

Ana Mendieta (Cuba/USA)

In a brief yet prolific career, the Cuban-born artist Ana Mendieta® created groundbreaking work in photography, film, video, drawing, sculpture, and site-specific installations. Amongst the major themes in her work are exile, displacement, and a return to the landscape, which remain profoundly relevant today. Her unique hybrid of form and documentation, works that she titled “siluetas,” are fugitive and potent traces of the artist’s inscription of her body in the landscape, often transformed by natural elements such as fire and water.

The Estate of Ana Mendieta Collection, LLC, in collaboration with Galerie Lelong & Co., recently catalogued and digitized the entirety of Mendieta’s moving image works, discovering that the artist remarkably made more than 100 in the ten-year period in which she worked in the medium. The groundbreaking exhibition of her moving image works, *Covered in Time and History: The Films of Ana Mendieta*, was organized by the Katherine E. Nash Gallery, University of Minnesota in 2014, and has since travelled to several institutions worldwide, including NSU Art Museum Fort Lauderdale, Florida; University of California, Berkeley Art Museum and Pacific Film Archive; Bildmuseet, Umeå, Sweden; Martin Gropius Bau, Berlin; and the Galerie nationale du Jeu de Paume, Paris.

In 2023, the major solo exhibition *Ana Mendieta: Search for Origin* was held at MO.CO Montpellier Contemporain, France and traveled to MUSAC, Museo de Arte Contemporáneo de Castilla y León, Spain and Musée des beaux-arts de La Chaux-de-Fonds, Switzerland.

Mendieta’s work has been the subject of 56 monographic exhibitions, which includes 16 major museum retrospectives. *Ana Mendieta: Traces*, was organized by the Hayward Gallery, England, in 2013, and travelled to the Museum der Moderne Salzburg, Austria, and the Galerie Rudolfinum, Czech Republic. *Ana Mendieta: Earth Body, Sculpture and Performance 1972–1985* was organized by the Hirshhorn Museum and Sculpture Garden, Washington, D.C., in 2005 and travelled to the Whitney Museum of American Art, New York; Des Moines Art Center, Iowa; and Miami Art Museum, Florida.

Mendieta was born in Havana, Cuba, in 1948, and died in New York City in 1985.

Yoko Ono (Japan/USA)

Yoko Ono is an artist, musician, and activist.

Born in Tokyo, 1933, Ono grew up in Japan, with periods spent abroad in San Francisco and New York. In 1956 she settled in Manhattan and began to develop her own art practice.

By 1960 Ono had become a vital part of New York’s community of artists and composers. Over the next decade, she would go on to live and work in Tokyo and London, developing her pioneering practice in art, performance, music, and film, with legendary works including the performance *Cut Piece*, and her foundational book of instructions, *Grapefruit*, both 1964.

By 1968, Ono began collaborating in art, music, and peace activism with her partner and husband John Lennon.

As a singer and songwriter, Ono has released thirteen solo studio albums and nine collaborative albums, including the 1981 Grammy award winning Album of the Year, *Double Fantasy*.

Ono's work continues to be honored with numerous exhibitions in some of the world's most prestigious international venues, including The Museum of Modern Art in New York (2015) and Tate Modern in London (2024).

In a career spanning more than seventy years, Ono's work as an artist and activist remains singularly relevant and continues to challenge the boundaries of artist and audience.

Howardena Pindell (USA)

Born in Philadelphia in 1943, Howardena Pindell studied painting at Boston University and Yale University. After graduating, she accepted a job at the Museum of Modern Art, where she worked from 1967–1979, first as Exhibition Assistant, then as Assistant Curator in the Department of National and International Traveling Exhibitions, and finally as an Associate Curator and Acting Director in the Department of Prints and Illustrated Books. The role made her the museum's first African American curator. In 1979, Pindell began teaching at the State University of New York, Stony Brook. In 2019, the university honored her as a distinguished professor. As one of a small group of pioneering African American abstractionists including Al Loving, Sam Gilliam, Jack Whitten, and Frank Bowling, Pindell occupied a thankless territory for decades, making work that was not explicitly about the black experience while being excluded from the overwhelmingly white institutions that dominated abstraction. The difficult experience sharpened the artist's lifelong political and social activism.

Pipilotti Rist (Switzerland)

Pipilotti Rist was born on June 21, 1962 in Rheintal, Switzerland. She likes red beets a lot. Her focus is video/audio installations because there is room in them for everything (painting, technology, language, music, movement, flowing pictures, poetry, commotion, premonitions of death, sex and friendliness) – like in a compact handbag. Her opinion is: Art's task is to contribute to evolution, to encourage the mind, to guarantee a detached view of social changes, to conjure up positive energies, to create sensuousness, to reconcile reason and instinct, to research possibilities, and to destroy clichés and prejudices. Rist's work has been exhibited widely at international museums and festivals including the biennials in São Paulo, Venice, Istanbul, the Caribbean, Santa Fe, and Sydney. Her multimedia video works such as, "I'm Not The Girl Who Misses Much" (1986), "Sip My Ocean" (1996), "Remake of the Weekend" (1998), and her Public Art Fund, NY commissioned "Open My Glade" (2000) blur

the boundaries between visual art and popular culture, exploring the unfamiliar in the everyday. Her lush, seductive imagery employs the idiom of commercial advertising and music videos to create a highly individual artistic language which is informed by her past experiences in a music band and as a set designer.

Martha Rosler (USA)

Martha Rosler works in video, photography, text, installation, and performance. Her work focuses on the public sphere, exploring issues from everyday life and the media to architecture and the built environment, especially as they affect women. Rosler has for many years produced works on war and the national security climate, connecting life at home with the conduct of war abroad, in which her photomontage series played a critical part. She has also published several books of photographs, texts, and commentary on public space, ranging from airports and roads to housing and gentrification. A retrospective of her work has been shown internationally, and her writing is published widely in publications such as *Artforum*, *e-flux journal*, and *Texte zur Kunst*. Rosler has been included in numerous group exhibitions and biennials. In 2012, she presented a new series of photographs, taken during her trip to Cuba in January 1981, and in November, she presented the *Meta-Monumental Garage Sale* at MoMA in New York. Her most recent publications include *Culture Class* (2013; Spanish trans.: *Clase cultural. Arte y gentrificación*, 2014), on artists and gentrification; *Martha Rosler: Irrespective* (2018), accompanying her survey show in New York; and *La Dominación y lo cotidiano: ensayos y guiones* (2019), a book of essays and scripts in translation. Rosler lives and works in Brooklyn.

Christa Schadt (Canada)

Christa Schadt has directed and edited video professionally for over 18 years. Recently she was nominated for two 1998 Gemini awards for best directing and best editing. She is best at the original and creative use of images, which was recognized most recently by the New York festivals, where the film 'The Dancing Game', which she directed and edited won a bronze world medal. Her work has been featured throughout the world, including the 'Women in Film Festival' in Hollywood, the 'Cologne Art Fair', the 'Fodor Museum' in Amsterdam, the Electronic Image Conference' in Bologna, the Institute Unzeit' in Berlin, the 'Ivan Centre' in Valencia Spain, LVA in London England and the 'Festival of Festivals' in Toronto. Christa is a graduate of the Ontario College of Art's Film and Video Department.

Janice Tanaka (USA)

California-based Janice Tanaka is considered a pioneer in the use of processed images within experimental narrative form. She brings a painter's sensibility to her intricately textured video collages that blend social and political observations, philosophical inquiries,

and personal introspection. Her work uses original footage, appropriated media images, and densely layered electronic processing to transform the autobiographical into the universal. Her videos treat issues of Asian American history and identity, from the enduring trauma of internment camps during World War II to the blending of cultural values from the Old to New World.

Tanaka received a B.F.A. and an M.F.A. from the Art Institute of Chicago. Before beginning her work in video, she was a dancer with the Allegro American Ballet Company and studied with the Folklorico Ballet in Mexico. She is the recipient of several National Endowment for the Arts Fellowships and an American Film Institute grant. She has taught at Columbia College and the University of Colorado, Boulder; currently, she teaches at the University of California at Los Angeles. Her video works have been exhibited internationally, at festivals and institutions including the 1991 and 1993 Biennial Exhibitions at the Whitney Museum of American Art, New York; Museum of Contemporary Art, Chicago; Asian American International Video Festival; The Museum of Modern Art, New York; The Institute of Contemporary Art, Boston; Long Beach Museum of Art, California; Bonn Videonale; and the World Wide Video Festival, The Hague. She lives in Los Angeles and teaches at the California Institute of the Arts.

Hannah Wilke (USA)

From the 1970s until her death in 1993, Hannah Wilke produced work that examined sex and sexuality, feminism and femininity, the body and its representation. Working in sculpture, painting, performance, video, and photography, Wilke often used her own body as a means of asserting a specifically female iconography. Wilke's project culminated in the early 1990s with a stark, moving series of photographs of her face and body during her struggle with cancer. In the 1970s and early 1980s Wilke made a series of performance videotapes, in which she often explored issues of gender and power through posturing, posing, and gesture. Other tapes document her performances, such as *Through the Large Glass*, in which she performs a striptease behind Duchamp's *The Bride Stripped Bare by Her Bachelors, Even* at the Philadelphia Museum of Art. Wilke uses her own image to confront the erotic representation of the female body in art history and popular culture.

Hannah Wilke was born in 1940 and died in 1993. She studied at the Tyler School of Art, Philadelphia. Wilke received awards from the National Endowment for the Arts, the Pollock Krasner Foundation, and the John Simon Guggenheim Memorial Foundation. Her work has been included in exhibitions at the Museum of Contemporary Art, Los Angeles; Centre Georges Pompidou, Paris; Museum Ludwig, Cologne, and The Whitney Museum of American Art, New York. Wilke has had solo exhibitions at the P.S.1 Institute, New York; Marc Selwyn Fine Art Gallery, Los Angeles; Ronald Feldman Fine Arts, New York; and the Nikolaj Contemporary Art Center, Copenhagen.

Nil Yalter (Turkey/France)

Nil Yalter (b.1938, Cairo, Egypt), lives and works in Paris. A pioneer in the French feminist art movement of the 1970s, Yalter was educated at Robert College, the prestigious American secondary educational institution in Istanbul. While she was engaged in dance, theatre and painting during this time, she also practised pantomime and travelled by foot to India as a pantomime artist. Yalter has lived in Paris since 1965. She participated in the French counter culture and revolutionary political movement of the late 1960s, immersing herself in the debates around gender, migrant workers from Turkey, and other issues of the time. These social movements and ethnographic science have influenced the artist's videos, performances and installations from the 1970s in the form of an idiosyncratic, pluralistic aesthetics. The influence of abstract traditions, especially that of Russian constructivism can be observed in her paintings and digital works since her early years. Nil Yalter's works reflect a style that blends together all these influences along with autobiographical elements where the personal and the political intertwine.

Nil Yalter is the recipient of the Golden Lion for Lifetime Achievement of the Venice Biennale 2024. Her works are part of institutional collections such as the Tate Modern, the Centre Pompidou, the Ludwig Museum and the Long Beach Museum, among others, as well as private collections such as the Art Collection Telecom, Colección Olor Visual, Reydan Weiss Collection and Fundación Foto Colectania. She has participated in international art fairs such as Art Basel Basel, ARCO Madrid, Art Cologne, FIAC, Frieze Masters, Armory Show, Frieze y Frieze NY, to cite a few, as well as the 10th Gwangju Biennial in 2014, the 15th Sharjah Biennial in 2023, the 13th Istanbul Biennial in 2013 and selected for the 60th Venice Biennale. Among her most recent solo exhibitions stand out examples such the ones at the Museum Ludwig, the MAC-VAL and the Hessel Museum of Art in 2019, the FRAC Lorraine and the ARTER space for art in Istanbul in 2016, and the ones at the Centre Pompidou in 2012 and 2010. Her work has been part of group exhibitions at the MoMa New York in 2023, Palais de Beaux-Arts in Paris in 2018, the WIELS. The Absent Museum in Brussels in 2017, the New Tate Modern in London in 2016, the Centre Georges Pompidou in 2013 and 2009, the Long Beach Museum of Los Angeles in 2011, the PS1 MOMA in 2008 and the CGAC in Santiago de Compostela in 2007, among many others.