

BIOGRAPHIES

Brian Belott is an artist, curator, performer, and publisher based in Brooklyn, New York. His work playfully situates dissimilar objects, ideas and found oddities alongside one another in order to see what they might create. Belott's work has been exhibited at institutions in New York including the Whitney Museum of American Art (2019); and The Jewish Museum (2015); as well as elsewhere and internationally at COBRA Museum, Amstelveen (2018); Yuz Museum, Shanghai (2018); The Aldrich Museum, Ridgefield (2018); and MoCAD, Detroit (2017). He is the lead archivist of the Rhoda Kellogg International Child Art Collection, and a lifelong collector of child art.

Frequencies is an ongoing collaboration with students aged primarily 10-16, conceived by artist **Oscar Murillo**. Since its beginning in 2013, the project has visited more than 350 schools in over 34 countries and affixed canvas to classroom desks, inviting students to freely mark, draw, and write on their surfaces. Today the sedimented record consists of over 40,000 collected canvases. Frequencies Institute is a space for encounter, exchange and a catalyst for social-geographical engagement as well as the home of the archive. Institute brings together friends, develops networks through social exchange, education, exhibitions, gatherings, research and support in the many geographies where the project took place, and beyond. Frequencies has been exhibited at venues including Artangel, London (2021); Mori Art Museum, Tokyo (2021); the Swiss Institute, New York (2021); Yorkshire Sculpture Park (2019); Museum of Contemporary Art Cleveland (2017); Haus der Kunst, Munich (2017); PinchukArtCentre, Kiev (2017); 3rd Aichi Triennial (2016); Hangzhou Triennial of Fiber Art (2016); 56th Venice Biennale (2015).

Petrit Halilaj's work is deeply connected with the recent history of his home country of Kosovo, and the consequences of political and cultural tensions in the region. Originating from personal experience while confronting collective memory, his work often takes shape through an intimate processing of a shared moment with someone he loves. In 2013, Halilaj represented Kosovo for the country's inaugural pavilion at the 55th Venice Biennale, and received Special Mention for his work at 57th Venice Biennale. Recent solo exhibitions have been presented at Tate St. Ives (2021); Palacio de Cristal, Museo Reina Sofia, Madrid (2020); Hammer Museum, Los Angeles (2018); Runik, Kosovo (2018); New Museum, New York (2017); and Pirelli HangarBicocca, Milan (2016). Halilaj currently teaches at the Ecole Nationale Supérieure des Beaux Arts de Paris, France.

Ulrike Müller mobilizes vocabularies of colour and shape that are politically and emotionally charged and encourage figurative readings. Her work moves between different contexts and publics, inviting collaborations that expand processes of exploration and exchange. Alongside small-scale paintings in vitreous enamel, Müller also produces expansive wall paintings, publications, prints, and textiles. Her work has been presented in recent exhibitions at Queens Museum (New York, 2020); 58th Venice Biennale (2019); Kunstverein für die Rheinlande und Westfalen (Düsseldorf, 2018); 57th Carnegie International (Pittsburgh, 2018); and the Whitney Biennial (New York, 2017). Müller is co-editor of the queer feminist journal *LTTR*, and from 2009-2012 organized the collaborative project *Herstory Inventory. 100 Feminist Drawings by 100 Artists*.

Alanis Obomsawin is a member of the Abenaki Nation and one of Canada's most distinguished filmmakers. Since 1967, she has been a director and producer at the National Film Board of Canada where her practice has been devoted to chronicling the lives and concerns of First Nations people and exploring issues of importance to all. Her decades of artistic activism were the subject of a 2022 retrospective titled *The Children Have to Hear Another Story – Alanis Obomsawin* at Haus der Kulturen der Welt, Berlin. Obomsawin has received many awards in her 55-year career, recently including the Jeff Skoll Award in Impact Media presented by the Toronto International Film Festival (2021); the Iris Homage at Gala Québec Cinéma (2020); Rogers-DOC Luminary Award (2020); and the Glenn Gould Prize (2020).

Amy Zion is a curator and writer living in Paris. Previously based in New York, she was the organizer of the *Talks Program* (2018–2021) at Frieze NY; and held a teaching position at the Center for Curatorial Studies at Bard College (2016–2021). Her writing has appeared in *Frieze*, *Art-agenda Features*, *Art in America*, *Flash Art*, and other publications. Recent exhibitions and curatorial projects include *Petrit Halilaj: Very Volcanic Over This Green Feather (Papagall)*, galerie kamel mennour, Paris (2022); *Closer to Life*, Hessel Museum of Art at Bard College, New York (2020, co-curated with Tom Eccles); and *The Conference of the Animals*, Queens Museum, New York (2020, in conjunction with a project by Ulrike Müller). From 2007 to 2015, Zion was an Associate Editor with the Vancouver-based publishing organization *Fillip*.