

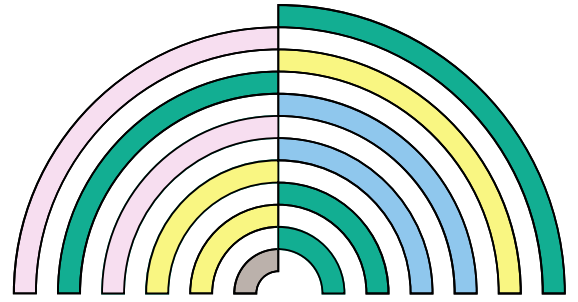
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FOR
CHILDREN

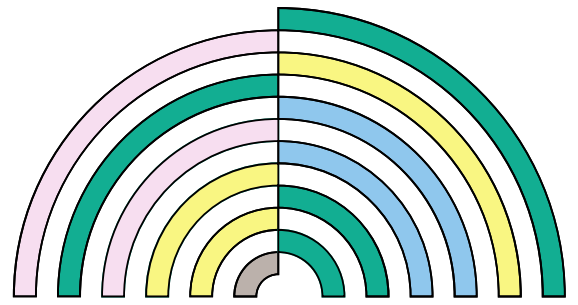


KOO JEONG A (b. 1967, Seoul, South Korea) lives and works everywhere. They are widely known for their precise yet seemingly casual works that blend objects, images, sound, and scent. JEONG A's site-specific environments explore the boundaries between fact and fiction, influenced by Taoist philosophy, Qi energy, and natural elements. Their practice often incorporates elements of sound, scent, and other sensory experiences, challenging traditional notions of art and perception, as well as expanding the field of sculpture towards architecture, and landscape design. Engaging with human cognition and chance, JEONG A transforms ordinary materials into evocative experiences, inviting viewers into a world of discovery, contemplation and memory. Their work – among which her more recent skateable sculpture play a relevant role – has been exhibited and recognized globally, solidifying her position as a prominent figure in contemporary art. JEONG A represented South Korea at the last Venice Biennale (2024), whilst a first survey of her practice is currently presented at Luma Arles.

Agus Nur Amal PMTHO (b. 1969, Indonesia) uses household objects for storytelling performances and creates sculptures and installations from found or collected objects – such as toys and tools – to share ideas, knowledge, conflict resolutions and trauma healing. Collaborating with artists, photographers, videographers, and educators, he aims to entertain and at the same time educate through various methods. After graduating from the theatre faculty of the Jakarta Institute of Arts, Agus returned to his hometown of Weh Island (Aceh, Sumatra) to research and study the art of Acehnese storytelling, known as PMTOH. In 1992, he began performing his theatrical monologue, which he also calls PMTOH. His work, often conceived for children and with children, has been presented at Documenta and, more recently at 4th Jeju Biennale, in South Korea (2024).

Tarek Atoui (b. 1980, Beirut, Lebanon) is an artist and electroacoustic composer renowned for his innovative sound performances and instrument design. Atoui's experiences growing up in Beirut during the civil war have significantly influenced his work. He studied at the Académie Libanaise des Beaux-Arts in Beirut and later at the Geneva University of Art and Design. His large-scale, collaborative performative installations blend music history, technology, and social engagement, using custom-built electronic instruments to explore new forms of expression. Education and community interaction are central to his practice, highlighting sound as a tool for new forms of learning, triggering alternative modes of connection and acknowledgement of identity. Atoui took part to Documenta 13 (2017), Biennale of Sydney (2016), Sharjah Biennial (2019), and exhibited his work at Tate Modern (London, 2016), MoMA (New York, 2020), Tai Kwun (Hong Kong, 2020), had survey shows at KUB Bregenz (2024) and, currently at Pirelli HangarBicocca, (Milano, 2025)

Yto Barrada (b. 1971, Paris, France) is a Moroccan-French artist known for her multidisciplinary work in photography, film, sculpture, and installation. She studied history and political science at the Sorbonne and photography in New York. Her art explores themes of history, urban transformation, migration, and postcolonial identity, often focusing on her hometown of Tangier, Morocco. Through his installations, Barrada engages with the performativity of archival practices and public interventions. She reinterprets social relationships, uncovers subaltern histories and reveals the prevalence of fiction in institutionalised narratives. Barrada founded the Cinémathèque de Tanger, a cultural space in Tangier dedicated to film preservation and education. Her work has been exhibited at Tate Modern (London), MoMA (New York), The Renaissance Society (Chicago), Witte de With (Rotterdam), Haus der Kunst (Munich), Centre Pompidou (Paris), Whitechapel Gallery (London), and the 2007 and 2011 Venice Biennale. She will represent France at the 61st Venice Biennale in 2026.

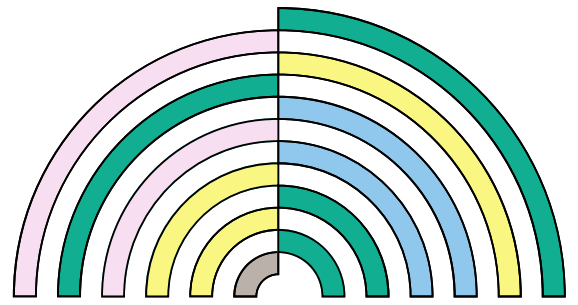


Antoine Catala (b. 1975, Toulouse, France) is a French-born artist based in New York, whose innovative video sculptures have redefined the conventions of engaging with language, images, and technology. Using holograms, 3D printing, and morphing, Catala examines the tactile and imperfect nature of visual communication, updating a whole tradition of conceptual instructional art with inventiveness and playfulness. Through his work, Catala transforms media mechanisms, creating new connections between reality, images, and language and invites viewers to question the ways in which language shapes our understanding of the world around us. His work has been shown in major group shows at Biennale de Lyon (2012), MoMA Ps1 (New York, 2013), Whitechapel Gallery (London, 2016) Venice Biennale (2019), Jeu de Paume (Paris, 2022).

Neha Choksi (b. 1973, New York, USA) lives and works between Los Angeles and Mumbai. Her artistic practice spans performance, video, installation, and sculpture, often exploring themes of existence, transience, memory, and consciousness. Her background in classics and art has significantly influenced her artistic approach, in fact she completed her double major in art and Greek from the University of California, Los Angeles, in 1997, followed by a master's in classics from Columbia University, New York, in 2000. Neha Choksi probes lived experiences that negotiate relationships in unconventional settings. Harnessing stone to plant, animal to friends, publics to philosophy, Choksi's materially bound art engages the terms of our existence in ways personal and planetary. Her work has been presented widely and in particular at Shanghai Biennale (2012), Asia Pacific Triennial, Brisbane (2012), Kochi-Muziris Biennale (2014), Dhaka Art Summit (2016, 2018, 2020) and in solo exhibitions at Hayward Gallery Project Space, London (London, 2015) and Manchester Art Gallery (2017).

Founded in 2010 as a collaborative project, **DIS** (since 2010, USA) began as a cutting-edge online lifestyle, art, and fashion magazine known for its critical engagement with contemporary culture, media, and the internet. Blurring the boundaries between art, advertising, fashion, and politics, DIS creates exhibitions, video works, and digital platforms that challenge mainstream narratives. Through projects like DIS Magazine, DISimages: a stock image databank created by artists, DISown a store featuring products and accessories developed with artists and DIS.art, a streaming edutainment platform launched in 2018 addressing young audiences, the collective engages with the power of visual culture and information in shaping society. DIS took part to group shows at Musee d'Arte Moderne de la Ville de Paris (2015), MoMA (New York, 2015) Museum of Contemporary Art, Chicago (2017) had solo exhibitions at La Casa Encendida (Madrid, 2018), Secession (Vienna, 2022), CAPC Musée d'Art Contemporain, Bordeaux (2024), curated the game changing 9th Berlin Biennale (2016) and the Biennale de l'Image en Mouvement (Geneve, 2021).

Ólafur Eliasson (b. 1967, Copenhagen, Denmark) is a Danish-Icelandic artist renowned for his immersive installations that explore light, perception, and natural elements. His works often combine art, architecture, science, and environmental awareness, inviting audience participation and sensory engagement. Eliasson incorporates natural elements like light, water, and glacial ice, challenging viewers to reconsider the transformations in their surroundings and engage with their senses. His large-scale installations have been widely exhibited and his practice has shaped generation of artists working with installation and perception. Eliasson gained international reputation after his Tate Modern Turbine Hall commission (London, 2003), had an incredible amount of solo exhibitions among which Louisiana Museum of Modern Art (Humlebæk 2014), Fondation Louis Vuitton, (Paris 2016), Tate Modern (London, 2019), Moca Geffen (Los Angeles, 2024) and took part twice to Venice Biennale (2003, 2009).

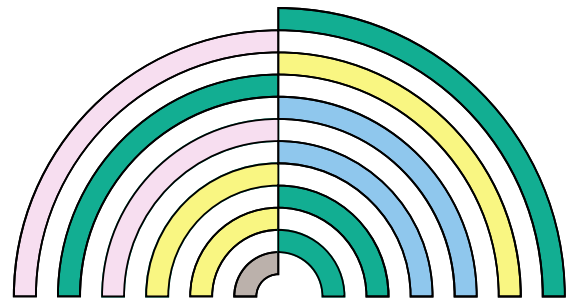


Harun Farocki (1944–2014, Nový Jičín, Czech Republic/Berlin, Germany) was a German filmmaker, artist, and theorist whose work critically examined media, technology, and power. He studied at the German Film and Television Academy Berlin (DFFB) and began creating experimental short films in the 1960s. He went on to direct over 120 films and installations, influencing generations of artists, theorists, and critics with his innovative approach. Through documentaries, video essays, and installations, he focused on how images shape perception, war, and labour. His films and videos, such as *Images of the World* and *the Inscription of War*, challenge viewers to rethink the impact of visual culture on society. Farocki's work has had a significant impact on contemporary art, influencing the way artists think about images, infrastructures, networks, and control. His innovative use of video installations and filmmaking techniques has been widely exhibited and recognized globally. Farocki's legacy continues to inspire artists, curators, and scholars, solidifying his position as a key figure in contemporary art. His work has been shown widely across festivals, and Film Museums, and had main exhibitions as Documenta X and XII (1997, 2007), Venice Biennale (2015), he had many solo exhibitions among them Tate Modern (London, 2009), IVAM. Institut Valencia d'Art Modern (2017), Centre Pompidou (Paris, 2017) and, notably, at Haus der Kunst (Munich 2017).

Emily Floyd (b. 1972, Melbourne, Australia) is an Australian artist known for her text-based sculptures and pedagogically inspired works. Floyd comes from a family of toymakers and learned the craft at a young age. She studied sociology and psychology before pursuing art, eventually graduating with a Bachelor of Fine Art in Sculpture from RMIT University in 1999. Working across sculpture, printmaking, and public installation, she explores modernist legacies, as Russian Constructivism, typography, alternative education models, feminist theory, social activism. Her practice merges bold aesthetics with community participation, creating interactive spaces that relate to literature, design, public education and cultural studies. Her work has been presented in group and individual exhibitions such as Museum of Contemporary Art, (Sydney, 2012), National Gallery of Victorian (Melbourne, 2014), Venice Biennale (2015).

Jan Peter Hammer (b. 1970, Kirchheim unter Teck, Germany) is a German artist and filmmaker whose work explores economic systems, power structures, and storytelling. Through films, installations, and written narratives, he critically examines capitalism, media influence, and social control. Blending fiction and documentary elements, his works challenge dominant narratives and offer thought-provoking reflections on contemporary society. Hammer began his artistic career with a keen interest in film theory and literature. As well as creating objects and installations, he produced several films and videos featuring short dramas and political arguments, as well as documentaries and essay films. Recurring themes include inequality, incarceration, behavioural psychology, digitalisation, and neoliberalism. In 2016, he was selected as artistic research fellow (PhD) at KHiO – Oslo National Academy of the Arts, Norway. His works were shown at Museum of Contemporary Art in Basel, 2019; Bergen Assembly 2019; the 69th Berlinale, 2018; MACBA – Barcelona, 2015; 14. Istanbul Biennale 2015; Yerabuenaa Art Center, San Francisco, 2013.

Eva Kořátková (b. 1982, Prague, Czech Republic) is a Czech contemporary artist whose work spans from sculpture and installation, to performance, often as complement and expansion of her installations. Her art explores themes of social structures, power dynamics, control, and the influence of institutions on individuals, either addressing or involving children and young adults. She frequently incorporates elements of surrealism and psychological tension, creating fragmented narratives that examine restrictions imposed by education, authority, and societal norms. Kořátková

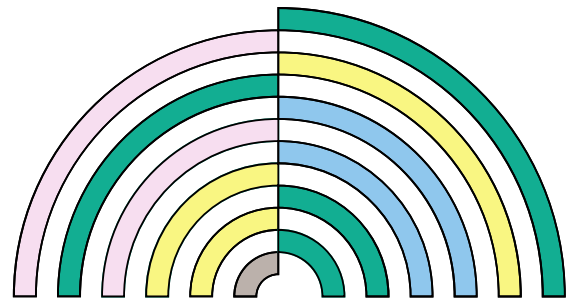


has exhibited internationally, including solo shows at Kunstverein Braunschweig (2013), Pirelli Hangar Bicocca, Milan, Italy (2018), Kestner Gesellschaft, Hannover (2019), Nottingham Contemporary (2023), Sapieha Palace – Centre for Contemporary Art (Vilnius, 2025) and group shows such as the Venice Biennale (2013, and in 2024 representing Czech Republic), the 16th Istanbul Biennial (2019) Documenta, Kassel (2022).

Basim Magdy (b. 1977, Giza, Egypt) is an Egyptian artist known for his multidisciplinary practice, which includes painting, photography, film, video, and installation. His work often explores themes of memory, failure, utopia, and the absurd through surreal and dreamlike narratives, incorporating playfulness and humour. Using experimental film techniques and layered storytelling, he creates visually striking pieces that challenge perceptions of history and progress inviting viewers to engage with complex ideas and emotions in a dynamic and thought-provoking way. Magdy's work has been shown and awarded in Film festival and galleries, among which The Townhouse Gallery of contemporary art (Cairo, 2000, 2001, 2003, 2008), CAPC Musée d'art contemporain de Bordeaux (2016), Project Space Art Jameel (Dubai, 2018), South London Gallery (2028), MuHKA, (Antwerp, 2020), Kunsthalle Bern (2025) and countless group shows.

Ana Mendieta (1948–1985, Havana, Cuba/New York, USA) was a Cuban-American artist known for her trailblazing work in performance, sculpture, film and video. Mendieta immigrated to the United States with her family in 1961, fleeing the Cuban Revolution. She studied painting and sculpture at the University of Iowa, where she earned her MFA in 1977. Mendieta's work often incorporated elements of her Cuban heritage, feminism, and personal experience. Her practice explored themes of identity, exile, feminism, and the connection between the body and nature. Her *Siluetas* series, in which she imprinted her body onto landscapes using natural materials, is among her most recognized works. Her art was deeply personal, often addressing themes of displacement and spirituality. Mendieta's work has had a profound impact on contemporary art, influencing generations of artists with her innovative approach to performance, sculpture, and film. Her use of her own body as a medium and her deep engagement with themes such as identity, displacement, and the relationship between the body and nature are ground-breaking and a milestone in feminist and conceptual art. Mendieta had solo exhibitions in the fundamental A.I.R. gallery (New York 1978), then at Venice Biennale, (1980), Documenta 7 (Kassel, 1982), and more recently at Whitney Museum of American Art (New York, 2004), Hayward Gallery (London 2013), Jeu de Paume (Paris, 2018), Martin Gropius Bau (Berlin, 2018) and will be object of a major exhibition at Tate Modern (London, 2026).

Meredith Monk (b. 1942, New York, USA) is an American composer, singer, choreographer, and interdisciplinary artist known for her pioneering work in extended vocal techniques and avant-garde performance. Blending music, movement, film, and theatre, her work explores the expressive power of the human voice beyond traditional language. Since the 1960s, she has created extraordinary compositions, innovative operas, and site-specific performances, transforming contemporary music and performance. Monk's performances influenced many artists, including Bruce Nauman, whom she met in San Francisco in 1968. Few years after having funded her own Ensemble in 1978, she recorded *Dolmen Music* (1981) her first album on Munich based label ECM. Monk, who has consistently conceived songs and lullabies for children, has published countless records, received numerous awards, including the National Medal of Arts, for her innovative contributions to the arts, and more recently the Golden Lion at Venice Biennale (2025). *Calling*, Meredith Monk's first major survey exhibition, was held at Haus der Kunst in 2023.

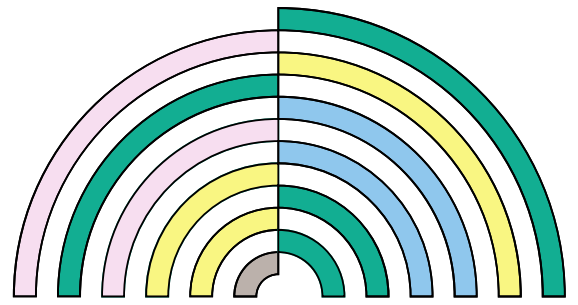


Bruce Nauman (b. 1941, Fort Wayne, USA) is an American artist known for his pioneering work in sculpture, performance, video, and conceptual art. His sculptural practice engages with body, language, surveillance, and psychological tension often using, moving images, neon text, sound, and repetitive movement. Since the late 1960s he has continually tested what an artwork can be, by reshaping old forms and creating new ones. Nauman's work stems from a rigorous studio practice, challenges perception, and engages viewers in intense physical and mental experiences. It frequently incorporates elements of humour, irony, and playfulness. Bruce Nauman has received major international recognition, including the Golden Lion at the Venice Biennale (2009), and remains one of the most influential contemporary artists. His work has been object of countless survey exhibitions such as Walker Art Center (Minneapolis, 1994), Centre Georges Pompidou (Paris, 1997) and more recently, Schaulager (Basel, 2018), MoMA (New York, 2018), Punta della Dogana (2022), Tate Modern (London, 2020).

Ei Arakawa-Nash (b. 1977, Fukushima, Japan) is a Japanese artist known for his collaborative and performative approach to painting, installation, and sculpture. His work often incorporates elements of music, theater, and audience participation, creating dynamic, improvisational experiences. Arakawa engages with movements in art history, such as Japanese post War collectives Gutai as well as Jikken Kōbō, or Fluxus, Judson Dance Theatre as well as with themes as community, labour, frequently collaborating with other artists. Either in person, or through his participative installations Arakawa-Nash invites viewers on stage to engage with complex ideas and emotions in a dynamic and thought-provoking way. Arakawa-Nash will represent Japan at the next Venice Biennial (2026). Among his most recent exhibitions, National Art Center, Tokyo (2024), Centre for Heritage, Arts and Textile (Hong Kong, 2024), Tokyo Photographic Art Museum (2024), Kunsthalle Friart Fribourg (2023), Museion (Bolzano, 2023), Artists Space (New York, 2021), Tate Modern (London, 2021), Honolulu Biennial (2019).

Ernesto Neto is a Brazilian artist (b. 1964, Rio de Janeiro, Brazil) known for his large-scale installations that combine sculpture, architecture, and performance, often incorporating organic materials like fabric, spices, and fruit. Neto studied art at the Escola de Artes Visuais do Parque Lage in Rio de Janeiro and build on a practice in dialogue with the tradition of minimalist sculpture, with Neo-Concretism, anthropomorphic architecture, and the researches of Lygia Clark. His work is characterized by its immersive nature, inviting viewers to interact with the artwork on a physical and sensory level. Neto engages with spirituality, humanism, and ecology, aiming to reconnect individuals with nature and their own senses. His large installations are in fact living and transforming organisms that transgress all limitations and are conceived to be touched, walked through, and experienced, encouraging viewers to engage with them physically and emotionally. His work has been shown in group shows such as Gwangju Biennale (1995), Sidney Biennale, (1998), Venice Biennale (2001, 2003, 2017), Bienal de Arte do Mercosul (2015), Biennial de Sao Paulo (2010), Kochi-Muziris Biennale (2012) and Lyon Biennale (2017). Neto had solo shows at Kunsthalle Basel (2002), MoMA (New York, 2010), Guggenheim Bilbao (2014), Museum of Contemporary Art Kiasma (Helsinki, 2016), Pinacoteca de Sao Paulo (2020), MAAT (Lisboa, 2024). A major installation is currently on view at Grand Palais, Paris.

Rivane Neuenschwander (b. 1967, Belo Horizonte, Brazil), is a Brazilian artist known for her conceptual and participatory works that blend installation, painting, video, and performance. Neuenschwander graduated from the Federal University of Minas Gerais in 1993 and completed her MFA at the Royal College of Art in London in 1998. Her art explores themes of language, time,

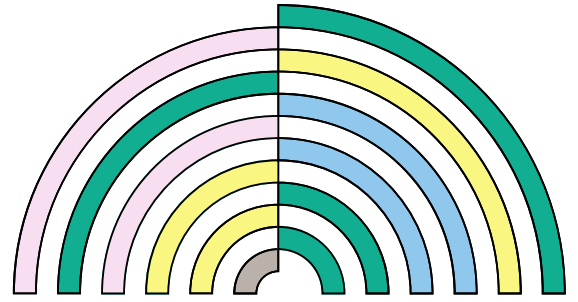


nature, chance, social interaction, politics, sexuality, subjectivity, and childhood, often incorporating everyday materials and engaging audiences in collaborative processes. In dialogue with Brazilian modernism and conceptualism, her works create poetic and playful experiences. Her approach, which she describes as "ethereal materialism," involves using fragile and unassuming materials to create aesthetic experiences that often require participatory actions. Rivane Neuenschwander is among the artists who has more consistently conceived artworks for and with children. In 2010 she was the subject of a mid-career survey New Museum and IMMA (New York and Dublin), recent major solo shows include Museu de Arte Contemporânea de Serralves (Porto, 2022), Kunstmuseum Liechtenstein (Vaduz, 2021) and KinderKunstLabor (Pölsen, 2024).

Lygia Pape (1927–2004, Nova Freiburg/Rio de Janeiro, Brazil) was a Brazilian artist who from a background in geometric abstraction became a key figure of Neo-Concretism, a movement that emphasized sensory experience and viewer participation, which she co-founded with peers Lygia Clark and Hélio Oiticica. Working across painting, sculpture, installation, film, and performance, she focused on the relationship between art, society and Brazilian culture and identity. Her iconic work *Book of Creation* (1959–60) and participatory installations like *Divisor* (1968) highlight her innovative approach to contemporary art. Pape's art remains influential in contemporary discussions on form, space, and engagement. She took part repeatedly to the Paulo Biennale (1953, 1955, 1957, 1959, 1989), to Venice Biennale (2003, 2009) and Istanbul Biennale (2004), and had major survey exhibitions Museu de Arte Moderna do Rio de Janeiro (1975), Museu de Arte Contemporânea de Serralves (Porto, 2000), Museo Nacional Centro de Arte Reina Sofía, Madrid (2011), and Met Breuer (New York, 2017).

Rachel Rose (b. 1986, New York, USA) is an American artist known for her innovative video installations that blend historical narratives, science, and sensory-rich imagery. Rose studied at the University of Pennsylvania and the Whitney Independent Study Program in New York. Her work often incorporates elements of art history, literature, philosophy, the evolution of cinematic language and explores themes of mortality, perception, as well as the relationship between humans and their environments. Using layered visuals, sharp editing, and sound design, Rose creates immersive experiences that challenge viewers' understanding of time and space, generating words where sublime, everyday life and vernacular dance elegantly and blur. She translates her imaginary in mesmerizing paintings, iridescent sculptures and drawings. She has exhibited internationally at major museums and biennials in group shows such as Carnegie International (Pittsburgh, 2018) and Venice Biennale (2017), São Paulo Biennial (2016) and had solo shows at SITE Santa Fe (2023), Lafayette Anticipations, (Paris, 2020), Fridericianum (Kassel, 2019); LUMA Foundation (Arles, 2019), Fondazione Sandretto Re Rebaudengo, (Turin, 2018) Kunsthaus Bregenz (2017), The Whitney Museum of American Art (New York, 2015) and Serpentine Gallery (London, 2015).

Afra Shafiq (b. 1989, Bengaluru, India) is an Indian artist and filmmaker based in Goa, whose work explores history, gender, and storytelling through digital media, animation, games and interactive installations. Growing up on books and video games, Afrah's influences from both worlds find their way into her work, making it engaging and thought-provoking. Her practice often involves archival research and folk narratives, and involves intertwining archival findings, history, memory, folklore, and fantasy to create immersive and interactive worlds. Her research blends digital and tactile elements, combining code, algorithm, and glitch with traditional crafts like tapestry and glass



mosaic, which she practices when not programming. Blending humour and critical insight, she creates experiences that engage directly with memory, feminism, and cultural heritage. Shafiq has presented her works in group exhibitions such as Kochi-Muziris Biennale (2018), Lahore Biennial (2019) and Dhaka Art Summit, Bangladesh (2023).

Tromarama (since 2006, Indonesia), is an Indonesian art collective founded in 2006 by Febie Babyrose, Ruddy Hatumena, and Herbert Hansand based between Bandung and Jakarta. Their work blends animation, video, installation, and digital media to explore themes of technology, pop culture, and social change. Starting from stop-motion animations, they moved toward interactive works, either screen based artworks such as games, or kinetic and sound installations based on everyday objects that tackle the thin line between labour and leisure within online platforms. Tromarama are mainly interested in how digital platforms reshape social behaviours and economic practices, exposing the tensions and contradictions inherent in this ceaselessly evolving landscape. Tromarama took part to many group shows and screenings, especially in Asia such as Asia Pacific Triennial of Contemporary Art (Brisbane 2012) Jakarta Biennale (2015) Gwangju Biennale (2016), NGV Triennial (Melbourne 2020), Biennial Sesc_Videobrasil, (Sao Paulo 2023), and had solo exhibitions at Museum MACAN (Jakarta 2021), Stedelijk Museum (Amsterdam 2015), Mori Art Museum (Tokyo 2010)