

Kevin Beasley lives and works in New York. His practice spans sculpture, photography, sound, and performance, while centering on materials of cultural and personal significance, from raw cotton harvested from his family's property in Virginia to sounds gathered using contact microphones. Beasley alters, casts, and molds these diverse materials to form a body of works that acknowledge the complex, shared histories of the broader American experience, steeped in generational memories. In March 2023, Kevin Beasley released *A View of a Landscape*, a 300-page book and double LP record, conceived as equal elements and designed together. The publication was produced in collaboration with the Renaissance Society and The University of Chicago Press. A selection of recent exhibitions and performances include *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse*, a touring exhibition curated by Valerie Cassel Oliver, which traveled from the Virginia Museum of Fine Arts, Richmond (2021); to the Contemporary Art Museum of Houston, TX (2021); Crystal Bridges Museum of American Art, Bentonville, AR (2022), and the Museum of Contemporary Art Denver, CO (2022); Prospect.5, New Orleans, LA (2021), in which Beasley realized a multiyear site-specific project in the Lower Ninth Ward; a series of outdoor performances for the Performa 2021 Biennial, New York, NY; *Grief and Grievance: Art and Mourning in America*, conceived by Okwui Enwezor, New Museum, New York, NY (2021); a month-long residency and solo exhibition at A4 Arts Foundation, Cape Town, South Africa (2020); and *ASSEMBLY*, organized by Kevin Beasley, Lumi Tan, Tim Griffin, and Nicole Kaack, The Kitchen, New York, NY (2019). In 2018–2019, Beasley transformed the eighth floor of The Whitney Museum of American Art for his first institutional solo exhibition in New York, *A view of a landscape*, organized by Christopher Y. Lew with Ambika Trasi, in conjunction with a series of performances. In 2017, Beasley presented *Chair of the Ministers of Defense* at the Hammer Museum, Los Angeles, CA a monumental installation inspired by Bernini's Baroque altarpiece in Saint Peter's Basilica and an infamous image of Black Panther Huey P. Newton; it later traveled to the Baltimore Museum of Art, MD and the Snite Museum of Art, University of Notre Dame, IN. Other past exhibitions include *Kevin Beasley*, Institute of Contemporary Art Boston, MA, organized by Ruth Erickson (2018); *inHarlem: Kevin Beasley*, The Studio Museum in Harlem, Morningside Park, NY (2016); *Between the Ticks of the Watch*, The Renaissance Society at the University of Chicago, IL (2016); and *Storylines: Contemporary Art at the Guggenheim*, Solomon R. Guggenheim Museum, New York, NY (2015). In 2012, Beasley performed at The Museum of Modern Art, New York, as part of *Some Sweet Day*, co-curated by Ralph Lemon and Jenny Schlenzka. Beasley's work is included in the collections of the The Museum of Modern Art, NY; Art Institute of Chicago, IL; Solomon R. Guggenheim Museum, New York, NY; Dallas Museum of Art, TX; Minneapolis Institute of Art, MN; Pérez Art Museum Miami, FL; Tate Modern, London, United Kingdom; San Francisco Museum of Modern Art, CA; Institute of Contemporary Art Boston, MA; The Studio Museum in Harlem, New York, NY; Hammer Museum, Los Angeles, CA; Whitney Museum of American Art, New York, NY, and others. Beasley was born in 1985 in Lynchburg, VA. He received his BFA from The College for Creative Studies, Detroit in 2007 and his MFA from Yale University School of Art, New Haven, CT in 2012.

Banu Cennetoğlu is an Istanbul-based artist engaged in a wide range of cross-disciplinary practices. Her practice incorporates methods of archiving in order to question and challenge the politics of memory, as well as the production, distribution and consumption of information. Cennetoglu had solo exhibitions at institutions including K21 Ständehaus, Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Sculpture Center, New York; Chisenhale Gallery, London; Bonner Kunstverein; Salonul de proiecte, Bucharest; Kunsthalle Basel. She has participated in the Berlin, Istanbul, Liverpool, Gwangju, Athens and Venice Biennials, as well as Manifesta 8 and documenta14. She is the founder of BAS, an artist-run space in Istanbul dedicated to artists' books and printed matter. In 2016 she was a guest at the DAAD Artists-in-Berlin Program. Cennetoglu is currently an advisor at the Rijksakademie, Amsterdam.

John Greyson is an award-winning Toronto video/film artist. Since 1984, his many features, shorts and transmedia works use humour and song to explore such queer activist issues as police entrapment,

prison, AIDS activism, global solidarity, homo-nationalism and apartheid. The winner of 4 Teddies, 4 Canadian screen awards, and Best Film Prizes in over 30 international festivals, his works include: *Photo Booth* (2022), *International Dawn Chorus Day* (2020), *Mercurial* (2018), *Gazonto* (2016), *Murder in Passing* (2013), *Fig Trees* (2009), *Proteus* (2003), *Lilies* (1996), *Zero Patience* (1993), *The Making of Monsters* (1991) and *Urinal* (1989). His artist's books including *Red Mittens* (1979), *32 of 1640 Letters from Theresa Paolone* (1979), and *Breathing Through Opposing Nostrils: A Gay Espionage Thriller* (1983) can be found in the Art Metropole Collection at The National Gallery of Canada, the Art Gallery of Ontario Library, and the Museum of Modern Art Library.

Amy Ching-Yan Lam is an artist and writer. From 2006 to 2020 she was part of the duo Life of a Craphead. Lam's exhibitions, performances, and public artworks, have been presented at Seoul MediaCity Biennale, Eastside Projects, and Art Gallery of Ontario, amongst others. Her publications include the speculative fiction *Looty Goes to Heaven* (2022) and the poetry collection *Baby Book* (2023). Her exhibition *a small but comfy house and maybe a dog*, with HaeAhn Woo Kwon, is open at the Richmond Art Gallery, BC, from April 22 to June 11, 2023. She lives in Tkaronto/Toronto, and was born in Hong Kong.

Ghislaine Leung is a British conceptual artist. Leung has had solo exhibitions at Simian, Copenhagen, Essex Street / Maxwell Graham, New York; Ordet, Milan, Italy; Museum Abteiberg, Mönchengladbach, Germany; Cabinet, London, UK; Netwerk, Aalst, Belgium; Künstlerhaus Stuttgart, Germany; Chisenhale, London, UK; Reading International, Reading, UK; Cell Project Space, London, UK and WIELS, Brussels, Belgium. Her work has previously been in group exhibitions at A Tale of a Tub, Rotterdam, HALLE FÜR KUNST Steiermark, Graz, The Renaissance Society, Chicago, IL; British Art Show 9, CAPC, Bordeaux, France; Kunstverein Hamburg, Hamburg, Germany; Simian, Copenhagen, Denmark; Geneva Biennale, Geneva, Switzerland; Goldsmiths CCA, London, UK; Helmhaus Zürich, Switzerland; Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany; By Art Matters, Hangzhou, China; Museion, Bolzano, Italy; KW Institute, Berlin, Germany; Baltic Centre for Contemporary Art, Gateshead, UK; WIELS, Brussels, Belgium; Camden Art Centre, London, UK; FRAC Lorraine, Metz, France; Institute of Contemporary Arts, London, UK; Fri Art, Kunsthalle Friborg, Friborg, Switzerland and elsewhere. Leung's first book was *Partners* (Cell Project Space, 2018) with her second book *Bosses* forthcoming in 2023 with Divided Publishing. She lives in London, UK.

Sara Leydon's work can be found in the collections of the Burnaby Art Gallery, S.F.U. Galleries and the Government of British Columbia Provincial Collection. She studied at the University of Regina and the Emily Carr College of Art and Design and her exhibitions include *Beyond Surface* (1989) at the Western Front, *Emergence* (1991) at the Burnaby Art Gallery, *Rethinking History* (1992) at Mercer Union, *Conviction* (1990), *Behind the Sign: Collaborations Between Writers and Visual Artists* (1993), and *Crime and Ornamentation* (1994) all at Artspeak, and *Beginning with the Seventies: GLUT* (2018) at the Morris and Helen Belkin Art Gallery. Currently living in Alberta, she has spent the last 20 years as a school librarian.

Mahshid Rafiei (b.1992, Tehran) considers the ways a process, a material and an image can become so inextricable that they ossify projections of a prejudiced imaginary. Her work has been exhibited at 421, Abu Dhabi (2023); Fri Art Kunsthalle, Fribourg (2018); and Rheum Room, Basel (2018); among other spaces. Collaborative and discursive projects have been hosted at Mercer Union, Toronto (2020); Temporary Art Review, online (2016); and Knockdown Centre, New York (2013). She participated in March Meeting at Sharjah Art Foundation (2019) and has held residencies at Darling Foundry, Montreal (2021), 421, Abu Dhabi (2020) and Spring Sessions, Amman (2019).

