

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 *Ángeles Agrela / June Canedo de Souza / Æmen Ededéen / Samantha Joy Groff / Teresa Murta / Daniel Pitín*, Nicodim, New York (2026); *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 Fryns 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.

June Canedo de Souza (b. 1989, Newark) lives and works in New York. Canedo de Souza is interested in the translation of gestural language and its regional nuances, considering how movement, surface, and color shape meaning. Her work often, though not always, explores how migration is mediated by memory. From multimedia installations to durational performances, her work mainly borrows from the domestic culture and the cultural memory of the women in her family. Exhibitions include *June Canedo de Souza*, Nicodim, Los Angeles (2026, solo, forthcoming); *Ángeles Agrela / June Canedo de Souza / Æmen Ededéen / Samantha Joy Groff / Teresa Murta / Daniel Pitín*, Nicodim, New York (2026); *June Canedo de Souza / Stanley Edmondson / Liang Fu / Larry Madrigal / Marta Mattioli / Teresa Murta / Daniel Pitín*, Nicodim, Los Angeles (2026); *Fragments of Presence*, Praxis Gallery, New York (2025); *Roots Unseen*, curated by Yan Yu, Nicodim Annex, Los Angeles (2025); *Witness*, LaForce x Speciwoman, New York (2025); *New.Now*, Hamiltonian, Washington D.C. (2025); *A River Seeks its Source*, MIMO, New York (2024); *Memory-Material*, The Geffen at the Museum of Contemporary Art, Los Angeles (2022); *A Queen Within*, Fresno Museum of Art, Fresno (2022); and *New Visions*, Fotografiska, New York (2020), among others.

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 Glass Dream Game*, Marauni Mercier, Brussels (2026, solo); *Ángeles Agrela / June Canedo de Souza / Æmen Ededéen / Samantha Joy Groff / Teresa Murta / Daniel Pitín*, Nicodim, New York (2026); *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 Samori, 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).

Samantha Joy Groff (b. 1993, Pennsylvania) received her MFA from Yale School of Art and earned a dual undergraduate degree from Parsons School of Design in integrated fashion design and film studies. Exhibitions include *Ángeles Agrela / June Canedo de Souza / Æmen Ededéen / Samantha Joy Groff / Teresa Murta / Daniel Pitín*, Nicodim, New York (2026); *Prophecy of the End*, Nicodim, New York (2024, solo); *The Ballad of the Children on the Czar*, Galeria Nicodim, Bucharest (2024); *HUNTRESS*, Half Gallery, Los Angeles (2024, solo); *Samantha Joy Groff, Devin B. Johnson, Katherina Olschbaur*, Nicodim, New York (2023); *Dark Pastures*, Half Gallery, Los Angeles (2023, solo); *Samantha Joy Groff: True Riches*, Nicodim Upstairs, Los Angeles (2022, solo); *Town Gossip*, Martha's Contemporary, Austin (2022, solo); *Stilltsville*, Half Gallery, Miami (2022); *YOU ME ME YOU* curated by Rachel Keller, Nicodim, Los Angeles (2022); and *Vibrant Matters*, Jeffrey Deitch, New York (2022).

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 *Ángeles Agrela / June Canedo de Souza / Æmen Ededéen / Samantha Joy Groff / Teresa Murta / Daniel Pitín*, Nicodim, New York (2026); *June Canedo de Souza / Stanley Edmondson / Liang Fu / Larry Madrigal / Marta Mattioli / Teresa Murta / Daniel Pitín*, Nicodim, Los Angeles (2026); *Lucid Daydream - Panorama of Contemporary Portuguese Art*, Porto Municipal Gallery, Porto (2025); *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.

Daniel Pitín (b. 1977, Prague, Czech Republic) is a leading figure among the generation of artists to have emerged since the fall of communism in Central and Eastern Europe. He received his education from the Academy of Fine Arts, Prague, Czech Republic in 2001, and continues to live and work in Prague. Exhibitions include *Ángeles Agrela / June Canedo de Souza / Æmen Ededéen / Samantha Joy Groff / Teresa Murta / Daniel Pitín*, Nicodim, New York (2026); *June Canedo de Souza / Stanley Edmondson / Liang Fu / Larry Madrigal / Marta Mattioli / Teresa Murta / Daniel Pitín*, Nicodim, Los Angeles (2026); *Memories of a Deserted Island*, Nicodim, Los Angeles (2025, solo); *Liang Fu, Chantal Khoury, Daniel Pitín, Nadia Waheed*, Nicodim, Los Angeles (2024); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *The Newcomers Association*, hunt kastner, Prague (2024, solo); *DISEMBODIED*, Nicodim, Los Angeles (2024); *Time Machine*, Nicodim, New York (2023, solo); *Galeria Nicodim, Bucharest: 10 Years*, Galeria Nicodim, Bucharest (2023); *Sommerkino*, Czech Center, Berlin (2022, solo); *A Race of Peeping Toms*, Nicodim, Los Angeles (2020, solo); *A Paper Tower*, Galerie Rudolfinum, Prague (2019, solo); *Formal Encounters*, Galeria Nicodim, Bucharest (2018); *Broken Windows*, House of Art, České Budějovice (2018, solo); *Grotto*, Charim Gallery, Vienna (2018, solo); *Crystal Gardens*, GRIMM, Amsterdam (2017, solo); *The Mechanical Flowers*, Nicodim, Los Angeles (2017, solo). Pitín is collected by the the Los Angeles County Museum of Art and the Knoxville Museum of Art, and his solo institutional exhibitions include *Cover Story*, Boulder Museum of Contemporary Art (2012); and *After the Fall*, Hudson Valley Center for Contemporary Art, Peekskill and the Knoxville Museum of Art, Knoxville (2011).