

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 / Stanley Edmondson / Liang Fu / Larry Madrigal / Marta Mattioli / Teresa Murta / Daniel Pitín*, Nicodim, Los Angeles (2026); *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); *Ángeles Agrela / 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 it's 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, Stanley Edmondson, Liang Fu, Larry Madrigal, Marta Mattioli, Teresa Murta, Daniel Pitín, Nicola Samorì*, Nicodim, Los Angeles (2026); *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 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).

Stanley Edmondson (b. 1962, Pasadena, CA) is a Los Angeles based artist whose singular ceramic based practice is deeply influenced by his close relationships to artists and mentors over the years such as Peter Voulkos, Michael Frimkess, John Mason, and his late father, Leonard Edmondson. (Leonard Edmondson was the Chairman of the Design Department at Otis Art Institute during California's revolution in clay sculpture.) Working predominantly with

homemade clay, Edmondson embraces the Bauhaus practice of weaving craft with fine art and the technical challenges of fabrication. Edmondson's works are reminiscent of the California Funk Art Movement, but take deeper inspiration from 1960s and 70s comics and anime. In recent years, Edmondson has aided in the practices of contemporary artists Roger Herman, Ruby Neri, and Kenny Scharf. Exhibitions include *Ángeles Agrela / June Canedo de Souza / Stanley Edmondson / Liang Fu / Larry Madrigal / Marta Mattioli / Teresa Murta / Daniel Pitín*, Nicodim, Los Angeles (2026); *Stanley's Playground*, Nicodim, Los Angeles (2024, solo); *He had it since he first got it*, Mindy Solomon Gallery, Miami (2023, solo); *Stanley Edmondson*, Sea View, Los Angeles (2023, solo); *Feeling Without Touching*, Nicodim, New York (2023); *Stanley's Circus*, Nicodim, Los Angeles (2021, solo); *Stanley Edmondson*, Sebastian Gladstone, Los Angeles (2020, solo); *Alchemy*, Lefebvre et Fils, Paris (2018, solo); *Clay for John Mason*, South Willard, Los Angeles (2017, solo); *Lifted Spirits*, Los Angeles Arboretum, Arcadia (2015), and *Outdoor Exhibition*, Maloof Foundation, Rancho Cucamonga (2014).

Liang Fu (b.1993, Sichuan, China) lives and works in Paris, France. With an intricate interplay of rich textures, corporeal forms, and geographical landscapes, Fu's work embodies subtle access to a series of perceptions, emotions, memories, and knowledge. Delving deep into different modes of material transformation, his experimental use of mineral pigments and other raw materials resonates with his philosophical contemplation on the passage of time and the gradual change of life as a part of the organic and sometimes mystical ecology. By often employing the figural as a rhetorical device with a warm, intimate, and gentle touch, Fu's practice explores the synthetic relationship between the seen and the unseen, the presence and absence, and the being and non-being. Exhibitions include *Liang Fu*, Nicodim, New York (2026, solo, forthcoming); *Ángeles Agrela / June Canedo de Souza / Stanley Edmondson / Liang Fu / Larry Madrigal / Marta Mattioli / Teresa Murta / Daniel Pitín*, Nicodim, Los Angeles (2026); *Polyphonic Views*, Funkhaus Berlin, Berlin (2025); *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).

Igor Hosnedl (b. 1988, Czechia) lives and works in Uherské Hradiště. Hosnedl's works deal in the surreal, though the artworks are more emotionally ambiguous, veering from sensual and serene, to quietly sinister through variations of color and line. Each invented landscape feels vaguely familiar and yet alien at the same time. Exhibitions include *Ángeles Agrela / June Canedo de Souza / Stanley Edmondson / Liang Fu / Larry Madrigal / Marta Mattioli / Teresa Murta / Daniel Pitín*, Nicodim, Los Angeles (2026); *Night Tide*, Nicodim, Los Angeles (2025, solo); *DIVE*, Galerie EIGEN + ART, Berlin (2024, solo); *Belladonna harvest*, Kunsthalle, Bratislava (2023, solo); *X PINK 101*, X Museum, Beijing, China (2023); *Born in Blue Body*, Galerie EIGEN + ART, Leipzig (2023, solo); *DISEMBODIED*, Galeria Nicodim, Bucharest (2022); *Tu es Métamorphose II*, Galerie PACT, Paris (2022); *Space and Place*, Galerie EIGEN + ART, Leipzig (2021); *Ká Quills' Room*, EIGEN + ART Lab, Berlin (2021, solo); *12, PM/AM*, London (2021); *Rapunzel*, Hunt Kastner, Prague (2021, solo); *reloaded*, Galerie EIGEN + ART, Leipzig (2020); *Igor Hosnedl &*

Vera Kox: In Conversation Chapter II, RIBOT, Milan (2020); *Dining*, NoD Gallery, Prague (2019, solo); *03, PM/AM*, London (2019); *Gruppenausstellung*, EIGEN + ART Lab, Berlin (2019), and *After late for Pro: Officework*, Igor Hosnedl with Anymade Studio, curated by Tereza Jindrová, Meet Factory, Gallery Kostka, Prague (2017).

Larry Madrigal (b. 1986, Los Angeles) lives and works in Phoenix, Arizona. Madrigal recently completed his MFA at Arizona State University in Tempe. His paintings are a suspension and celebration of the precariousness by which our most mundane daily rituals are balanced on a precipice just above total anarchy. Exhibitions include *Ángeles Agrela / June Canedo de Souza / Stanley Edmondson / Liang Fu / Larry Madrigal / Marta Mattioli / Teresa Murta / Daniel Pitín*, Nicodim, Los Angeles (2026); *Too Good to Be True*, VETA by Fer Francés, Madrid (2024, solo); *Quickies*, Nicodim, Los Angeles (2024, solo); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *Stay*, Galerie Droste, Paris (2024); *Already, Not Yet*, Galeria Nicodim, Bucharest (2023, solo); *Galeria Nicodim, Bucharest: 10 Years*, Galeria Nicodim, Bucharest (2023); *Work / Life*, Nicodim, New York (2022, solo); *How Dare We Now Live*, Nicodim, Los Angeles (2021, solo); *Scattered Daydream*, Nicodim, Los Angeles (2020, solo); *When You Waked Up the Buffalo*, Nicodim, Los Angeles (2020); *Painting the Figure Now II*, Wausau Museum of Contemporary Art, Wasau (2019); *New Art Arizona*, Shemer Art Center and Museum, Phoenix (2019); and *Body Language: Figuration in Modern and Contemporary Art*, curated by Julie Sasse, Tuscon Museum of Art, Tuscon (2017).

Marta Mattioli (b. 1998, Italy) lives and works in Bucharest, Romania. Mattioli works across digital and physical media, producing sculptures that bridge virtual processes and material form. A member of the Kinema Ikon collective and coordinator of Atelier 35 in Bucharest, her work explores speculative realities between utopian and dystopian futures through processes of organic–digital

hybridization. Exhibitions include *Ángeles Agrela / June Canedo de Souza / Stanley Edmondson / Liang Fu / Larry Madrigal / Marta Mattioli / Teresa Murta / Daniel Pitín*, Nicodim, Los Angeles (2026); *Let Them Play*, Rokolectiv, Bucharest (2025, solo); *The User. Iteration*, Scanteia+, Bucharest (2025, solo); *When The Feed Ends*, Atelier 35, Bucharest (2025); *Be The User of My Interface*, eastcontemporary, Milan (2024, solo); *Metallic Taste of Patience*, Catinca Tabacaru x Atelier 35, Bucharest (2024, solo); *Desktop Studies*, CAV Gallery, Bucharest (2024); *Ecologies of Care*, Leilei Gallery, Bucharest (2023), among others.

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); *Ángeles Agrela / 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*, 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); *Ángeles Agrela / 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 Budejovice (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).

Nicola Samorì (b. 1977, Forlì, Italy) lives and works in Bagnacavallo, Italy. His work was included as a part of the Italian Pavilion at the 2015 Venice Biennale. Exhibitions include *Ángeles Agrela / June Canedo de Souza / Stanley Edmondson / Liang Fu / Larry Madrigal /*

Marta Mattioli / Teresa Murta / Daniel Pitín, Nicodim, Los Angeles (2026); *Classical Collapse*, curated by Demetrio Paparoni, Alberto Rocca, Eike Schmidt, Pinacoteca Ambrosiana, Milan (solo); *Classical Collapse*, curated by Demetrio Paparoni, Alberto Rocca, Eike Schmidt, Museo e Real Bosco di Capodimonte, Naples (solo); *Mondegreens and New Understandings: Reza Aramesh, Nicola Samorì, Hugo Wilson*, Nicodim, New York (2025); *La bocca di Berlino*, Galerie EIGEN+ART, Berlin (2025, solo); *The Ballad of the Children of the Czar*, Galeria Nicodim, Bucharest (2024); *KAFKAesque*, DOX Centre for Contemporary Art, Prague (2024); *Blend the Blind*, Nicodim, New York (2024, solo); *DISEMBODIED*, Nicodim, Los Angeles (2024); *Luce e sangue*, Duomo di Napoli, Neapel (2023, solo); *Luce e sangue*, Chiesa di Santa Lucia alla Badia, Syrakus (2023, solo); *Medea*, Antico Mercato, Syracuse (2023); *Joshua Hagler, Devin B. Johnson, Nicola Samorì, Hugo Wilson*, Nicodim, Los Angeles (2023); *DISEMBODIED*, Nicodim, New York (2023); *Le Ossa della Madre*, Villa d'Este, Tivoli (2022, solo); *On the Wall*, Building Gallery, Milan (2022); *MONO*, Galerie EIGEN+ART, Lipsia (2022, solo); *Sfregi*, Palazzo Fava, Bologna (2021, solo); *ROMA (Manuale della mollezza e la tecnica dell'eclisse)*, Monitor Gallery, Rome (2021, solo); *Danae Revisited*, Fondazione Francesco Fabbri, Pieve di Soligo (2021); *141 – Un secolo di disegno in Italia*, Fondazione del Monte, Bologna (2021); *Black Square*, Fondazione Made in Cloister e Museo Archeologico Nazionale, Naples (2020, solo); *In abisso*, Galerie EIGEN + ART, Berlin (2020, solo); *Luciè*, MART- Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto (2020, solo); *Stand 1D08*, Galerie EIGEN + ART, Berlin (2020); *Collective Care: A House with Many Guests*, M WOODS, Chaoyang, Beijing (2020); *Cannibal Trail*, Yu-Hsiu Museum of Art, Caotun (2019, solo); *Solstizio d'Inferno*, Biblioteca Classense, Ravenna (2019, solo); *Metafysica*, Haugar Vestfold Kunstmuseum, Tønsberg (2019); *Preparing for Darkness – Vol. 3: I'm Not There*, Kühlhaus, Berlin (2019); *Iscariotes: Matteo Fato/Nicola Samorì*, Casa Testori, Milan (2018, solo); *Malafonte*, Galerie EIGEN + ART, Berlin (2018, solo); *BILD MACHT RELIGION: Kunst zwischen Verehrung, Verbot und Vernichtung*, Kunstmuseum, Bochum (2018); *Begotten*,

Not Made, Ana Cristea Gallery, New York (2014, solo); *The Venerable Abject*, Ana Cristea Gallery, New York (2012).