruxelles; *Use your illusion*, Herald St., London; *Cura Basement*, Rome; *Rowing*, London; *Gasconade*, Milan; *Castillo/Corrales*, Paris; *Grand Century*, New York; *Fiorucci Art Trust*, São Paulo.

## Sveta Mordovskaya

Sveta Mordovskaya observes how architecture and everyday objects manipulate our perceptions. For the artist, language, like all the everyday materials she appropriates in her work, are subject to malleability and amenable to permutation. Often working in series, she is particularly interested in the possibilities held by depleted yet opaque bodies. The work flirts with a constant ambiguity of intention, creating models that negotiate the mechanisms of seeing.

Sveta Mordovskaya (b. 1989 Ulan-Ude, USSR), lives and works in Zurich. Recent solo shows include: *Home just a minute from the streets*, with Paula Henrike Herrmann, On Curating, Zurich 2021; *Complex Doll*, Weiss Falk, Basel 2020; *Monuments*, Cherish, Geneva 2020.

Recent group shows: *Stoffe im Raum*, Universität für angewandte Kunst, Vienna, 2021; *Superamas* at CLEARING, Brussels 2021; *Light at Eight* at Loggia, Vienna 2020; *The Estate* at Kim?

Contemporary Art Centre, Riga 2019, *A home is not a house*, Fri Art Kunsthalle Fribourg, 2019; *A*

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*House is not a Home*, Fri Art Kunsthalle, Fribourg 2019; *Lampen*, Galerie Francesca Pia, Zurich 2018; *Readymades belong to Everyone*, Swiss Institute, New York 2018.

## Marianna Simnett

Marianna Simnett interdisciplinary practice includes video, installation, performance, sculpture, music, and drawing. Known for her visceral and theatrical works, which draw upon conventions of storytelling and folklore, Simnett uses vivid and visceral means to explore the body as a site of transition. Often featuring the artist performing alongside a cast of non-actors, Simnett's work speaks to the relationships we develop with our bodies – shifting between control and violence, phobia, and dysmorphia – as they undergo intervention and transformation. Working with animals, children, organs, Simnett imagines radical new worlds filled with untamed thoughts, strange tales, and desires. In the film *Tito's Dog* (2020), produced during the recent global lockdown and performed in Croatian and English, the artist enacts the remarkable story of Tito and his dog, Luks. Tito, the former President of Yugoslavia, was a contested symbol of unity in the artist's childhood memory and this month marks the 40th anniversary of his death. Continuing her investigation of interspecies relationships whilst also confronting her own identity, Simnett uses makeup and prosthetics to transition from human to German Shepherd as she tells a story of survival and animal suicide.

Marianna Simnett (b. 1986 London, UK) lives and works in Berlin. Simnett completed her MA at the Slade School of Art in 2013. Her films, installations, drawings, and sculptures challenge the way bodies are perceived and imagined. Simnett won the Jerwood / FVU Award in 2014 and was shortlisted for the Jarman Award in 2017. Her work has been shown in many museums and galleries internationally. Solo exhibitions include: City Gallery Wellington, New Zealand (2021); Institute of Modern Art, Brisbane (2020); Kunsthalle Zürich, 2019; Copenhagen Contemporary, 2019; FACT Liverpool, 2019; Frans Hals Museum, Haarlem, 2019; New Museum, New York, 2018; Museum für Moderne Kunst, Frankfurt, 2018; Zabłudowicz Collection, London, 2018; Matt's Gallery, London, 2017; and Seventeen, London, 2017.