**Lida Abdul** (Afghanistan) “In my work I try to juxtapose the space of politics with the space of reverie the space of shelter with that of the desert: a try to perform the ‘blank spaces’ that are formed when everything is taken away from people. How do we come face to face with ‘nothing’, with ‘emptiness’ where there was previously something?...” L.A.

**Francis Alÿs** (Belgium/Mexico City) Through out his practice, FA consistently directs his distinct poetic and imaginative sensibility toward anthropological and geopolitical concerns centered around observations of, and engagements with, everyday life, which the artist himself has described as "a sort of discursive argument composed of episodes, metaphors, or parables." David Zwirner

**Rebecca Belmore** (Canada) Since the late 1980s, the work of Anishinabe artist Rebecca Belmore has pivoted on a highly charged balance between the personal and the political, addressing history, place, trauma and memory. Her performance-based practice….position(s) the artist’s body and voice as trenchant counterpoints to stereotypes about First Nations people and highlighting unresolved burdens of social justice. Canadian Art

**Tania Bruguera** (Cuba) A politically motivated performance artist, Bruguera explores the relationship between art, activism, and social change in works that examine the social effects of political and economic power. By creating proposals and aesthetic models for others to use and adapt, she defines herself as an initiator rather than an author, and often collaborates with multiple institutions as well as many individuals so that the full realization of her artwork occurs when others adopt and perpetuate it. Art 21

**Janet Cardiff & George Bures Miller** (Canada) JC and GBM are known for their works that transform our perception of space through the innovative use of sound and image technologies…..…they have carved out a unique space between high art and those mechanism of spectacle developed by the most advanced sectors of the culture industry.

**Tacita Dean** (England/Berlin) Her haunting 16mm films are painterly studies of time, place, and history, composed of light. The nearly extinct photochemical film is not only the main medium but also a subject of her work….since she moved to berlin in 2000 TC has created various works that subtly address German history.

**Mark Dion** (US) – Shadowing the scientific methodologies and classification systems of archaeology, biology, biochemistry, ethnography, museology, and ornithology Dion’s approach to science and dominant culture remains skeptical, playful, and anti-authorial, introducing methods from other fields to embrace the interrelatedness of various cultural, political, and natural ecologies.

**Omer Fast** (Jerusalem/Berlin) In his video installations, Omer Fast examines the dialectics between fact and fiction in film. Undermining the logic of linear narrative, he studies the way in which stories are constructed and told, and the transformation process to which they are subjected when passed along and retold. …his strategy of media *détournement*….

**Ellen Gallagher** (US) EG’s multimedia practice explores the history of beauty and images in collective American history. In her hands, modernism itself, both as an ideological stance and as a formal imperative, is shown to have existed through loss and suppression of the narratives of race and gender. – The Broad “I try to make my images through. . . the unruly cracks in the edifice, underneath which there is something to be protected.”….EG

**Theaster Gates** (US) TG is interested in notions of bureaucratic systems and urban economics, investigating various models of communal space from cultural to gastronomic to spiritual – in particular, the way in which the black church and other African-derived religious practices make space for spiritual and emotional awareness that happens through the body.

**Simryn Gill** (Singapore) SG uses different methods.... in works that think about place and history made tangible through personal experience. Her strong sense of material culture is conveyed through found objects specific to places or things from the natural world, which she moves and transforms, testing the shifting meanings of forms and matter over time, contexts, and geographic borders.

**Susan Hiller** (USA/London) – Hiller’s decision in the early 1970s to work with seemingly unimportant materials that she describes as ‘cultural artifacts’ has produced a significant body of powerful works that involve audiences as witnesses to the lacunae and contradictions in our collective cultural life. Her works provide structures that open up areas of instability, where fixed meanings and dissolved…..

**Pierre Huyghe** (France) …. There is repetition, chemical reaction, reproduction, formation and vitality, but the existence of a system is uncertain. The roles are not distributed, there is no organization, no representation, no exhibition. There are rules but not a policy…..

(This artist is selected for Camille’s presentation)

**Richard Ibghy and Marilou Lemmens** (Canada) Richard Ibghy and Marilou Lemmens’ recent collaborative practice has been grounded in an ambition to materialize—to demythologize—abstractions and abstract thought, especially in regard to the social science we commonly refer to as “economics.” John Murchie

**Emily Jacir** (Palestine) – recurrent themes in EJ’s practice – which spans a range of strategies including film, photography, interventions, archiving performance, video, writing and sound – are silenced historical narratives, resistance, movement and exchange.

**Brian Jungen** (Canada) BJ is renowned for his early sculptures, which hinge on the simple act of re-purposing banal consumer goods into art objects. His indigenous heritage has informed much of his decision making.

**William Kentridge** (South Africa) For K, charcoal drawing is not just a physical medium but a way of thinking, opening up a field for transformation that reflects the world as process rather than fixed fact. In his animations, the visible traces of constant erasure and redrawing depict a fractured, unfinished history.

**Nalini Malani** (India) Over the years Malani has developed a very particular format she calls ‘video/shadow play’, in which the viewer is surrounded by a collage of dramatic projections…

**Julie Mehretu** (USA) JM’s large scale painting and drawings could be described as mental landscapes, interweaving historical , architectural and geographical references with abstract lines and color into graphically dense and complex compositions. …her work conveys a layering and compression of time, space, and place, as well as a collapse of art-historical references…

**Walid Raad** (Lebanon) Since his founding of the project The Atlas Group 1989-2004, Raad has maintained a decidedly ambiguous position as an artist…..he explores the various – possible, imaginable, metaphoric – truths of a story, rather than dealing with history in strict measures of truth of fiction.

**Michael Rakowich** (US)- A form of social sculture, MR’s art ….makes visible moments of silence, erasure and invisibility by uncovering unexpected networks of connections between fact and fantasy.

**Anri Sala** (Albania/Berlin) AS became known for his compelling films capturing marginal moments - found or carefully staged – that with minimal action develop density through the subtle interplay of image sound and time. Exploring notions of duration and rhythmic time (as opposed to the referential time used in cinema) in both form and content, his works engage in intimate yet open narratives.

Descriptive texts quoted from Carolyn Christov Bakargiev unless otherwise noted.