

Selected artists

Jenny Holzer (b. 1950) is an American artist. For more than forty years, she has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including Times Square, the Venice Biennale, the Guggenheim Museums in New York and Bilbao, and the Louvre Abu Dhabi. Her medium, whether a T-shirt, plaque, or electronic sign, is writing, and the public dimension is integral to her work. Starting in the 1970s with her New York City street posters and continuing through her recent light projections on landscape and architecture, her practice has rivaled ignorance and violence with humor, kindness, and courage. Holzer received the Leone d'Oro at the Venice Biennale in 1990, the World Economic Forum's Crystal Award in 1996, the rank of officier in France's Ordre des Arts et des Lettres in 2016, the US State Department's International Medal of Arts in 2017, and Time magazine's Time 100 Award in 2024. She holds honorary degrees from Williams College, the Rhode Island School of Design, the New School, and Smith College. She lives and works in New York.

Suzanne Lacy (b. 1945) is an American artist and activist working at the intersection of performance, social practice, and feminist art. Since the 1970s, she has created site-specific and participatory works that address issues such as gender, violence, racism, and social injustice. Her projects often involve collaboration with local communities, politicians, and activists to foster dialogue and amplify marginalized voices. Among her most well-known works is *Three Weeks in May* (1977), which brought attention to violence and rape against women in Los Angeles and *The Crystal Quilt*, (1985-7) on women and aging. Lacy has exhibited her works at some of the world's most renowned museums, including Tate Modern, MoMA, the San Francisco Museum of Modern Art (SFMOMA), and the Whitney Museum of American Art, as well as in public spaces from Brooklyn to Quito, Ecuador. She is recognized as a pioneer in socially engaged art.

Alfredo Jaar (b. 1956) is a Chilean artist, architect, and filmmaker known for his politically engaged works that address power, media, and human rights. Through installations, photography, video, and public interventions, he explores global crises, censorship, and the invisible structures that shape our societies and worldview. One of his most significant works, *The Rwanda Project* (1994–2000), focuses on the world media's non-representation of the Rwandan genocide. Jaar's work has been featured twice in Documenta, four times both in the Venice and São Paulo Biennales, and major solo exhibitions at museums worldwide, including the Guggenheim Museum, Tate Modern, and the Centre Pompidou.

Wolf Vostell (1932–1998) was a German artist and one of the pioneers of the Fluxus movement, as well as video art and happenings. His works combine painting, sculpture, and performance with a critical approach to mass media, war, and consumerism. Vostell is known for his use of disruptive and destructive techniques, such as emphasizing deconstruction in his *Dé-coll/age* works, where he tore, removed, and manipulated existing images and materials to reveal hidden layers and underlying meanings, often as a critique of the media landscape. His art addresses collective traumas, particularly World War II and the Cold War. His works have been exhibited internationally at institutions such as Centre Pompidou, Museo Reina Sofía, and Berlinische Galerie.

Gordon Matta-Clark (1943–1978) was an American artist best known for his groundbreaking works at the intersection of land art and architecture, combining sculpture, installation, and performance. He became famous for his so-called cuttings, where he physically cut, tore, and altered building structures, creating a dialogue between space, time, and changes in the built environment. One of his most well-known works, *Splitting* (1974), involved cutting a house in two, reflecting both the physical and spatial conditions as well as the social structures that buildings represent. Matta-Clark was also concerned with urbanization's impact on society, creating works that criticized the industrial and commercial exploitation of cities. His work has been exhibited at MoMA, the Whitney Museum of American Art, and the Guggenheim Museum, as well as at Centre Pompidou, Tate Modern, Documenta, and Museo Reina Sofía in Madrid.

Heidi Bucher (1926–1993) was a Swiss artist known for her poetic works exploring the body, space, and transformation. She is best known for her *Hautarbeiten* (skin works), in which she used latex to create imprints of walls, doors, and objects, later presenting them as sculptures. This technique symbolizes the relationship between humans and physical space. Bucher's works examine themes such as intimacy, vulnerability, and the separation between the personal and the public. She exhibited at Kunsthalle Zürich and Centre Pompidou, among others.

Rosemary Mayer (1943–2014) was an American artist who was a central figure in the feminist art scene of the 1970s. She is best known for her sculptural works and installations, where she used fabric, cords, and paper to create light, almost floating structures that referenced vanity, the passage of time, and women's history. Her work was inspired by baroque forms, mythology, and literature, challenging traditional sculptural materials and methods. Mayer was also engaged in experimental language art and diary writing, which complemented her visual practice. Her work has been exhibited internationally, including at Kunsthalle Basel, The Whitney Museum of American Art, and Lenbachhaus in Munich.

Hi Red Center was a Japanese artist collective active in the 1960s, consisting of **Genpei Akasegawa**, **Natsuyuki Nakanishi**, and **Jirō Takamatsu**. The group was part of Japan's avant-garde experimental art scene and was known for their happenings, performance art, and interventions in public spaces. They challenged the boundaries between art and everyday life by creating absurd, socially critical actions, often with a humorous or satirical angle. One of their most well-known works, *Shelter Plan* (1964), involved a public inspection of an imaginary luxury bomb shelter during a time marked by Cold War fears. Hi Red Center was closely associated with the Fluxus movement and has had retrospective exhibitions at museums such as MoMA, Tokyo Metropolitan Art Museum, and Centre Pompidou.

Ewa Partum (b. 1945) is a Polish conceptual- and performance artist who was a pioneer of feminist art in Eastern Europe. Her work explores language, the body, and political structures through performance, poetry, and installations. Partum became known for her *Active Poetry* works, in which she scattered letters across landscapes or urban spaces to symbolize the dissolution of fixed meanings. In her performances, she often used her own naked body as a tool to critique patriarchal norms and censorship, which was particularly radical in communist Poland. She has exhibited at Documenta, Centre Pompidou, and the Museum of Modern Art in Warsaw.

Pope.L (b. 1955) is an American conceptual- and performance artist, known for his radical, often physically demanding works that explore race, poverty, and power structures in American society. He is particularly famous for his crawl performances, in which he crawled through urban spaces wearing a suit or a Superman costume as a commentary on social and political inequalities. His practice spans performance, installation, painting, and text-based works, often balancing between humor, absurdity, and sharp social critique. Pope.L has exhibited his works at venues such as MoMA, Tate Modern, Contemporary Arts Museum Houston, and the Whitney Museum of American Art, as well as at the Venice Biennale and Documenta.

Ibrahim Mahama (b. 1987) is a Ghanaian artist who works with installation, sculpture, and architectural interventions to explore themes such as global trade, migration, and the history of labor. He is particularly known for his monumental installations, where he covers buildings with worn jute sacks that were once used to transport cocoa and coal. These sacks bear traces of their journey through economic systems and become a symbol of both capitalist structures and collective labor. Mahama often engages local communities in his projects, investigating how materiality and history are interconnected. He has exhibited at Documenta, the Venice Biennale, and Tate Modern among others.

Theaster Gates (b. 1973) is an American artist, activist, and urban planner, working at the intersection of art, architecture, and social change. His practice focuses on the reuse of materials, storytelling, and community building, often in the form of large installations and spatial interventions. Gates is known for projects such as *Dorchester Projects* in Chicago, where he transformed abandoned buildings into cultural centers and archives for African American history. His work draws on both craft traditions and urban planning to create art with a real social impact. He has exhibited his works internationally, including at Documenta, the Venice Biennale, and Tate Modern.

Jeremy Deller (b. 1966) is a British conceptual and contemporary artist, known for his social and historical interventions that often involve collaboration with various community groups. His art blends performance, video, and installation to explore class, pop culture, and political movements. One of his most famous works, *The Battle of Orgreave* (2001), reconstructed a confrontation between miners and the police during the UK miners' strike in 1984. Deller often works with music, subcultures, and collective memory in his projects. He has exhibited at institutions as Tate Modern, Centre Pompidou, and the Venice Biennale.

Danh Vo (b. 1975) is a Danish-Vietnamese artist whose practice revolves around identity, migration, colonialism, and storytelling. His works are often composed of found objects, historical documents, and personal belongings, which he deconstructs to examine power structures and cultural heritage. He is known for works such as *We the People* (2011–2016), a reconstruction of the Statue of Liberty in fragments, reflecting on nationalism and globalization. Vo works at the intersection of the personal and the political, weaving his own family history into larger historical narratives. He has exhibited at institutions like the Guggenheim Museum and Centre Pompidou and participated in the Venice Biennale.

Michael Rakowitz (b. 1973) is an American artist of Iraqi-Jewish descent, known for his sculptures, installations, and public projects that connect political history, migration, and cultural heritage. His work often touches on archaeology, war, and loss, where he retells vanished or destroyed histories through artistic reconstructions. One of his most famous works, *The Invisible Enemy Should Not Exist* (2007–), recreates destroyed artifacts from the Iraq War in papier-mâché made from Middle Eastern food packaging. Rakowitz also works with food and social interventions to create dialogues about cultural heritage and geopolitics. He has exhibited at institutions including Documenta, Tate Modern, and MoMA.

DIS, a New York-based collective founded in 2010 by **Lauren Boyle**, **Solomon Chase**, **Marco Roso**, and **David Toro**, is known for its interdisciplinary approach to art, media, and critical discourse. Initially gaining recognition through *DIS Magazine*, an online platform blending fashion, art, and theory, the group has expanded into curatorial projects, video production, and immersive installations. They have exhibited at major institutions worldwide, including MoMA PS1 (New York), the New Museum (New York), the Kunsthal Wien (Vienna), the Musée d'Art Moderne de la Ville de Paris, and the Stedelijk Museum (Amsterdam). In 2016, they curated the 9th Berlin Biennale, pushing the boundaries of contemporary exhibition-making with a focus on digital aesthetics and political critique. Their video platform, *DIS.art*, further explores themes of consumerism, media saturation, and neoliberal ideologies through educational and experimental content.

Maria Hassabi (b. 1973) is a Greek-Cypriot American choreographer, performer and visual artist. Since the early 2000s she has carved a unique artistic practice based on the relationship between the live body, the still image, and the sculptural object. Her works reflect on concepts of time and the human figure, while employing a variety of media to emphasize the complexity of formal organization. She has exhibited at institutions such as Tai Kwun Contemporary in Hong Kong, Secession in Vienna, Performa Biennial in New York, K20 in Düsseldorf, Documenta14 in Kassel, MoMA in New York, LUMA Arles, Centre Pompidou in Paris, Walker Art Center in Minneapolis, Hammer Museum in Los Angeles, the 55th Venice Biennale amongst others.

Hélio Oiticica (1937-1980) was one of Brazil's most influential artists and had a significant impact on Brazilian contemporary art. Oiticica is especially known for his participatory works, his “environs,” and his influence on the Tropicalia movement. His works are represented in collections at institutions including Inhotim Centro de Arte Contemporânea in Brazil, Los Angeles County Museum of Art, Museo de Arte Reina Sofia in Madrid, Museu de Arte Moderna in Rio de Janeiro, Museum of Fine Arts in Houston, Museum of Modern Art in New York, Tate Modern in London, Walker Art Center in Minneapolis, and Guggenheim Abu Dhabi.

Lawrence Lek (b. 1982) is a British artist and filmmaker of Malaysian descent. He combines architecture, gaming, video, music, and fiction in an ever-expanding cinematic universe. Over the past decade, Lek has incorporated elements such as video games and computer-generated animation into site-specific installations and digital environments, which he describes as “three-dimensional collages of found objects and situations.” His works have been shown at the 20th Biennale of Sydney: Ten Thousand Suns, MUSEION in Bolzano, Shenzhen Museum of Contemporary Art and Urban Planning, Ludwig Museum in Budapest, and Leeum Museum of Art in Seoul.

Göksu Kunak (they/them, b. 1985) is a Berlin-based Turkish artist, writer, and researcher, working across performance, installation, and text. Since the early 2010s, they have developed a distinctive practice that explores chronopolitics, hybrid narratives, and the intersection between contemporary lifestyles and non-Western dramaturgies. Kunak's works have been performed and exhibited internationally, addressing themes such as Orientalism, hetero-patriarchal structures, and speculative futures. Their projects have been presented at renowned venues and institutions, including Performa Biennial in New York, Neue Nationalgalerie in Berlin, Bergen Assembly in Norway, Sophiensaele Theater in Berlin, KW Institute for Contemporary Art in Berlin, Centre d'Art Contemporain in Geneva, and Pilevneli Gallery in Istanbul. Kunak won the Akademie der Künste (Kunstpreis) Berlin Art Prize 2025 for Performing Arts.