

# ARTIST BIOS

**Ángeles Agrela** (b. 1966, Úbeda, Spain) has resided in Naples, La Habana, and Berlin, and currently lives and works in Granada. Her recent works seek to conceptualize the role of women within the History of Art by creating a contemporary representative view. Following this theme, the key feature of her drawings becomes the hair, which has important cultural and historical connotations within representation of the feminine. She uses the symbolic charge and communicatory capacity of hair to create an exaggerated mass that often substitutes the face or hides it completely, as a playful way to divert attention away from the face and towards how women choose to represent themselves. Exhibitions include *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *SOLEDAD*, Galería Yusto Giner, Marbella (2025, solo); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *Self-portrait as a Schoolgirl*, Nicodim, New York (2024, solo); *The Paradoxes of the Aura*, CICA, Vancouver (2023, solo); *Immaculate Heart of Margaritaville*, curated by Devendra Banhart, Nicodim, Los Angeles (2023); *MATERNITY LEAVE: NONE OF WOMEN BORN*, Nicodim in collaboration with the Green Family Art Foundation, Dallas (2023); *Kiaf Seul*, Galería Yusto Giner (2023); *Art Busan*, Galería Yusto Giner (2023); *Art Chicago*, Galería Yusto Giner (2023); *Art Basel Miami*, Nicodim Gallery (2022); *Le Regard*, Perrotin, Dubai (2022); *FAUNA*, Anat Ebgi, Los Angeles (2022, solo); *Facial Recognition*, Fabien Frys Fine Art, Dubai (2022); *DISEMBODIED*, Nicodim, Bucharest (2022); *Summer Nights*, Stems Gallery, Paris (2022); *Around the world*, WOAW Gallery, Hong Kong (2022); *Fanzination*, Galería Yusto Giner, Madrid (2021, solo); *Art021 Shanghai*, Galería Yusto Giner (2021, solo). Agrela is collected by CAC Málaga; Colección Banco de España; the National Library of Spain; the L'Oréal Collection; and many others.

**Isabelle Albuquerque's** formally powerful and psychologically charged sculpture invites multiple, simultaneous readings and perspectives. With a background in performance, Albuquerque uses her own body to investigate the protean nature of identity and to create a cross-temporal conversation that centers the experiences of women and their own connection to desire, sexuality and

embodiment. Albuquerque will present *Alien Spring*, a new series of sculptures in a solo exhibition at Nicodim New York in December 2025.

Albuquerque (b. 1981) studied architecture and theater at Barnard College and lives and works in her native Los Angeles. Exhibitions include *Alien Spring*, Nicodim, New York (solo, forthcoming, 2025); *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *The Neverending Story: The Dream*, Vito Schnabel Gallery, St. Moritz (2024); *Isabelle Albuquerque X Robert Therrien*, The Studio of Robert Therrien, Los Angeles (2024); *Echoes of Eden: A Return to Bosch's Garden*, curated by Gaïa Jacquet-Matisse and Peter Brant Jr., Private residence, New York (2024); *Post Human*, Jeffrey Deitch, Los Angeles (2024); *DISEMBODIED*, curated by Ben Lee Ritchie Handler, Nicodim, Los Angeles (2024); *MATERNITY LEAVE: NONE OF WOMEN BORN*, Nicodim in collaboration with the Green Family Art Foundation, Dallas (2023); *Orgy for Ten People in One Body*, Jeffrey Deitch, New York (2022, solo); *BodyLand*, curated by Lauren Taschen, Galerie Max Hetzler, Berlin (2022); *Skin in the Game*, curated by Zoe Lukov, Chicago (2022) and Miami (2021); *The Emerald Tablet*, curated by Ariana Papademetropolous, Jeffrey Deitch, Los Angeles (2021); *Nuestrxs Putxs*, Human Resources, Los Angeles (2021); and *Sextet*, Nicodim, Los Angeles (2020, solo). Albuquerque's work has appeared in numerous publications including The New York Times, Artforum, L'officiel, and Flash Art. Last year she released *Orgy for Ten People in One Body* (Jeffrey Deitch, Nicodim, Pacific, 2023), a 450 page monograph about the series that includes conversations with the artists Miranda July and Arthur Jafa.

**Jeanine Brito** (b. 1993, Germany) lives and works in Antwerp, Belgium. Her work explores themes of memory and desire, imagined in a theatrical, surrealist context. Self-taught, her previous experience as a graphic designer informs her approach to color and composition, where smooth, saturated surfaces meet photographic crops. Exhibitions include *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *The Grumpy Girls*, Nicodim, New York (2024, solo); *The Invitation: A Fairytale by Jeanine Brito*, Nicodim Upstairs, Los Angeles (2023, solo); *DISEMBODIED*, curated by Ben Lee Ritchie Handler, Nicodim, New York (2023); *So Softly and Sweetly*, La Causa Galeria, Madrid (2022, solo); *You Me Me You*, curated by Rachel Keller, Nicodim, Los Angeles (2022); and *New Mythologies II*, Huxley Parlour, London (2022).

**Devon DeJardin** (b. 1993) is a self-taught, multimedia artist from Portland, Oregon currently working out of Los Angeles, CA. With a sense of geometry that is both architectural and organic, and a refined palette that highlights the life of the mind, DeJardin muses on strength, fragility, control, and surrender. Central to his paintings are abstract, anthropomorphic figures which DeJardin terms "Guardians" that stand as non-theological symbols of protection. Architectural in their dimensionality and form, DeJardin's Guardian figures are composed of solid geometric shapes reminiscent of early Analytical Cubism. Exhibitions include *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *Of Dust and Breath*, albertz benda | Ross + Kramer Gallery, New York (2025, solo); *Azure Horizons: A Journey Through Blue*, Songwon Art Centre, Seoul (2024); *Echoes of the Past*, albertz benda, New York (2024, solo); *PAREIDOLIA*, Carl Kostyál, Stockholm (2024, solo); *In the Shadows*, UTA Artists Space, Los Angeles (2023, solo); *Giants*, albertz benda, New York (2022, solo); *Endless Summer*, albertz benda, Los Angeles (2022); *Umgestalter*, Denk Gallery, Los Angeles (2021, solo); *Guardians*, Coates and Scarry, Los Angeles (2019, solo).

**Æmen Ededéen (Joshua Hagler)** (b. 1979, Mountain Home AFB, Idaho) is a first-generation graduate with a graphic design degree from The University of Arizona. A 2018 grant recipient of the Roswell Artist in Residence Program, Hagler has since made New Mexico his permanent home. Currently, he lives with his wife and daughter in the high desert village of Placitas at the foot of the Sandia Mountains.

In recent years, his practice has been guided by an approach he calls *Nihil*, a set of nine self-imposed principles that have grown out of solitary excursions throughout the state. These principles determine all aspects of the work from its imagery and process, to the media and objects comprising it. Concept and meaning, as such, naturally unfold out of synchronistic experiences occurring over time.

Exhibitions include: *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *Mystical Me*, Corridor Foundation, Shenzhen (2025); *Nihil III: Already Paradise*, Nicodim, New York (2024, solo); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *Overserved*, Miles McEnery Gallery, New

York (2024); *Focus: Joshua Hagler*, Cris Worley Fine Arts, Dallas (2024, solo); *Nihil II: Nor The Moon in its Water*, Old Jail Art Center, Albany (2024, solo); *Arcadia and Elsewhere*, James Cohan, New York (2024); *Nihil I: I Would Not Speak of the Mountain*, Nicodim, Los Angeles (2023, solo); *The Descendants*, K11 Musea, Hong Kong (2023); *MATERNITY LEAVE: NONE OF WOMEN BORN*, Nicodim in collaboration with the Green Family Foundation, Dallas (2023); *Joshua Hagler, Devin B. Johnson, Nicola Samorì, Hugo Wilson*, Nicodim, Los Angeles (2023); *DISEMBODIED*, Nicodim, New York (2023); *Unmatter*, Secci, Milan (2022); *The Living Circle Us*, Unit, London (2021, solo); *Witness or Pretend*, Bode Projects, Berlin (2021); *Drawing in the Dark*, Cris Worley Fine Arts, Dallas (2021, solo); *Figure as Form*, Hollis Taggart Gallery, New York (2020); *Love Letters to the Poorly Regarded*, Roswell Museum and Art Center (2018, solo), and *The River Lethe*, Brand Library and Art Center, Los Angeles (2018, solo).

**Liang Fu** (b. 1993, Sichuan, China) lives and works in Paris France. He received his BFA and MFA from National Fine Arts School of Nantes in Nantes, France. Fu's practice centers around the intricate interplay of corporeal forms, geographical landscapes, and the passage of time. Rooted in a familial legacy of antique connoisseurship, Liang Fu's artistic vision is enriched by a deep-seeded understanding of historical aesthetics. Exhibitions include *Surgical Room*, Cylinder, Seoul (2025); *Spectre*, Newchild, Antwerp (2025); *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *Liang Fu, Chantal Khoury, Daniel Pitin, Nadia Waheed*, Nicodim, Los Angeles (2024); *Crépuscule*, Linseed Projects at Paris-International, Paris (2024, solo); *Echoes of the Void*, Hive Contemporary Art Center, Shanghai (2024, solo); *X Collection 202: Portrait of a Man*, X Museum, Beijing (2024); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *DISEMBODIED*, curated by Ben Lee Ritchie Handler, Nicodim, Los Angeles (2024); *Ash to ashes*, Galeria Nicodim, Bucharest (2023, solo); *Holographic Realm*, Hive Contemporary, Shanghai (2023); *Galeria Nicodim, Bucharest: 10 Years*, Galeria Nicodim, Bucharest (2023); *《星体燎原》corps célestes*, Nicodim, New York (2022, solo); *DISEMBODIED*, curated by Ben Lee Ritchie Handler, Galeria Nicodim, Bucharest (2022); *Intangible*, Nicodim Upstairs, Los Angeles (2022, solo); *petit beurre*, Maia Muller Gallery, Paris, France (2021).

**Devin B. Johnson** (b. 1992, Los Angeles) obtained his BA in Fine Arts from the California State University of Channel Islands (2015) and received a Masters of Fine Arts at Pratt Institute (2019). In addition to being named a 2023 Artist-in-Residence for Fountainhead, Miami, he was selected as an Artsy Vanguard (2022), named to Forbes 30 Under 30 Art and Design (2022) list, was included in Cultured's "Young Artists 2021," and was one of sixteen artists from around the world selected for the inaugural year of the Black Rock Senegal residency (2020). His work is collected by Hammer Museum, Los Angeles; the Los Angeles County Museum of Art; the Museum of Contemporary Art, Los Angeles; Pond Society, Shanghai; the Rubell Museum, Miami; the Columbus Museum of Art; Longlati Foundation, Shanghai; and many others. Exhibitions include *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *Ritual of Welcome*, Nicodim, Los Angeles (2024, solo); *Black Rock Senegal*, Harvey B. Gantt Center for African-American Arts + Culture, North Carolina (2024); *Social Abstraction*, curated by Antwaun Sargeant, Gagosian, Los Angeles and Hong Kong (2024); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *Samantha Joy Groff, Devin B. Johnson, Katherina Olschbaur*, Nicodim, New York (2023); *Forms*, Jeffrey Deitch and Gagosian, Miami (2023); *Galeria Nicodim, Bucharest: 10 Years*, Galeria Nicodim, Bucharest (2023); *PRESENT '23*, Columbus Museum of Art, Columbus (2023); *Ritornellos*, Nicoletti Contemporary, London (2023); *MATERNITY LEAVE: NONE OF WOMEN BORN*, Nicodim in collaboration with the Green Family Art Foundation, Dallas (2023); *Joshua Hagler, Devin B. Johnson, Nicola Samorì, Hugo Wilson*, Nicodim, Los Angeles (2023); *Night Owl*, Massimo de Carlo (2022); *Dak'Art Biennial*, Dakar, Senegal (2022); *Between Ground and Sky*, Nicodim, New York (2022, solo); *My Heart Cries, I Set Out an Offering for You*, Nicodim, Los Angeles (2021, solo); *Long Walk*, Galeria Nicodim, Bucharest (2021, solo); *Melody of a Memory*, Nicodim, Los Angeles (2020, solo); *When You Waked Up the Buffalo*, Nicodim, Los Angeles (2020); *Hollywood Babylon: A Re-Inauguration of the Pleasure Dome*, Jeffrey Deitch, Nicodim, AUTRE Magazine, Los Angeles (2020); *Atmosphere of Certain Uncertainty*, Residency Gallery, Inglewood (2019, solo); and *Incognito*, ICA LA, Los Angeles (2019).

**Chantal Khoury** (b. 1986, New Brunswick, Canada) is of Lebanese descent and is based between Toronto and Montreal. She was recently honoured with the prestigious 2023 Joe Plaskett Award in Painting (a national accolade awarded to

an outstanding Canadian painter), and grants from the Canada Council for the Arts, the Ontario Arts Council, the Canadian Federation of University Women, and a spot in the '22/'23 RBC Emerging Artists Network at the Power Plant Contemporary Gallery. Permanent Collections include the Royal Bank of Canada, The Art Gallery of Guelph, and the University of New Brunswick. Exhibitions include *Chantal Khoury*, Nicodim, New York (2025, solo, forthcoming); *The Amber of this Moment*, Galeria Nicodim, Los Angeles (2025); *Liang Fu, Chantal Khoury, Daniel Pitín, Nadia Waheed*, Nicodim, Los Angeles (2024); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *Plural Contemporary Art Fair*, Montreal (2023); *Art Toronto* (Canada's Art Fair, 2023); *Feeling Without Touching*, Nicodim, New York (2023); *I TIE THEM LOOSELY*, Nicodim Annex, Los Angeles (2023, solo); *I had the same thought*, TAP Art Space, Montreal (2023, two-person exhibition); *Holding Echoes*, Michael Gibson Gallery, London (2022, solo); *Cloth and Feather*, Birch Contemporary, Toronto (2021, solo); *Other People's Gardens*, Beaverbrook Art Gallery, Fredericton (2020); *Be/Longing*, Gallery on Queen, New Brunswick (2018); *Unstilled Egoes*, University of New Brunswick (2014, solo). Khoury obtained her MFA from the University of Guelph (2021) and her BFA with Distinction from Concordia University (2012).

**Rae Klein** (b. 1995) lives and works in Michigan. She graduated from Eastern Michigan University in 2017 with a BFA in Painting. Her visual vocabulary isolates references to mankind's attempts to assert its mastery over the feral world through fear, power, spirituality, or some combination of the three. Exhibitions include *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *DOUBLECROSS*, Nicodim, Los Angeles (2025, solo); *Echoes of Eden: A Return to Bosch's Garden*, curated by Gaïa Jacquet-Matisse and Peter Brant Jr., Private residence, New York (2024); *Niklas Asker, Rae Klein, Jorge Peris*, Nicodim, New York (2024); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *DISEMBODIED* curated by Ben Lee Ritchie Handler, Nicodim, Los Angeles (2024); *POWERPLAY*, Nicodim, New York (2023, solo); *Galeria Nicodim, Bucharest: 10 Years*, Galeria Nicodim, Bucharest (2023); *Last Night I Dreamt I Was Running*, Galeria Nicodim, Bucharest (2023, solo); *DISEMBODIED* curated by Ben Lee Ritchie Handler, Nicodim, New York (2023); *LOW VOICE OUT LOUD*, Nicodim, Los Angeles (2022, solo); *The Comfort in Calamity*, Jessica Silverman, San Francisco (2022, solo); *BODYLAND*,

curated by Lauren Taschen, Galerie Max Hetzler, Berlin (2022); *End of Eden*, Galerie Wolfsen, Aalborg (2022); *Todo es de Color*, The Curator's Room, Amsterdam (2022); *Paper.*, BEERS London (2022); *Waiting in the Field*, The Valley, Taos, New Mexico (2021, solo); *I Have My Eye On You*, Everyday Gallery, Antwerp (2021); and *When Shit Hits The Fan Again*, Guts Gallery, London (2021).

**Eliška Konečná** (b. 1992, Czech Republic) Konečná lives and works in Prague, Czech Republic. She received her Master of Fine Arts from the Academy of Fine Arts in Prague in 2020. Drawing on symbolic and allegorical traditions, Konečná constructs her own intuitive mythologies, inhabited by figures navigating the boundaries of desire, morality, and perception. Exhibitions include *Eliška Konečná*, eastcontemporary, Milan (2025, solo); *Over Land and Sea*, Kunsthaus Hamburg, Hamburg (2025); *Silent Spring: Art and Nature 1930–1970*, National Gallery of Prague, Prague (2025); *Thirst*, Polansky Gallery, Prague (2023, solo); *Genesis*, The Address Gallery, Brescia (2023); *The Somnambulist*, Kunstverein Eisenstadt (2022); *Phantasmata*, Public Gallery, London (2022); *Collection of Trophies That I Won Over Myself*, Galerie SPZ, Prague (2020); and *Holly Matter*, Bellow Grand, New York (2021).

Her work is held in the collections of the Havrlant Collection, Marval Collection, Krupa Art Foundation, Dela Art Foundation, Spazio Almag, and numerous private collections across Europe, the United States, and the Middle East.

**Teresa Murta** (b. 1993, Portugal) lives and works in Berlin, Germany. Her work delves into the realms of the fantastic, the absurd and the poetic metamorphosis of the real. Intuitively, Murta weaves together elements from both the artificial and natural worlds, offering a gateway into alternate and uncanny realities that beckon to be explored. Exhibitions include *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *That's Not All, Folks*, Pond Society, Shanghai (2025); *To Meet on the River Bend*, Nicodim Annex, Los Angeles (2025, solo); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *One Second Plan*, Bruno Múrias Gallery, Lisboa (2024, solo); *Purple Haze*, But Better Together, Tabula Rasa Gallery, London (2023, solo); *Aftermath*, Mazzoli Gallery, Berlin (2023); *Fishnet*, Instituto Camões, Berlin (2022, solo); *(0/1) O Zero e o Um*, Natural History and Science Museum, Lisbon (2022); *Que te seja*

*leve o peso das estrelas*, Centro de Arte Contemporânea de Coimbra, Coimbra (2022); *Airbag*, Galeria Aldama Fabre, Bilbao (2021, solo); *Whistle, Whistle*, Galeria Nave, Lisbon (2021, solo), among others.

**Katherina Olschbaur** (b.1983, Bregenz, Lake Constance, Austria) lives and works in New York. She graduated from the University of Applied Arts, Vienna, Austria. The Austrian-born artist was emboldened by her move to Los Angeles in 2017 to push the boundaries in exploring the tenuous relationship between representation and abstraction, creating the distinct viewpoints on light, color and form for which her painting practice is recognized. Her work deals with Systems of chaos and order, creation and destruction, the fragility of culture and personal experience and the relationship between obsession, devotion and the collective and individual unconscious. Exhibitions include *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *Roots Unseen*, curated by Yan Yu, Nicodim Annex, Los Angeles (2025); *Sweet Expulsion*, Perrotin, Paris (2024, solo); *Becoming the Sea: Black Rock Senegal x Harvey B. Gantt Center*, Harvey B. Gantt Center for African-American Arts + Culture, Charlotte (2024); *Vampire::Mother*, curated by jasmine Wahi, Anat Ebgi, Los Angeles (2024); *Sirens*, Dangxia Art Foundation, Beijing (2024, solo); *Midnight Spill*, Perrotin, Hong Kong (2023, solo); *Somatic Markings*, Kasmin, New York (2022); *Prayers, Divinations*, Nicodim, New York (2022, solo); *Dak'Art: African Contemporary Art Biennale*, Dakar (2022); *Live Flesh*, Nicodim, Los Angeles (2021–2022, solo); *Dominique Fung and Katherina Olschbaur: My Kingdom and a Horse*, Galeria Nicodim, Bucharest (2021, two artist); *Night Blessings*, Union Pacific, London (2021, solo); *Tortured Ecstasies*, Nicodim Upstairs, Los Angeles (2020, solo); *Dirty Elements*, curated by Allyson Unzicker, Contemporary Arts Center Gallery, UC Irvine, Irvine (2020, solo), and others. In 2021, she was selected for the second year of Kehinde Wiley's Black Rock residency in Dakar, Senegal.

**Jorge Peris** (b. 1969, Valencia) lives and works in El Palmar, Valencia, and Bucharest, Romania. Exhibitions include *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *Roció de la Mañana*, Tang+Yao, Beijing (2024, solo); *Niklas Asker, Rae Klein, Jorge Peris*, Nicodim, New York (2024); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *Permafrost*, Nicodim Annex, Los Angeles (2024, solo); *Galeria Nicodim, Bucharest: 10 years*,



Galeria Nicodim, Bucharest (2023); *Océano Mar*, Conde Duque, Madrid (2023); *DISEMBODIED* curated by Ben Lee Ritchie Handler, Nicodim, New York (2023); *DISEMBODIED* curated by Ben Lee Ritchie Handler, Galeria Nicodim, Bucharest (2022), *L'Innominabile, confuso alla Porta dei Leoni*, Magazzino, Rome (2022, solo), *Desembarco en el País de Nunca Jamás*, Nicodim, Los Angeles (2021, solo); *Michiel Ceulers and Jorge Peris: Endangered Species*, Galeria Nicodim, Bucharest (2020); *Dark Man a lomos del Pájaro de Fuego*, IVAM Instituto Valenciàno d'Arte Moderna, Valencia (2020, solo); *Adam's Resurrection*, Sandwich Gallery, Bucharest (2019, solo); *Al norte de la tormenta*, MAXXI Museum, Rome (2019); *Our Lady of the Flowers*, Galeria Nicodim, Bucharest (2018); *The Hierophant*, Galeria Nicodim, Bucharest (2017); *Olmo 2017*, Luis Adelantado Gallery, Valencia (2017, solo); *Portal del angel*, Cantina Antinori, San Casciano Val di Pesa, Tuscany (2016, solo); *Dolmen, Sinfonia nr. 7*, Magazzino D'Arte Moderna, Rome (2015, solo); *Tamaris*, Chateau de Montbeliard, France (2012, solo); *Micro, Aureo, Adela*, MACRO, Rome (2010, solo).

**Thania Petersen** (b. 1980, Cape Town) is a multi-disciplinary artist who uses photography, performance and installation to address the intricacies and complexities of her identity in contemporary South Africa. Petersen's reference points sit largely in Islam and in creating awareness about its religious, cultural and traditional practices. She attempts to unpack contemporary trends of Islamophobia through her analysis of the continuing impact of colonialism, European and American imperialism, and the increasing influence of right-wing ideologies. Threads in her work include the history of colonialist imperialism in Africa, Asia and the Middle East, as well as the social and cultural impact of westernised consumer culture. Her work is also informed by her Cape Malay heritage, and the practice of Sufi Islamic religious ceremonies. Petersen studied at Central Saint Martin's College of Art in London. She has held solo exhibitions at WHATIFTHEWORLD, Cape Town, the AVA, Cape Town and at the Everard Read Gallery, Cape Town. She has participated in numerous group exhibitions both locally and abroad.

Exhibitions include *The Amber of this Moment*, Galeria Nicodim, Bucharest (2025); *ZAMUNDA FOREVER*, Nicodim, Los Angeles (2023, solo); *Galeria Nicodim, Bucharest: 10 Years*, Galeria Nicodim, Bucharest (2023); *18th Venice Architecture Biennale* (2023); *Indigo Waves and other Stories*, SAAVY Contemporary, Berlin (2023); *Indigo Waves and other Stories*, Zeitz MOCAA,

Cape Town (2022–2023); *Artists' Film International* (traveling), Whitechapel, London, Istanbul Modern, Istanbul, Ballroom Marfa, Marfa, and others (2022); *Can We Sing Together, Old Friend?*, 32 Bis, Tunis (2022, solo); *Triennale Kleinplastic Fellbach: The Vibration of Things*, Alte Kelter Fellbach, Fellbach (2022); *Where Do I Begin*, Stevenson, Cape Town (2022); *KASSARAM*, Zeitz MOCAA, Cape Town (2021, solo); *Indian Ocean Craft Triennial: Curiosity and the Rituals of the Everyday*, Fremantle, Australia (2021); *Self-Addressed*, curated by Kehinde Wiley, Jeffrey Deitch, Los Angeles (2021); *Un.e Air.e de Famille*, Musée d'art et d'histoire Paul Eluard, Saint-Denis (2021); *Between Land and a Raised Foot*, National Arts Festival, Grahamstown, South Africa (2019, solo); *Radical Love*, Ford Foundation, New York (2019); and *IQRA, WHATIFTHEWORLD*, Cape Town (2019, solo). Her work is collected by the Smithsonian National Museum of African Art, Washington, D.C.; Zeitz Museum of Contemporary Art Africa (MOCAA), Cape Town; IZIKO South African Museum, Cape Town; Pérez Art Museum, Miami; and many others.