

FEMMES CURATED BY PHARRELL WILLIAMS 20.03-19.04.25 PERROTIN 76 RUE DE TURENNE 75003 PARIS

FEMMES

Curated by Pharrell Williams

NINA CHANEL ABNEY, MEQUITTA AHUJA, KENIA ALMARAZ MURILLO, MALALA ANDRIALVIDRAZANA, JESS ATIENO, SEYNI AWA CAMARA, GAËLLE CHOISNE, JOANA CHOUMALI, THERESA CHROMATI, KENTURAH DAVIS, ALEX GARDNER, TODD GRAY, PRINCE GYASI, LESLIE HEWITT, REGGIE BURROWS HODGES, LAUREN KELLEY, KAPWANI KIWANGA, GLENN LIGON, NAOMI LULENDO, ESTHER MAHLANGU, GEORGINA MAXIM, GABRIEL MOSES, ZANELE MUHOLI, THANDIWE MURIU, ZÉH PALITO, EMMA PREMPEH, ROBERT PRUITT, OTIS KWAME KYE QUAICOE, BETYE SAAR, CINGA SAMSON, TSCHABALALA SELF, KATHIA ST. HILAIRE, TAVARES STRACHAN, HENRY TAYLOR, MICKALENE THOMAS, CHIFFON THOMAS, EDEN TINTO COLLINS, CARRIE MAE WEEMS, KENNEDY YANKO

March 20 – April 19, 2025

Perrotin presents *FEMMES*, a group exhibition curated by Pharrell Williams, showcasing nearly 40 artists. It ambitions to spotlight these luminaries while advocating for greater visibility and equity—inviting everyone in. From *G I R L* in 2014 to *FEMMES* today, the title is now plural and translated into French, with a focus on the multifaceted nature of Black womanhood.

FEMMES reflects Pharrell's eclectic taste and unique aesthetic equation, weaving together influences orbiting around diverse creative poles. It pays homage to the ground laying work of African American

art's tutelary figures **Betye Saar** and **Carrie Mae Weems**, alongside revered African matriarchs **Seyni Awa Camara** and **Esther Mahlangu**. Exploring textile art—traditionally tied to women's labor and historically marginalized in art history—*FEMMES* highlights the intricate narratives embedded in fabric, fiber and thread. As Louis Vuitton's Men's Creative Director, Pharrell offers a glimpse into his atelier's visual repertoire, featuring works by **Georgina Maxim**, **Kenia Almaraz Murillo**, **Kapwani Kiwanga**, **Katia St. Hilaire**, and **Tandiwe Muriu**. Themes of motherhood and lineage emerge in pieces by **Emma Prempeh**, **Mequitta Ahuja**, and **Joana Choumali**, while **Todd Gray** explores

inheritance—both material and spiritual. The evocative power of shadows is also channeled through **Naomi Lulendo, Cinga Samson, and Gabriel Moses.**

Naturally, pop culture and its visual languages—deeply rooted in both Pharrell and Perrotin's DNA—hold a prominent place in *FEMMES*. This is reflected in the works of Lauren Kelley, and Nina Chanel Abney, extending into the conceptual realm through artists such as **Mickalene Thomas, Leslie Hewitt, Glenn Ligon, Gaëlle Choisne, and Tschabalala Self.** Black portraiture, now firmly established in contemporary visual culture and embraced across generations, also has a significant presence: **Prince Gyasi, Zanele Muholi, Kenturah Davis, Otis Kwame Kye Quaicoe, Reggie Burrows Hodges, Robert Pruitt, Henry Taylor and Zéh Palito** all explore the representation of Black bodies, individual identities, and their evolving typologies. Additionally, *FEMMES* showcases archival practices, with **Malala Andrialavidrazana and Jess Atieno** by engaging history, memory, and the layered narratives intertwined within visual records. Finally, the exhibition celebrates boundary-pushing creativity and extraordinary forms, with the works of **Eden Tinto Collins, Theresa Chromati, and Kennedy Yanko** who redefine materiality and abstraction thanks to their innovative approaches.

Pharrell Williams and Emmanuel Perrotin have shared a creative bond since first meeting in 2007 in Miami, where they connected over their mutual admiration for the Japanese art scene led by Takashi Murakami. Expressions of respect and brotherhood between the two are frequent, each recognizing the other's enduring influence, relevance, and contributions to contemporary art and culture. Pharrell is particularly appreciative of Emmanuel's taste, entrepreneurial spirit, and forward-thinking vision, while Emmanuel commends Pharrell for his multifaceted creativity, his dedication to family, and his generosity as a friend. Pharrell's sense of reverence for the women who have shaped his life—wife, mothers, sisters, daughters, friends and muses—inspires their upcoming collaboration, *FEMMES*.

Curated by Pharrell Williams and hosted by Emmanuel Perrotin's Parisian gallery, this exhibition builds on and expands from their past common endeavors, including the 2008 design exhibition *Perspectives*, which introduced Pharrell to Perrotin's world and sparked an artistic dialogue between him and Takashi Murakami, Laurent Grasso, Sophie Calle and Daniel Arsham among others. It also follows the success and focus of the 2014 group show *G I R L* at Perrotin Paris, inspired by Pharrell's eponymous hit album. As Black women are important figures of Williams' personal inspiration, their kaleidoscopic representation is the core matrix of *FEMMES*, with at its foundation, the work of artists of African descent across generations. Here, Perrotin's artists—**Leslie Hewitt, Alex Gardner, Tavares Strachan, Chiffon Thomas, Katia St. Hilaire, Zéh Palito and Nina Chanel Abney**—are joined in this expansive communion of talent by artists from over fifteen galleries.

At its heart, *FEMMES* is an anthem, leading the marching band of *Black joy* by creating spaces for ongoing and future cultural shifts. It is a celebration, a call to honor the artists—these *Soldiers of Love*—who transform the world through the power of their hands. With an unwavering commitment to art in all its forms, the curator-gallerist duo invites us on a spaceship journey into a constellation of brilliance—an ever-expanding creative ecosystem where humanity takes center stage and reigns supreme.

—
Louise Thurin, author and curator

FEMMES

Curated by Pharrell Williams

39 artists

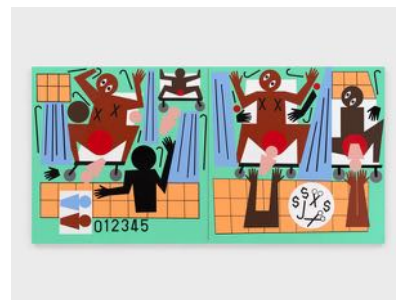
OVERVIEW

Nina Chanel Abney

Combining representation and abstraction, Nina Chanel Abney's paintings capture the frenetic pace of contemporary culture. Broaching subjects as diverse as race, celebrity, religion, politics, sex, and art history, her works eschew linear storytelling in lieu of disjointed narratives. The effect is information overload, balanced with a kind of spontaneous order, where time and space are compressed and identity is interchangeable. Her distinctively bold style harnesses the flux and simultaneity that has come to define life in the 21st century. Paying homage to the sophisticated color theories of Matisse, continuing the legacy of cubists, Picasso and Léger, and connecting with the synesthetic sensibilities of Harlem Renaissance greats, Douglas and Lawrence, Abney brings these historical movements into contemporary pertinence.



Portrait of Nina Chanel Abney. Photo: Jesper Damsgaard Lund. Courtesy of the artist



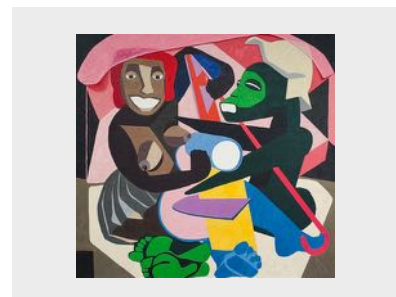
Nina Chanel Abney, *Marabou*, 2024. Acrylic on canvas. 84 × 168 × 1 1/2 in. diptych, 84 × 84 × 1 1/2 in. Courtesy of Nina Chanel Abney and Jack Shainman Gallery, New York. ©Nina Chanel Abney.

Mequitta Ahuja

"Whip-smart and languorous" (July 24, 2017 issue of the New Yorker describing a large-scale painting by Mequitta Ahuja.) Ahuja is the recipient of a 2018 Guggenheim fellowship. Collections include Centre Pompidou, The Whitney, Phillips Collection, Studio Museum in Harlem, and Philadelphia Museum of Art. Ahuja lives and works in the state of Connecticut in the U.S.



Portrait of Mequitta Ahuja taken by her four-year-old son, 2023. Courtesy of the artist.



Mequitta Ahuja, *Strum*, 2024. Oil on canvas. 80 × 84 in. Courtesy of the artist.

Kenia Almaraz Murillo

Born in Santa Cruz de la Sierra, Bolivia in 1994, Kenia Almaraz Murillo creates contemporary wall-mounted sculptures that skilfully explore themes such as familial legacy, diasporic identity and Andean cosmovision. Kenia's complex works, hand woven in her Paris studio, integrate weavings in indigenous South American yarns with urban objects such as car bumpers and motorbike headlamps salvaged from Parisian scrapyards. Illuminated by LED lights, recent pieces incorporate embroidered panels of exuberant Bolivian carnival costumes as well as ritual items like small bags of corn, quinoa and protective amulets, in a seamless fusion of the natural and artificial. Kenia Almaraz Murillo is represented by Waddington Custot, London and Dubai.



Portrait of Kenia Almaraz Murillo. Photo: Benjamin Mc Mahon. Courtesy of Galerie Waddington Custot.



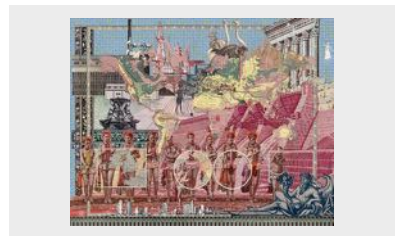
Kenia Almaraz Murillo, *Wila*, 2025. Tissage en laine, alpaga, coton (Bolivie et France) et fils d'or (années 40, France). 130cm × 155cm. Photo: Nano Ville. Courtesy of Galerie Waddington Custot Abney.

Malala Andrialavidrazana

Malala Andrialavidrazana (b. 1971, Madagascar) . A visual artist with a background in architecture and drawing on multidisciplinary research, her practice questions barriers, and interactions in intercultural contexts, moving thoughtfully from private spaces to global considerations to explore social imaginaries. Over time, she has developed a language that is resolutely historical in its approach, while demonstrating a deep engagement with contemporary issues and developments. The international and borderless dimension of her work has been regularly exhibited in numerous institutions in Africa, Asia, Europe, and the United States.



Portrait of Malala Andrialavidrazana. Courtesy of the artist.



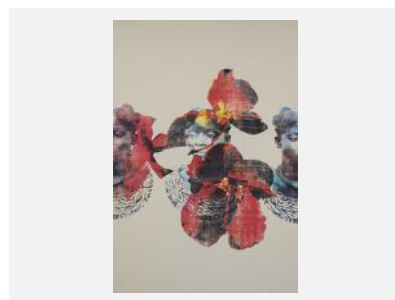
Malala Andrialavidrazana, *Figures 1856, Geological Structure*, 2018. ©Malala Andrialavidrazana. Courtesy of the artist and Perrotin.

Jess Atieno

Jess Atieno's practice is informed by studies on African modernisms and visual culture from a post- colonial perspective. Within this, she has focused her research on photographic archives, guided by artistic gestures that centre decolonized interpretations of history. Atieno's work has shown at prestigious venues including the Lagos Biennial, the World Trade Organization headquarters, the Bamako Biennial, 1-54 Contemporary African Art Fair, Savvy Contemporary and the Norval Foundation. Her work is also in the permanent collections of The Rockefeller Foundation, Alfred Taubman Foundation, Africana Art Foundation, The African Arts Trust and Red Hill Art Gallery. Atieno holds an MFA from The School of the Art Institute of Chicago and is the founder of Nairobi Print Project.



Portrait of Jess Atieno. Courtesy of the artist



Jess Atieno, *My Lady Madonna, I Present to you Three Acts of Lamentation*, 2023. Screenprint on canvas. Courtesy of Galerie Cécile Fakhoury.

Seyni Awa Camara

Born c. 1945, Bignona, Senegal. Lives and works in Bignona, Senegal. Seyni Awa Camara's outlook on life is based on revealed truths, on timeless stories, on the world of human beings and the objects that surround them, and on her status as a Wolof woman with an obligation to unite past and present. She was raised by her mother, who was also a potter, and who taught her sculpture when she was still a child. She had two twin brothers, and all three retreated into the forests of Casamance to obey a mysterious and divine initiation. "We were sheltered by God's spirits, who taught us to work with clay." Camara models clay and gives shape to stories, events, and feelings that have been dreamt, revealed, or created from fantasy. She has gathered a substantial number of her sculptures in her home which could be described as a "theater without a stage," full of objects and human figures placed according to size — ranging from examples less than twelve inches high to those which tower at eight feet. For Camara, her figures represent the world as she sees it, with people that are, good, bad, beautiful, or ugly. All these creatures are



Portrait of Seyni Awa Camara, 2006. Photo: André Magnin. Courtesy of the artist.



Seyni Awa Camara, *Sans titre*, 2023. Terre cuite 124 x 36 x 29 cm | 48 13/16 x 14 3/16 x 11 7/16 in. Photo: Nohan Ferreira. Courtesy of the artist and gallery MAGNIN-A, Paris.

modeled in the yard in front of her house, and fired in an open-hearth kiln.

She explains the distorted faces of her creations as a response to our indifference to our ancestors. Or when forty small monsters are clinging to a pregnant mother, it's because we're all fleeing from something! Before unveiling her "secrets," she locks herself in with her talisman (an ox-horn) and everything becomes possible. Regarding art, she answers: "I am thinking, I have an idea, I am working."

Gaëlle Choisne

Gaëlle Choisne's practice combines a documentary approach (photography and video) with the use of raw materials, addressing socio-political issues related to the overexploitation of natural resources and colonial history. Born of a Haitian mother and a Breton father, the artist blends oral traditions, Creole mythology and popular culture in works that refer to both Haiti's history and her own personal narrative.

Gaëlle Choisne recently won the Prix Marcel Duchamp 2024. She is currently taking part in the group exhibition *Le chant des sirènes*, Villa Médicis, Rome, and in the Toronto and Gwangju Biennales 2024. Recent solo exhibitions include *Reiffers Art Initiatives* with Lorna Simpson, Acacia Art Center, Paris (2023); *Temple of Love – Atopos*, MAC VAL, Vitry-sur-Seine (2022); *Mondes Subtiles*, Air de Paris (2021); *Défixion*, curated by Nicolas Bourriaud, Musée Henri Prades, in collaboration with MO.CO., Montpellier (2020); *Temple of Love, Nuit Blanche*, Musée d'Art Moderne de la ville de Paris (2020); *Temple of Love – Adorable, The Mistake Room*, Los Angeles (2019), *Temple of Love, Bétonsalon*, Paris (2018).



Portrait of Gaëlle Choisne. ©Aude Carleton.



Gaëlle Choisne, *Digital Venus for digital dreams #2*, 2021. Noisetier, découpe CNC, caisse impression sur bois. Caisse: 70 × 64 × 47 cm
Figurine: 35 × 13 × 18,2 cm. Édition unique dans une série de 3. Photo: ©Marc Damage. Courtesy Air de Paris, Romainville | Grand Paris.

Joana Choumali

Joana Choumali, born in 1974, is a visual artist/photographer based in Abidjan, Ivory Coast. In her practice she incorporates textiles into the artworks, combining collage, embroidery, quilting and photomontage. Her work has been featured in exhibitions worldwide and was included in the Côte d'Ivoire Pavilion at the 57th Venice Biennale. She is the first African winner of the Prix Pictet (2019). Her work is included in collections such as the Victoria and Albert Museum in London, the MACAAL Museum of Contemporary African Art in Marrakech, the Harvard Art Museum in Boston, the Metropolitan Museum (MET) in New York, the Perez Art Museum in Miami, the High Museum of Contemporary Art in Atlanta.



Portrait of Joana Choumali, 2024. Photo: Seibou Traore. Courtesy of the artist.



Joana Choumali, *I AM JOY, series ALBAHIAN*, 2025. Triptych 150 × 100 cm. Courtesy of the artist.

Theresa Chromati

Theresa Chromati (b 1992) is a Guyanese-American Artist born and based in Baltimore, MD. Chromati's figurative abstract paintings delve into the complexities of the feminine experience, addressing emotional resilience, sensuality, and the interplay between vulnerability and strength. Starting in her paintings and continuing in her sculptures, the artist also incorporates symbolic totems, what she has named "Scrotum Flowers", to convey spiritual balance and support within shared realms. Her multidisciplinary practice has garnered critical and institutional attention for its display of pulsating color, controlled chaos, sensuous texture, and constant motion forward. Chromati recently debuted her first institutional European show at CAC Malaga and has executed solo exhibitions at Jessica Silverman Gallery, San Francisco, VETA GALERIA, Madrid, Spain and TUREEN in Dallas, TX. She has also participated in numerous group exhibitions, most recently at David Zwirner co-organized by Performance Space New York, Frieze Sculpture in London's Regents Park, Leslie Lohman Museum, Nahmad Contemporary, Levy Gorvy, The Xiao Museum of Contemporary Art, Rizhao, China, The Pérez Art Museum Miami, the Baltimore Museum of Art, the VII Moscow International Biennale for Young Art, PUNCH curated by Nina Chanel Abney and Jeffrey Deitch, and The Extreme Present co-organized by Jeffrey Deitch and Gagosian.



Portrait of Theresa Chromati. Photo: Phillip MaisellImage. Courtesy of the artist.



Theresa Chromati, *Seasonal Bloom (Woman Pollinated)*, 2024. acrylic, glitter, and soft sculpture on canvas. 84 × 60 in. Courtesy of the artist.

Kenturah Davis

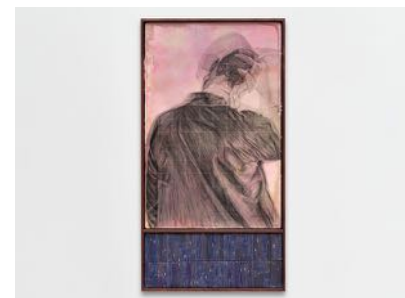
Kenturah Davis (b.1980, Los Angeles) lives and works between Los Angeles, New Haven, and Accra. The artist earned her BA from Occidental College and MFA from Yale University School of Art.

Recent solo exhibitions include *Clouds*, Stephen Friedman Gallery, London, UK (2024); *Dark Illumination*, Oxy Arts, Los Angeles (2023); *apropos of air*, Matthew Brown, Los Angeles (2021); *(a)Float, (a)Fall, (a)Dance, (a)Death*, Jeffrey Deitch, New York (2021); and *Everything That Cannot Be Known*, Savannah College of Art and Design (SCAD) Museum of Art, Savannah, GA (2020). Notable institutional exhibitions include *Accra! The Rise of a Global Art Community*, Columbus Museum of Art, Columbus, OH (2023); *Full Figure*, Cantor Arts Center, Stanford, CA (2023); *Together in Time: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles (2023); *Portrait of a Nation: 2022 Honorees*, organized by the National Portrait Gallery at the Smithsonian, Washington D.C. (2022); California Biennial 2022, Orange County Museum of Art, Costa Mesa, CA (2022); *Our House: Selections from MOCA's Collection*, Museum of Contemporary Art, Los Angeles (2022); *Black Joy*, Yale University, New Haven, CT (2016); *Must Risk Delight*, organized in collaboration with the 56th Venice Biennale (2015); and *i:23: The Yokohama Triennial*, Yokohama, Japan (2014).

The Los Angeles Metro Rail commissioned a large-scale, site-specific work by Davis that is now permanently



Portrait of Kenturah Davis in her studio. Courtesy of the artist.



Kenturah Davis, *Planar vessel XXII (rhea)*, 2023. Fugitive ink photogram, hand debossed shapes, carbon pencil rubbing, shifu (paper thread weft, cotton warp) weaving in artist frame. 78.7 × 53.3 × 7.6 cm | 31 × 21 × 3 in. Courtesy of the artist.

installed on the new Crenshaw/LAX, K Line station. The artist was an inaugural artist fellow at NXTHVN in New Haven, founded by Titus Kaphar and Jonathan Brand and a DAMLI fellow at the Cleveland Museum of Art. Davis was the 2022-23 Wanlass Artist in Residence at Occidental College, Los Angeles, and an inaugural cohort for Dorchester Industries Experimental Design Lab, by Theaster Gates and Prada. She was the 2024 recipient of the Sherman Family Foundation Residency at the Baltimore Museum of Art.

Alex Gardner

As a natural observer, Alex Gardner captures the nuances of relationships through luminous paintings. Through making connections, he creates dual narratives of optimism and paranoid delusion. The artist's vivid color fields are inhabited by faceless characters, unobscured by superficial features or societal pressures. Human in nature, Gardner's figures exhibit intimately familiar behaviors: frozen in amusement, an intimate embrace, or caught in a moment of melancholy. Free of the obligations imposed by identity markers they become universal, activated by the lived experience of each onlooker. However, while we project ourselves onto them, they are not ours. The ambiguous backdrop of his canvases mirror the malleability of Gardner's pitch-black figures. Rather than imparting definitions, Gardner offers solace in an indefinite ecosystem polluted with information.



Portrait of Alex Gardner. Photo: Guillaume Ziccarelli. Courtesy of Perrotin.



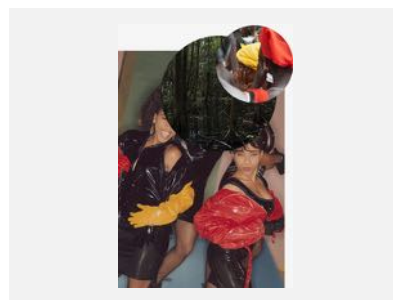
Alex Gardner, *Pulsing*, 2025. Acrylic on canvas. 121.92 x 121.92 cm | 48 1/16 x 48 1/16 in. Courtesy of the artist and Perrotin.

Todd Gray

Todd Gray (b. 1954, Los Angeles, CA, lives and works in Los Angeles, CA and Akwidaa, Ghana) is a photo-based artist that combines images from his vast personal archive with African and European images to explore dynamics of colonial power and racial identity. He is a Guggenheim Fellow, Rome Prize Fellow, and showed in the Whitney Biennial (2019). Gray received both his B.F.A and M.F.A from California Institute of the Arts, Valencia, CA in 1979 and 1989, respectively.



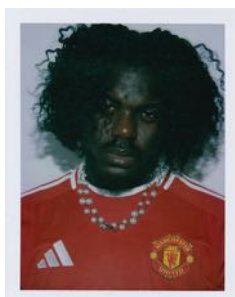
Portrait of Todd Gray. Photo: Todd Gray. Courtesy of Todd Gray Studio. ©Todd Gray.



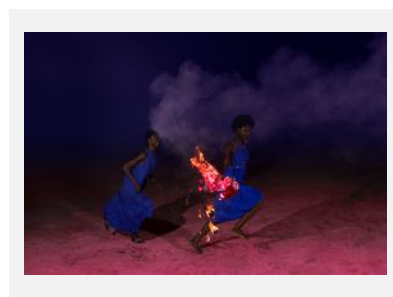
Todd Gray, *Conjure Women (Hollywood/Akwidaa)*, 2025. Three archival pigment prints, uv laminate, artist's frames. 119.4 x 177.8 x 5.1 cm | 47 x 70 x 2 in. Courtesy of the artist.

Prince Gyasi

Prince Gyasi (born 1995; Accra, Ghana) is a self-taught visual artist who shot his first photographs, aged just 16, on an old smartphone. Gyasi's work is at once deeply personal and community focused, offering viewers a counter-narrative to dominant Western notions of "Africa". Taking a sledgehammer to the rules of fine-art photography, Gyasi invites his audience into a hyper-colorful universe influenced by his own experiences of the neurological phenomenon synesthesia, which causes him to associate colors with words.



Portrait of Prince Gyasi. Photo: Armand Dasilva. Courtesy of Prince Gyasi and Armand Dasilva.

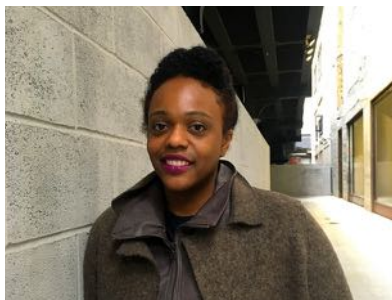


Prince Gyasi, *Innocent Desires*, 2024. Photograph - Fujiflex Print. Edition of 5 plus 2 artist's proofs (2 formats). Small format (ed. of 5+2 A.P.) | 80 x 120 cm. Courtesy of the artist and the gallery.

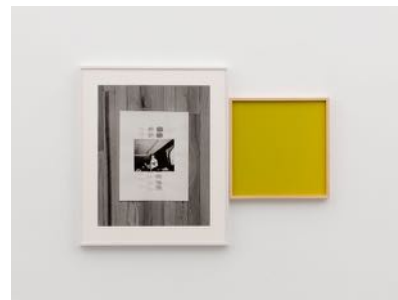
His work is included in some of the most prominent Contemporary art collections including the François Pinault Foundation (Palais de la Bourse) and Jean Pigozzi's. In 2023, Prince was nominated as the first black photographer to shoot the prestigious and iconic Pirelli Calendar and was named Time's Next Generation Leader. Prince currently lives and works in Accra.

Leslie Hewitt

Leslie Hewitt's hybrid approach to photography and sculpture revisits the still life genre from a post-minimalist perspective. Her geometric compositions, which she frames and crystallizes through the disciplines of photography and film theory, respectively, are spare assemblages of ordinary effects and materials, suggesting the porosity between intimate and sociopolitical histories. Whether discreetly arranged in layers on wooden planks or stacked before a wall in her studio, Hewitt's objects often include personal mementos such as family pictures, as well as books and vintage magazines that reference the black literary and popular-culture ephemera of her upbringing. Interested in the mechanisms behind the construction of meaning and memory, she decisively challenges both by unfolding manifestly formal, rather than didactic, connections in her heteroclitite juxtapositions. She puts pressure on physical space as the ultimate frame of her photo sculptures by displaying some of them leaning against a wall, as they were originally conceived. Hewitt further works with site-specific installation and film as modalities to contend equally with the notions of space and time.



Portrait of Leslie Hewitt. Photo: Richard Renaldi
Courtesy of the artist and Perrotin.



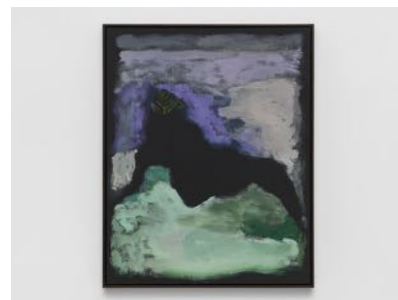
Leslie Hewitt, *Riffs on Real Time with Ground (Deep Reflection)*, 2021. Chromogenic print, silver gelatin print, with custom wood frame. 95.9 × 129.5 cm | 37^{3/4} × 51 in. Photo: Guillaume Ziccarelli. Courtesy of the artist and Perrotin.

Reggie Burrows Hodges

Reggie Burrows Hodges (b. 1965, Compton, California) explores storytelling and visual metaphor through paintings that engage with questions of identity, community, truth, and memory. Starting from a black ground, he develops the scene around his figures with painterly, foggy brushwork, playing with how perception is affected when the descriptive focus is placed not on human agents but on their surroundings. Figures materialize in recessive space, stripped of physical identifiers; bodies are described by their painted context. These formal decisions speak to Hodges's embrace of tenuous ambiguities and his close observation of the relationship between humans and their environment. He lives in the Bay Area.



Portrait of Reggie Burrows Hodges, 2021.
Courtesy the artist and Karma.



Reggie Burrows Hodges, *Reclining Nude, Dust*, 2024. Acrylic and pastel on linen. 40^{1/2} × 32^{1/4} in. (102.87 × 81.92 cm), 40^{5/8} × 33^{1/2} in. (103.20 × 85.09 cm) framed. ©Reggie Burrows Hodges. Courtesy the artist and Karma.

Lauren Kelley

Lauren Kelley is an interdisciplinary artist who employs a wry wit when commenting on matters of innocence, race, and girlhood. She currently works between Houston, Texas, and New York City. In Texas, she oversees a history and cultural initiative at the HBCU campus of Prairie View A&M University. Her studio work has been exhibited at the Centre Pompidou, Paris, France; Los Angeles County Museum, Los Angeles, CA; and the New Museum, New York, NY. She has been featured in The New York Times, The New Yorker, and Art in America.



Portrait of Lauren Kelley, 2012. ©Jerry Taliaferro. Courtesy of the artist.



Lauren Kelley, *Burlap Interior*, 2013. (Screenshot of video). Stop motion animation single channel video with sound. Courtesy of the artist.

Kapwani Kiwanga

Kapwani Kiwanga (b. Hamilton, Canada) is French and Canadian, she lives and works between Paris and Berlin. Kiwanga studied Anthropology and Comparative Religion at McGill University in Montreal and Art at l'École des Beaux-Arts de Paris. Kiwanga has been shortlisted for the 2025 Joan Miró Prize. In 2022, she received the Zurich Art Prize (CH). She was also the winner of the Marcel Duchamp Prize (FR) in 2020, Frieze Artist Award (USA) and the annual Sobey Art Award (CA) in 2018. She represented Canada at the 60th International Venice Art Biennale in 2024. Solo exhibitions include Copenhagen Contemporary (DK); Serralves Foundation, Porto (PT); Bozar, Brussels (BE); Remai Modern, Saskatoon (CA); Kunstmuseum Wolfsburg (DE); Capc, Bordeaux (FR); MOCA, Toronto (CA); Museum Haus Konstruktiv, Zurich (CH); New Museum, New York (USA); Haus der Kunst, Munich (DE); South London Gallery, London (UK) and Jeu de Paume, Paris (FR) among others. She is represented by Galerie Poggi, Paris; Goodman Gallery, Johannesburg, Cape Town and London and Galerie Tanja Wagner, Berlin.



Portrait of Kapwani Kiwanga. Photo: Angela Scamarcio. Courtesy of the artist. ©ADAGP, Paris 2025.



Kapwani Kiwanga, *Drying field*, 2016. Painted wood, cotton strings, sisal fiber. 250 x 180 cm. Courtesy of the artist. ©ADAGP, Paris 2025.

Glenn Ligon

Glenn Ligon (b. 1960) is an artist living and working in New York. Throughout his career, Ligon has pursued an incisive exploration of American history, literature, and society across bodies of work that build critically on the legacies of modern painting and conceptual art. He earned his BA from Wesleyan University (1982) and attended the Whitney Museum Independent Study Program (1985). In 2011, the Whitney Museum of American Art held a mid-career retrospective, *AMERICA*, organized by Scott Rothkopf, that traveled nationally. Important solo exhibitions include Glenn Ligon: *All Over the Place*, The Fitzwilliam Museum at the University of Cambridge, England (2024); *Post-Noir*, Carre d'Art, Nîmes (2022); *Call and Response*, Camden Arts Centre, London (2014); and *Some Changes*, The Power Plant Center for Contemporary Art, Toronto (traveled internationally) (2005). Select curatorial projects include *Grief and Grievance*, New Museum, New York (2021); *Blue Black*, Pulitzer Arts Foundation, St. Louis (2017);



Portrait of Glenn Ligon. Photo: Paul Mpagi Sepuya. Courtesy of the artist.



Glenn Ligon, *Salimu (version 1) #2*, 2001. Vinyl-based paint, silkscreen ink, and gesso on canvas. 121.9 x 92.1 cm | 48 x 36.25 in. ©Glenn Ligon. Courtesy of the artist, Hauser & Wirth, and Thomas Dane Gallery.

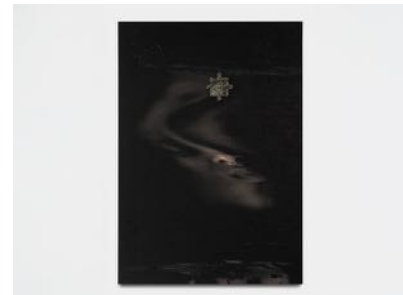
and Encounters and Collisions, Nottingham Contemporary and Tate Liverpool, England (2015). Ligon's work has been shown in major international exhibitions, including the Venice Biennale (2015, 1997), Berlin Biennial (2014), Istanbul Biennial (2019, 2011), and Documenta XI (2002).

Naomi Lulendo

Naomi Lulendo is a French-Guadeloupean-Congolese interdisciplinary artist. Her work finds formal expression in puzzle, painting, photography, installation and performance, and borrowing from the aesthetics of manufactured objects, the series or the fragment. The images and symbols she inventories from various geographical and historical spaces operate as tools for delving into the link to a given territory, whether continental, insular, real or fantasized.



Portrait of Naomi Lulendo in her Paris studio, 2025. Photo: Ines Lulendo. Courtesy of the artist.



Naomi Lulendo, *Série Noire (Faites vos Je) #1*, 2024. Photographic impression on wood and wax. 60 x 90 cm. Photo: Nicolas Brasseur. Courtesy of the artist and Selebe Yoon, Dakar.

Esther Mahlangu

Dr Esther Mahlangu is the globally acclaimed visual artist and much-loved cultural ambassador of the Ndebele nation. Born in 1935 in South Africa, Dr Mahlangu has made an invaluable contribution to contemporary art over 7 decades. Bettina Korek, CEO, and Hans Ulrich Obrist, the artistic director of the Serpentine, said 'Dr Esther Mahlangu is one of the most important artists of her time' when they unveiled her mural at Serpentine North earlier this year. Dr Mahlangu's bright, bold, abstract paintings grace many of the world's most respected museums and private collections and many experts are of the opinion that no Pan African Contemporary Collection is complete without one of her artworks.



Portrait of Esther Mahlangu. Photo: Clint Strydom. Courtesy of The Melrose Gallery.



Esther Mahlangu, *Untitled*, 2023. Acrylic on stretched canvas. 90 x 60 cm | 24 x 36 in. Courtesy of the artist and Almine Rech.

Georgina Maxim

Georgina Maxim (1980) artist and curator, lives and works in Harare and Mutare, Zimbabwe. Obtained a masters degree in African Verbal and Visual Arts at the University of Bayreuth, Germany. Maxim develops her artistic practice around textiles, using techniques as varied as sewing, crochet and embroidery to (re)bring used clothes to life and create the memory of... Maxim is also co-founder and co-director of Village Unhu, a collective space offering residency programs, studios and exhibitions. Important exhibitions include: solo show at Goodman Gallery, London 2024: Group exhibitions with 31 Project, 2019-2024: Unravel, The Power and Politics of Textiles in Art, Barbican, London and Stedelijk Museum, Amsterdam, 2024: Memoria, récits d'une autre histoire, Fondation H, Antananarivo, 2024: O Quilombismo, Of Resisting and Insisting, Of Flight as Fight, HKW, Berlin, 2023. Maxim participated at the 58th Venice Biennale, Zimbabwe Pavillion, Venice, 2019 and was nominated for the Henrike Grohs Award, Côte D'Ivoire.



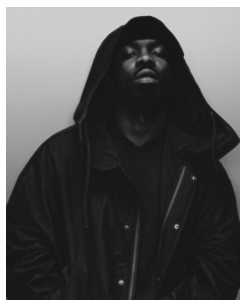
Portrait of Georgina Maxim. Photo: Kana Mana Masamvu. Courtesy of the artist.



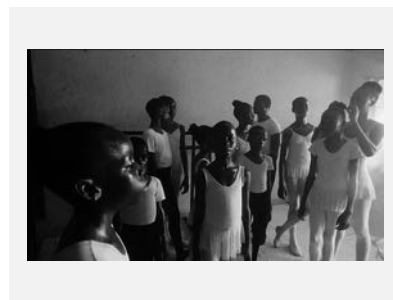
Georgina Maxim, *Revealing what you do not want to meet, again I*, 2024. Mixed Media Textile. 128 x 140 cm. Photo: Tatenda Gora. Courtesy of the artist.

Gabriel Moses

Gabriel Moses (b. 1998, South London), is a multidisciplinary artist, with photography and film as his primary medium. His visual identity, attunement to light and dark values, and his singular compositions, explore the significance of moments, memories and imaginations. Moses' practice is deeply rooted and influenced by his British-Nigerian heritage, treading a line between his personal history and cultural signifiers.



Portrait of Gabriel Moses. Photo: Gabriel Moses.



Gabriel Moses, *l'jó*. Courtesy of the artist.

Zanele Muholi

Zanele Muholi (b. 1972, Umlazi, KwaZulu-Natal, South Africa) is a visual activist, humanitarian and art practitioner who focuses on the documentation and celebration of the lives of South Africa's Black lesbian, gay, bisexual, transgender, Queer and intersex communities. Muholi studied advanced photography at the Market Photo Workshop in Newtown, Johannesburg, and completed an M.F.A in documentary media at Ryerson University in Toronto. Muholi works across the world but locally in South Africa between Durban, Johannesburg and Cape Town.



Portrait of Zanele Muholi, Qhawe, Umbumbulu, KwaZulu-Natal, 2020. Courtesy Zanele Muholi; Southern Guild, Cape Town/Los Angeles; and Yancey Richardson, New York. ©Zanele Muholi.



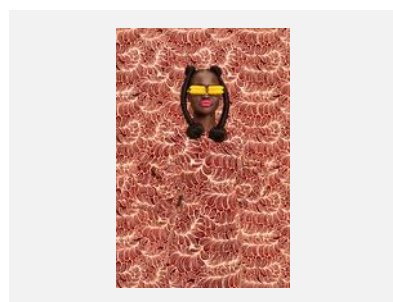
Zanele Muholi, *Simthembele I*, East London, 2017. Baryta print. Image and paper size: 35.1 × 21.5 in. | 80 × 54.6 cm. Edition of 8 + 2AP. Courtesy Zanele Muholi; Southern Guild, Cape Town/Los Angeles; and Yancey Richardson, New York. ©Zanele Muholi.

Thandiwe Muriu

Thandiwe Muriu (b. 1990, Nairobi, Kenya) examines themes of identity, culture, and female empowerment through her photographs. Navigating Kenya's male-dominated photography industry, Muriu grappled with societal expectations surrounding the role of women, an experience that inspired her Camo series. This vibrant body of work weaves together the artistry of elaborate traditional hairstyling, the inventive use of everyday household items and the diversity of the Ankara textile (also known as Dutch wax). Drawing on the richness of African proverbs, Muriu's visual archive offers a reflection on the role of women in both traditional and contemporary societies.



Portrait of Thandiwe Muriu.



Thandiwe Muriu, *A Constellation of Power*, 2025. Photography - Jet Ink Print of FineArt RAG + MATT 310g. 150 × 100 cm | 59 × 39^{3/8} in. Courtesy of 193 Gallery.

Zéh Palito

Zéh Palito's practice seeks to promote a relationship of mutual respect and pleasure between humans and the natural world, often drawing inspiration from Brazilian and African cultures. The artist works across very different scales, from ambitious site-specific murals to small-scale figurative works on canvas. In parallel with his commitment to the environment, elevating, inspiring and celebrating marginalised communities and underrepresented voices is a fundamental element of his practice - an implicit suggestion that the two issues go hand in hand.

Palito's vibrant murals present fantastical landscapes where humans, animals and plant-life coexist in dynamic harmony. Wide-open skies collide with flat geometric planes of colour, whilst big cats and tropical birds move through a world of vibrant foliage, houseplants and oversized fruits. Palito, choosing to represent those of Black and Indigenous heritage, depicts his figures in sync with their surroundings. Through dramatic shifts in scale and a highly saturated use of colour, the artist proposes a wondrous utopic vision for the future.

Whilst Zéh Palito adopts a similar visual vocabulary across his practice, the artist's most recent works on canvas focus on individuals with a greater intimacy of perspective.

Zéh Palito is a storyteller and cultural observer who provides insight into contemporary African diasporic life. Adorned with gold and other jewels, shells, exotic fruits, and flowers, the figures in his paintings become the centre of attention and the protagonists of their own stories. Each figure is positioned in a stance of power that illustrates a positive self-identity and pays homage to a rich cultural heritage. Combined with the use of bright colours, each figure demonstrates confidence, satisfaction, and self-assurance through their mere existence.

Despite making quite colorful paintings that evoke joy, they put forth pertinent political aspects and also speak of trauma, and of sorrow among minority groups, which can lead us to having these conversations about it.



Portrait of Zéh Palito. Photo: Guillaume Ziccarelli. Courtesy of the artist and Perrotin.



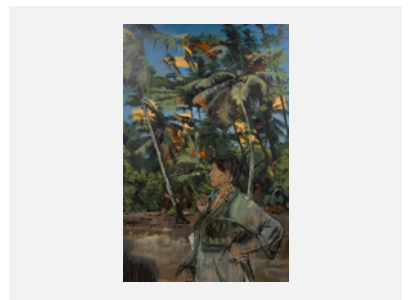
Zéh Palito, *Know who you are*, 2025. Acrylic and oil on canvas. 82 x 75 cm | 32^{5/16} x 29^{1/2} in. Courtesy of the artist and Perrotin.

Emma Prempeh

Emma Prempeh lives and works in London. She studied at Goldsmiths University of London graduating in 2019 winning the Alumno/Space bursary award for 2020. She attended MA Painting at the Royal College of Art under the LeverHulme Trust Arts Scholarship winning the Valerie Beston Trust Arts award for 2022. The starting point to Prempeh's paintings is the matter of blackness – the tonal properties of the colour establishes the ground to her paintings and a cinematic basis to invoke and project memories of events, people, and places to emphasise an appreciation of ancestral time and relationships, selfhood and transformation.



Portrait of Emma Prempeh. Photo: Ellyse Anderson.



Emma Prempeh, *Finally I'm Home*, 2025. Oil, Acrylic and Schlag Metal on canvas. 200 x 130 cm. Courtesy of the artist and Tiwani Contemporary.

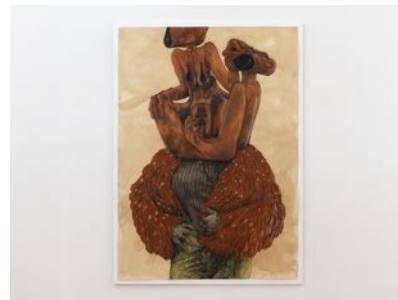
Robert Pruitt

Robert A. Pruitt is an artist from Houston Texas and received his MFA in painting from the University of Texas at Austin. His art practice centers on rendering large scale figurative drawings rooted in a fictive ethnography. Through dress and adornment He projects into those figures a juxtaposing series of symbols and material references from Science and Science Fiction, Hip Hop, African-American culture and political struggles and African traditional cultures to reveal a radical past, present and future.

He has exhibited his work nationally and internationally most notably at The California African-American Museum, The Contemporary Arts Museum Houston, the 2006 Whitney Biennial, and the Studio Museum of Harlem. He has received numerous awards including the Louis Comfort Tiffany Award, The Joan Mitchell Artist Grant, The Artadia Award, a project grant from the Creative Capital Foundation and the William H. Johnson Award. His work is included in the collections of the Metropolitan Museum of Art, The Museum Fine Arts Boston, The Virginia Museum of Fine arts, among many others. Pruitt currently lives and works in New York.



Portrait of Robert Pruitt. Photo: Brandon Luckain. Courtesy of the artist.



Robert Pruitt, *Figure Crowned in T.S.U. Ceramic Headdress (After Roy Vinson Thomas)*, 2024. Charcoal, Conté, pastel and coffee wash on paper. 213.4 × 152.4 cm | 84 × 60 in. Photo: Elizabeth Bernstein. Courtesy the Artist and Salon 94.

Otis Kwame Kye Quaicoe

Born in 1988 and raised in Accra, Ghana, Otis Kwame Kye Quaicoe now lives and works in Portland, Oregon. Quaicoe presents his subjects in the form of portraiture where he engages with ideas of empowerment through his bright and luminous depictions of African men and women. This is embodied in the postures of his sitters, who appear set against bright, vibrant monochromatic backgrounds.

"When I first see my subjects, whether in real life or in photos, I see in them their resilience, their power, their inner strength. These are the character traits that arrest me, that jump out at me and grab my attention... My subject's attitude is very important to me. I try to put myself in their place. See what they see, experience what they experience, be who they are."



Portrait of Otis Kwame Kye Quaicoe. Photo : Mario Gallucci. Courtesy of the artist.



Otis Kwame Kye Quaicoe, *Sun Flower*, 2022. Oil on canvas. 72 × 72 in. Photo: Mario Gallucci.

Betye Saar

As one of the artists who ushered in the development of Assemblage art, Betye Saar's prolific and interdisciplinary practice draws from personal narratives and cultural histories of the Black and African diaspora to make sacred connections between the quotidian and the sublime. Her symbolically rich body of work has evolved over time to demonstrate the environmental, cultural, political, racial, technological, economic and historical context in which it exists. For over six decades, Saar has created assemblage works that explore the social, political, and economic underpinnings of America's collective memory.



Portrait of Betye Saar. Photo: David Sprague ©BetyeSaar. Courtesy of the artist and Roberts Projects, Los Angeles.



Betye Saar, *Illusion of Freedom*, 2009. Mixed media assemblage. 48.9 × 47 × 27.9 cm | 19.25 × 18.5 × 11 in. Photo: Paul Salveson. ©BetyeSaar. Courtesy of the artist and Roberts Projects, Los Angeles.

Cinga Samson

Cinga Samson was born in 1986 in Cape Town, South Africa, where he lives and works. Solo exhibitions include Norval Foundation, Cape Town (2023); White Cube, London (2023); FLAG Art Foundation, New York (2021); Perrotin Gallery, New York (2020); and blank projects, (2015, 2016, 2017, 2019). Group exhibitions include 50 paintings, Milwaukee Art Museum (2023); Mapping Black Identities, Minneapolis Institute of Art, Minneapolis (2020); Kubatana, Vestfossen Kunstlaboratorium, Øvre Eiker (2019); and Hacer Noche, Centro Cultural Santo Domingo, Oaxaca de Juarez (2018).



Portrait of Cinga Samson. Photo: Nina Lieska. Courtesy White Cube.



Cinga Samson (prov), *Nincede nikhawuleze*, 2024. Oil on canvas. 150 x 120 cm | 59 1/16 x 47 1/4 in. Photo ©White Cube. Nina Lieska. ©Cinga Samson.

Tschabalala Self

Tschabalala Self (b.1990 Harlem, New York) lives and works in the Hudson Valley, New York. Self is an artist who builds a singular style from the syncretic use of painting, printmaking and sculpture to explore ideas surrounding the black body. She constructs depictions of predominantly women using a combination of sewn, printed, and painted materials, traversing different artistic and craft traditions. The formal and conceptual aspects of Self's work seek to expand her critical inquiry into selfhood and human flourishing.

Recent solo exhibitions and performances include Espoo Museum of Modern Art, Finland (2024); Kunstmuseum, St. Gallen (2023); Le Consortium, Dijon (2022); Performa 2021 Biennial, New York City (2021); Baltimore Museum of Art, Baltimore (2021); ICA, Boston (2020); Hammer Museum, Los Angeles (2019); Art Omi, Ghent (2019); Frye Art Museum, Seattle (2019) and Yuz Museum, Shanghai (2018).



Portrait of Tschabalala Self. Photo: Paula Virta. Courtesy of the artist



Tschabalala Self, *Lonely Girls #1*, 2023. Water-based screenprinting ink on Saunders paper. Sheet 160 x 254 cm | 63 x 100 in. Frame 177 x 271 cm | 69 3/4 x 106 3/4 in. Courtesy of the artist, Galerie Eva Presenhuber and Pilar Corrias Gallery ©Tschabalala Self Studio Inc.

Kathia St. Hilaire

Informed by her experience growing up in Caribbean and African American neighborhoods in South Florida, the artist seeks to memorialize the communities that she has been a part of through innovative printmaking techniques. Her work draws inspiration from Haitian Vodun flags, which are used to tell the country's history and honor ancestral spirits. Using nontraditional materials such as beauty products, industrial metal, fabric or tires, she creates ornate tapestries that seek to preserve the Haitian history and Vodun religion that lives around us in Miami. Kathia St. Hilaire received her M.F.A. in Painting and Printmaking at the Yale School of Art in New Haven, Connecticut and her B.F.A. in Printmaking at the Rhode Island School of Design in Providence, Rhode Island. Her work has recently been featured in solo shows at the Clark Art Institute, Williamstown, MA; Perrotin, New York, NY; and the NSU Art Museum Ft. Lauderdale, Ft. Lauderdale, FL; as well as group exhibitions at the Speed Museum of Art, Louisville, KY; The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs; Half Gallery, New York; Blum & Poe, New York; and James Fuentes, New York.



Portrait of Kathia St. Hilaire. Photo: Guillaume Ziccarelli. Courtesy of the artist and Perrotin



Kathia St. Hilaire, *Mamita yunai*, 2023. Oil based relief on canvas collage with skinlighting cream, steel, aluminum, bank notes, prices tags banana stickers, silkscreen, and tires. 180.3 x 167.6 cm | 71 x 66 in. Photo: Guillaume Ziccarelli. Courtesy of the artist and Perrotin.

Tavares Strachan

Tavares Strachan's conceptual, interdisciplinary practice activates connections between art, history, science, and cultural critique to mobilize our senses, intellect and curiosity, asking us to reconsider our received knowledge of the world.

Growing up in the Bahamas, Strachan spent his youth looking up into the night sky, which would fuel his obsession with space and exploration. Themes of invisibility, displacement, and loss are central to his work, which questions historically canonized narratives that marginalize or obscure others. He uses the rubric of received knowledge to make networks and structures of power more visible, and to bring to light forgotten or little-known historical epics and human achievements. Aeronautical exploration, expeditions to desolate locations and extreme environments, and allegories of the human aspiration to surmount mortal limitations and adverse circumstances, are some of his settings for telling lost stories and stories of the invisible.



Portrait of Tavares Strachan. Courtesy of the artist and Perrotin.



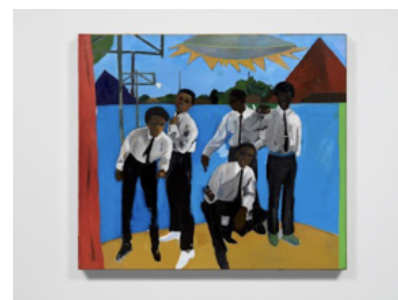
Tavares Strachan, *Black Madonna (Kadiatou Diallo and Amadou Diallo)*, 2022. Bronze, copper leaf. 61 × 37 × 32 cm | 24^{1/16} × 14^{9/16} × 12^{5/8} in. Courtesy of the artist and Perrotin.

Henry Taylor

Henry Taylor's (b. 1958, California, USA) imprint on the American cultural landscape comes from his disruption of tradition. While people figure prominently in Taylor's work, he rejects the label of portraitist. Taylor's chosen subjects are only one piece of the larger cultural narrative that they represent: his paintings reveal the forces at play, both individualistic and societal, that come to bear on his subject. The end result is not a mere idealized image, but a complete narrative of a person and his history. Taylor explains this pursuit of representational truth: 'It's about respect, because I respect these people. It's a two-dimensional surface, but they are really three-dimensional beings.'



Portrait of Henry Taylor. Photo: Fredrik Nilsen.



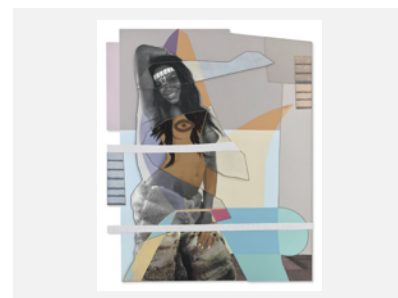
Henry Taylor, *I got soul and I'll soon be out of sight*, 2024. Acrylic and cardboard on canvas. 214 × 245.1 × 8.3 cm | 84^{1/4} × 96^{1/2} × 3^{1/4} in. Courtesy of the artist.

Mickalene Thomas

Mickalene Thomas is an award-winning multidisciplinary artist renowned for her vibrant, rhinestone-encrusted portraits of Black women. Exploring themes of identity, race, and gender, her work explores themes of Black female identity and its complexities within Western culture. A Tony-nominated co-producer, curator, educator, and mentor, Thomas made history in 2023 as the first Black queer femme artist with a Yale University scholarship in her name. Her work is held in prominent collections, including MoMA, the Whitney, and the Smithsonian.



Portrait of Mickalene Thomas. Photo: Malike Sidibe, 2023.



Mickalene Thomas, *December 1971*, 2024. Rhinestones and acrylic paint on canvas mounted on wood panel. 212.1 × 172.7 cm | 83.5 × 68 in. Courtesy of the artist.

Chiffon Thomas

Chiffon Thomas brings an interdisciplinary approach to art through his multifaceted practice, which incorporates sculpture, collage, and drawing. His powerful figurative assemblages explore the challenges of navigating personal identity and the complexities of existence in contemporary society. Through contorted figures and fractured compositions that float seamlessly between historical and contemporary styles and references, Thomas portrays a form of self-expression that emphasizes the human touch at the forefront of his art. Reminiscent of the diverse, mixed media practices exhibited by Robert Rauschenberg, Faith Ringgold, and David Hammons, Thomas' own application of materiality becomes a language for translating cultural references and personal experiences, expressing themes of affection, desire, and transformation. His sculptures, often featuring fragmented anatomy—casts of faces, torsos, and feet—and architectural elements, create a dialogue between the body and the spaces that shape it. Thomas's work evokes nostalgia, longing, and affirmations of the self while also addressing themes of malleability and regeneration. Through the deconstruction of both body and structure, he highlights a larger narrative of collective experience, suggesting that, like buildings, bodies are in constant flux, broken down and remade in response to their environments, gaining meaning as they simultaneously evolve. Domestic scenes appear to shift in and out of focus, resulting in visceral collisions of abstraction and clarity that invite viewers to decode the fraught relations between memory and reality, visibility and understanding, alongside the rich tapestry of queer experiences.



Portrait of Chiffon Thomas. Photo: Claire Dorn. Courtesy of Perrotin



Chiffon Thomas, *Untitled*, 2024. Bronze, stained glass, steel. 26.7 × 19.1 × 12.7 cm | 10^{1/2} × 7^{1/2} × 5^{1/2} in. Photo: Tanguy Beurdeley. Courtesy of the artist and Perrotin.

Eden Tinto Collins

Eden Tinto Collins (she/them/us, FR) developed her practice in visual arts through the École Nationale des Beaux-Arts de Paris Cergy. Poetician, troubairitz, Meta, she explores the notions of networks and interdependence, the frictions between melancholy, mythology, post-trans, and cyber-humanity. ETC's installations are noetic (to connect mind and spirit), and take the shape of video installations and/or In Situ performances, appealing to interdependence and collectiveness. Far from being quantified in one medium more than another, she describes her practice as hypermedia. Her first story, "Bonne Arrivée", was published in July 2021 in the "fraîches fictions" collection.

Since 2021, in partnership with Societies and the Worms Prestige association, Eden Tinto Collins has been developing the "acéphale studio", a third-party space for residencies, workshops and workshops in Joinville-le-Pont, as well as a production structure named Ka Libre Ensemble behind a number of projects including "Numin" (a space opera) and "A Pinch Of Kola" (a quantum sitcom) based on an original idea by Johanna Makabi, and also the registered trademark of Acéphale Studio, for Non-Fungible Objects.

In 2023, she was the winner of the 24th Pernod Ricard Foundation Award, "Do You Belive In Ghosts?" based on



Portrait of Eden Tinto Collins. Photo: Michael Huard, Say Who.



Eden Tinto Collins, *Visuel de A Pinch of Kola - épisode - saison 1 - J'irai twerker sur vos tombes, vue de vidéo*, 2021. ©Eden Tinto Collins/ ADAGP Paris, 2025.

a curation by Fernanda Brenner, and in 2024 her first solo exhibition in Belgium, "Roaming The Imaginal" (cur. Sofia Dati and Niels Van Tomme) took place at the Beursschouwburg.

Carrie Mae Weems

Carrie Mae Weems (b. 1953, Portland, Oregon) works and lives in Syracuse, New York. Recent exhibitions include *Reflections for Now* at Barbican Art Gallery in London, *The Evidence of Things Not Seen*, organized by Württembergischer Kunstverein Stuttgart (WKV) and thereafter traveled to Kunstmuseum Basel, as well as *Carrie Mae Weems: Remember to Dream* at Hessel Museum of Art, Bard College. In the spring of 2023, Weems served as the inaugural Agnes Gund Professor of the Practice of Arts and Social Justice at Brown University, a residency that culminated in the campus-wide activation collectively titled *Varying Shades of Brown*. Weems has received numerous awards, grants, and fellowships, including a Hasselblad Award, the Bernd and Hilla Becher Prize, the MacArthur "Genius" grant, the US State Department's Medal of Arts, the Joseph Hazen Rome Prize Fellowship from the American Academy in Rome, NEA grants, the Louis Comfort Tiffany Award, and the Congressional Black Caucus Foundation's Lifetime Achievement Award, among others. Her work is in the collections of the Metropolitan Museum of Art, New York; Museum of Fine Arts, Houston; Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; and The Tate Modern, London, among others.



Portrait of Carrie Mae Weems. Photo: ©Rolex, Audoin Desforges.



Carrie Mae Weems, *Nina*, 2009-2025. Archival pigment print. 24 × 18 in (61 × 45.7 cm) 30^{5/8} × 23^{7/8} × 1^{1/2} in (77.8 × 60.6 × 3.8 cm) framed. Photo: David Regen. ©Carrie Mae Weems. Courtesy of the artist and Gladstone. Gallery, New York, raenkel Gallery, San Francisco, and Galerie Barbara Thumm, Berlin.

Kennedy Yanko

Working with paint skins and found metal, Kennedy Yanko constructs sublime sculptures and architecturally scaled installations that defy the limits of their own materiality. Steeped in the visual language of Abstract Expressionism, Action, and Color Field Painting, Yanko's works cast off the boundaries of their medium, occupying the generative spaces between painting and sculpture, abstraction and figuration, surreal and earthbound. Central to Yanko's practice is her work with paint skins – a material created by pouring many gallons of paint onto a flat surface that is lifted and shaped into a tarp-like entity once it's nearly dry. Yanko positions these abstracted painterly gestures within the meticulously crafted metal armatures she has sourced, welded, torched, and bent. The process of marrying paint with metal is laborious, requiring both power and innovation to twist and mold the skins onto their dynamic salvaged supports. Despite the conspicuous solidity of Yanko's materials, her sculptures and installations often appear weightless – as if they were on the verge of taking flight or drawing breath. By employing paint skin and metal in ways that both transmute a bodily essence and reposition the logic of gravity and form, Yanko works to expand and challenge the limits of her viewers' perception.



Portrait of Kennedy Yanko. Photo: Jesse Frohman. Courtesy of the artist.



Kennedy Yanko, *Teary Eyed*, 2024. Photo: Dan Bradica. Courtesy of the artist and James Cohan, NY.