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## Nami Yokoyama

1986 Born in Gifu. Lives in Seto, Aichi.

Yokoyama has been questioning the values of things and words through paintings. "The First Object" is a series focusing on the objects that have been consumed and are about to be thrown away. In her "Neon" series, she depicts the wiring and mounting as well as the neon tubes in detail, giving equal value to each of these individual things.

Her recent solo exhibitions include "Remembering Someone in the Distance", Kenji Taki Gallery (2024), and "Aperto 10 YOKOYAMA Nami: Memories of Love and Me", 21st Century Museum of Contemporary Art, Kanazawa (2019). She participated in the group exhibitions "Before/After", Hiroshima City Museum of Contemporary Art (2023), and "Roppongi Crossing 2022: Coming & Going", Mori Art Museum (2022).



photo: Gunji Takumi

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## Shinji Ohmaki

Shinji Ohmaki's artistic activity explores the theme and question of "Existence". The external world involving the environment and others, the internal world of memory and consciousness; this is an exploration of the body, which lies in between the boundaries of these worlds, aiming to create a bodily experience that captures the ambiguity of how these worlds interact with each other and move according to space and time.



Pic by paul barbera / where they create

His main solo exhibitions include "Interface of Being" (The National Art Center /Tokyo, 2023), "Before and After the Horizon" (Hirosaki Museum of Contemporary Art/Hirosaki, 2023), "Depth of Light" (A4 Art Museum/Chengdu, 2023) and "Rustle of Existence" (Kuandu Museum/Taipei, 2020). In recent years, he further explores performance art, such as "Rain" (Aichi Prefectural Arts Theater/Nagoya, 2023), YOKOHAMA DANCE COLLECTION 2019 /Ella Rothschild "Futuristic Space" (Yokohama Red Brick Warehouse) etc. He has also created public art in many places around the world, including Tokyo Garden Place Kioicho, IJst-11 fountain project (the Netherlands), Morpheus hotel at City of Dreams (Macau), and Takamatsu Port.

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## Judy Watson

Born in Mundubberra, Queensland in 1959, Watson is a Waanyi descendant of north-west Queensland. Her ancestry and personal experiences have greatly influenced her artistic practice, which spans a variety of media including painting, printmaking, video, sculpture and installation.

She often addresses the complex history of colonialism and its impact on indigenous communities. She explores themes of migration, survival and recovery, seeking to bring awareness and understanding to these issues. Her work is a powerful means of storytelling and a form of cultural preservation.

Exhibiting extensively since the 1980s, Watson co-represented Australia at the 1997 Venice Biennale and won the Works on Paper Award at the 23rd National Aboriginal and Torres Strait Islander Award in 2006. She was also the recipient of the National Gallery of Victoria's 2006 Clemenger Contemporary Art Award. In 2011, Watson's exhibition *waterline* was shown at the Embassy of Australia in Washington DC, and in 2012, she exhibited in the Sydney Biennale. In 2018, the Art Gallery of New South Wales staged a major exhibition of her work titled *the edge of memory*. Watson has also received commissions for several public art projects across Australia, including *fire and water* at Reconciliation Place in Canberra in 2007, *ngarunga nangama: calm water dream* at 200 George St in Sydney in 2016, and in the same year, *tow row* for the Gallery of Modern Art's 10th Anniversary in Brisbane. *mudunama kundana wandaraba jarribirri*, a significant survey of Judy Watson's practice, opened in 2024 at Queensland Art Gallery | Gallery of Modern Art. Her work is also included in several significant Australian and international collections, including all of Australia's state institutions, the National Gallery of Australia, the Tokyo National University of Technology, the Taipei Fine



Judy Watson, 2022.  
Photo by Rhett Hammerton.  
Image courtesy of the artist  
and Milani Gallery, Meanjin  
/ Brisbane.

Arts Museum, the British Museum, and MCA/ TATE. Watson is an Adjunct Professor at Griffith University, and in 2018, she was awarded an Honorary Doctorate of Art History by the University of Queensland.

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## El Anatsui

El Anatsui is a Ghanaian sculptor who has spent much of his achievement-packed career living and working in Nigeria. El Anatsui currently runs a very robust studio practice, situated in Nsukka, Enugu, Nigeria, and Tema, Ghana, where some of the most beautiful and touching works of art in the world today are created.

He is one of the most highly acclaimed artists in African History and foremost contemporary artists in the world.

El Anatsui uses resources typically discarded such as liquor bottle caps, cassava graters and newspaper printing plates to create sculpture that defies categorisation.

His use of these materials reflects his interest in reuse, transformation, and an intrinsic desire to connect to his continent while transcending the limitations of place. His work can interrogate the history of colonialism and draw connections between consumption, waste, and the environment, but at the core is his unique formal language that distinguishes his practice.

Anatsui is well-known for large scale sculptures composed of thousands of folded and crumpled pieces of aluminium bottle caps sourced from local alcohol recycling stations and bound together with copper wire. These intricate works, which can grow to be massive in scale, are luminous and weighty, meticulously fabricated yet malleable. He leaves the installations open and encourages the works to take new forms every time they are installed.

Selected Awards are *TIME100: The Most Influential People of 2023*, Time Magazine, USA (2023), *Skowhegan Medal for Sculpture*, Skowhegan School of Painting and Sculpture, Maine, USA, 2020, *Praemium Imperiale Award for Sculpture*, The Japan Art Association, Tokyo, Japan, 2017, *Lorenzo il Magnifico Lifetime Achievement Award*, XIth Florence Biennale Florence, Italy, 2017, *Brandywine Workshop and Archives Lifetime Achievement Award*, Brandywine Workshop, Philadelphia, USA, 2017, *Rees Visionary Award*, AMREF Health Africa ArtBall, New York City, USA, 2017, *Honorary Doctor of Arts*, 365th Commencement Ceremony, Harvard University, Cambridge, MA, USA, 2016, *Honorary Doctor of Fine Arts (DFA)*, 2016 graduation ceremonies, The University of Cape Town (UCT), South Africa, 2016, *Golden Lion for Lifetime Achievement Award*, 56th Venice Biennale, Venice, Italy, 2015, *Elected Honorary Member*, American Academy of Arts and Sciences, Cambridge, MA, USA, 2014, *Elected Honorary Academician*, British Royal Academy of Arts, London, UK, 2014, *2nd Best Monographic Museum Show in New York category*, AICA-USA, "Gravity and Grace: Works by El Anatsui", Brooklyn Museum, NY, USA, 2014, *Charles Wollaston Award*, 245th Summer Exhibition, Royal Academy of Arts, London, UK, 2013, *30th Anniversary Award*, Smithsonian National Museum of African Art, Washington, D.C. USA, 2009, *Prince Claus Award*, Prince Claus Fund for Culture and Development, Lagos, Nigeria, 2009, *Visionaries Award*, Museum of Art and Design, New York, NY, USA, 2008, *Public's Prize*, 7th Small-Scale Sculpture Triennial, Stuttgart, Germany, 1999, *Bronze Prize*, 9th Sculpture Triennial, Osaka, Japan, 1998, *Kansai Telecasting Corporation Prize*, 3rd Sculpture Triennial, Osaka, Japan, 1995, *Honorable Mention*, 44th Venice Biennale, Venice, Italy, 1990.

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## Marguerite Humeau

Marguerite Humeau (b. 1986, Cholet, France) lives and works in London. She received her MA from the Royal College of Art, London, in 2011. Solo exhibitions of her work have been held at Lafayette Anticipations, Paris (2021); Kunstverein Hamburg (2019); Museion, Bolzano (2019); New Museum, New York (2018); Tate Britain, London (2017); Haus Konstruktiv, Zürich (2017); Schinkel Pavillon, Berlin (2017); Nottingham Contemporary (2016); and Palais de Tokyo, Paris (2016). Humeau's work has been featured in numerous group exhibitions, including Kunsthalle Basel (2021); the Istanbul Biennial (2019); Centre Pompidou, Paris (2019); MAMVP, Paris (2019); the High Line, New York (2017); Château de Versailles, France (2017); Kunsthall Charlottenborg, Copenhagen (2017); FRAC Midi- Pyrénées, Toulouse, France (2017); Serpentine Galleries, London (2014); and Victoria and Albert Museum, Sculpture Gallery, London (2014). Humeau's work was included in the 59th International Art Exhibition of La Biennale di Venezia curated by Cecilia Alemani and the 23rd Biennale of Sydney, both 2022. In 2023, Humeau created a 160-acre site earthwork *Orisons* in Hooper, Colorado, one of the largest earthworks ever produced by a solo female artist. It was curated and produced by Black Cube Nomadic Art Museum, headquartered in Denver. She is represented by White Cube and CLEARING New York/Los Angeles.

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## Yuna Yagi

Born in 1980 and based in Kyoto. Graduated from the architecture department at Parsons School of Design. With photography at the core of her practice, Yagi creates works that promote the transformation of consciousness from multiple viewpoints through the experience of seeing. Representative solo exhibitions include "The Record of Seeds" (KYOTOGRAPHIE International Photography Festival, 2021), "NOW/HERE" (Pola Museum Annex, 2018), and "Visual/Cognition/Polarity/Universality" (√K Contemporary, 2022). Major works include *KENCHIKU* (2015), a photograph turned into a sculpture; *Collapsing World* (2016), an algorithm applied to a photograph; *Prayer Space* (2017), which examines the Japanese view of life and death; *BLANC/BLACK* (2019), which expresses the concept of emptiness; and *Superposition* (2024), a still life painting in the form of a photograph. Major awards include the Best Portfolio Review at the KYOTOGRAPHIE International Photography Festival (2016), and a nomination for the New Artist Award at the 35th Higashikawa Prize (2019). Her work is in the collection of 21st Century Museum of Contemporary Art, Kanazawa.



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## Mirdidingkingathi Juwarnda Sally Gabori

Mirdidingkingathi Juwarnda Sally Gabori (c.1924 - 2015) was a distinguished senior Kaiadilt woman and contemporary artist whose short yet incredible career left an astonishing cultural legacy.

Sally Gabori began to paint in 2005, at around eighty years of age, using her signature expressive brushstrokes and vivid use of colour to brilliantly portray places of deep personal significance to her on her home country on Bentinck Island in the Gulf of Carpentaria off the coast of far north Queensland including Dibirdibi, her husband's Country; Thundi, her father's Country; Mirdidingki, her own Country; and Nyinyilki, the first outstation on Bentinck Island.

Her work features in important collections and major institutions in Australia and abroad, and following Gabori's passing in 2015, her tremendous legacy and immense oeuvre were honoured in a major retrospective exhibition at the Queensland Art Gallery | Gallery of Modern Art in Brisbane and at the National Gallery of Victoria in Melbourne. Most recently, Gabori was honoured with a major international solo survey exhibition and publication at the distinguished Fondation Cartier pour l'art contemporain in Paris, France in 2022 and at the Triennale Milano, Italy in 2023.

Gabori continues to be recognised as one of Australia's most influential and important contemporary artists.

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## Mark Manders

Born 1968 in Volkel (Netherlands), lives and works in Ronse (Belgium).

Graduated from the Department of Design at the ArtEZ University of Arts in Arnhem, Netherlands, in 1992. Based on the concept of "self-portrait as a building," which he created himself in 1986, he has presented works incorporating various sounds, colors, rhythms, rhymes, and interpretations in the form of drawings, sculptures, and installations. Following in the tradition of bronze sculpture, Manders' sculptural works are physically robust "objects," while intentionally created cracks and unfinished parts create a sense of visual fragility and danger. His rich and complex visual language blurs the boundaries between reality and fiction, past and present, and representation and abstraction.

His major exhibitions include "The Absence of Mark Manders" Museum of Contemporary Art Tokyo (2021, Tokyo), "MICHAËL BORREMANS MARK MANDERS: Double Silence" 21st Century Museum of Contemporary Art, Kanazawa (2020, Ishikawa), "The Absence of Mark Manders" Bonnefanten museum (2020, Maastricht, The Netherlands), "Aichi Triennale 2016: Homo Faber: A Rainbow Caravan" Aichi Prefectural Museum of Art (2016, Aichi), "Room with Broken Sentence 55th Biennale di Venezia" Dutch Pavilion (2013, Venice, Italy), Documenta 11 (2002, Kassel, Germany), "Territory" Tokyo Opera City Art Gallery (2000, Tokyo), "Self-Portrait in a Surrounding Area" XXIV Bienal de São Paulo (1998, São Paulo, Brazil).

He has also produced monumental outdoor sculptures, "Tilted Head" the Public Art Fund (2019, Central Park, New York, USA) and "Rokin fountain sculpture" Rokin Square (2017, Amsterdam, the Netherlands).

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## Sam Falls

Sam Falls (b. 1984) was raised in Vermont and lives and works in New York's Hudson Valley. He received his BA from Reed College in 2007 and his MFA from ICP-Bard in 2010. Sam Falls works intimately with the core precepts of photography—namely time, representation, and exposure—to create works that both bridge the gap between various artistic mediums and the divide between the artist, object, and viewer. Working symbiotically with nature and the elements, Falls's artworks are engrained with a sense of place indexical to the unique environment of their creation while imbued with a universal sense of mortality. With a reverence toward art history, Falls empathetically blurs the lines between artistic genres and practices, from modern dance and minimalist painting to conceptual photography and land art, boiling it down to the fundamentals of nature and the transience of life that art best addresses.

He has had solo exhibitions at the Hammer Museum, Los Angeles (2018); Museum of Modern and Contemporary Art Trento and Rovereto, Italy (2018); The Kitchen, New York (2015); Ballroom Marfa, Texas (2015); Pomona College Museum of Art (2014); Public Art Fund, New York (2014); and LAXART, Los Angeles (2013), among others. His work has been included in group exhibitions at the Aspen Art Museum, Colorado (2018); Le Consortium, Dijon (2017); Columbus Museum of Art, Ohio (2017); Mead Gallery, University of Warwick, England (2016); Fruitmarket Gallery, Edinburgh, Scotland (2015); Hammer Museum, Los Angeles (2015); Menil Collection, Houston (2015); Museo MADRE, Naples (2014); and the International Center of Photography, New York (2013); among others.

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## Tiffany Chung

Tiffany Chung is globally noted for her interdisciplinary practice cultivated through rigorous research and qualitative analysis into history, culture, and topography of different locales—spanning from cities to continents, from ancient to recent times. Her research findings are often materialized into cartographic works, paintings, photographs, sculptures, videos, and music compositions. Chung's artistic praxis reflects her intellectual inquiries, excavating traces of complex and hidden entanglements of socio-political, economic and



environmental processes, entwined in landscape archaeology and historical ecology. Chung charts spatial transformations, Earth ecosystems, geologic records, climate vents, conflicts, global trade routes, and movements of peoples, to unpack critical events in contemporary time. Challenging the power of mapping and the archive, her work recovers and fills in the gaps in official and historical records with cultural memories. Chung's practice explores the footprint of our material culture in the natural and built environments, which can presciently inform us about sustainable relationships with our macro-ecosystem.

*Chung's exhibition Rise Into the Atmosphere* is currently on view at the Dallas Museum of Art. In 2023, Chung was commissioned to create a prototype monument for *Beyond Granite: Pulling Together*, a major public art exhibition on the National Mall (DC). Chung has had solo exhibitions at museums around the world, including *Tiffany Chung: Vietnam, Past Is Prologue* at the Smithsonian American Art Museum (DC), Johann Jacob Museum (Zurich), and Center for Arts on Migration Politics and Staten Museum for Kunst (Copenhagen). Her work has been featured in international exhibitions and biennials, including the 56th Venice Biennale, Sharjah Biennale, Sydney Biennale, Gwangju Biennale, Biennial de Cuenca (Ecuador), Museum of Modern Art (NY), British Museum (London), Schirn Kunsthalle (Frankfurt), the Nobel Peace Center (Oslo), Louisiana MoMA (Humblebaek), M+ Museum (Hong Kong), among others.

Tiffany Chung was a Mellon Fellow at RITM, Yale University (2021) and Jane Lombard Fellow for Art & Social Justice at the Vera List Center (2018-2020). Chung has received the Asia Arts Game Changer Award (2020), Asian Cultural Council Grant (2015), and Sharjah Biennial Artist Prize (2013).

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## Oksana Pasaiko

Oksana Pasaiko's obscurity is wholly by design. When she participated in Manifesta 5 in 2004 in San Sebastian, she asked for her exhibition catalogue biography to read: "in accordance with the artist's wishes, no details will be published about her life." Yet the same site declares that Pasaiko was born in 1982 in Ruthenia, not an official state but a historical region in Eastern Europe, between Poland, Slovakia, Hungary, Romania and Ukraine. The artist attaches more importance to her ethnic origin than to her nationality. When Pasaiko took part in the Romanian biennale for young artists in 2006, it was stated that she is 'based' in Oslo, Amsterdam and Ronse, Belgium. In keeping with her extreme biographical reticence, she seldom exhibits her work. This implies that she is determined to be in control.



Pasaiko rewrote *Please don't leave me* (1969) by the Dutch artist Bas Jan Ader in Cyrillic script for Manifesta 5. In conjunction with the exhibition, Roma Publications also published Pasaiko's *30 Feet*, a booklet with 30 photographs of feet. The majority of her other works also seem to be linked to Roma Publications, the Amsterdam-based art publishers, founded in 1998 by graphic designer Roger Willems and artists Mark Manders and Marc Nagtzaam.

Roma published the edition *Short Sad Text* (based on the borders of 14 countries) in 2005. This consists of two pieces of soap into which seven black human hairs have been embedded, tracing the pattern of seven man-made territorial borders. Pasaiko deposited number one of the edition in a public toilet in Oslo, while number two belongs to S.M.A.K. (Ghent, Belgium). The publisher adds: "the work also exists as a take-away card". The soap and the postcard have been included in several group exhibitions, which thematise the possible impermanence or transience of art.

Furthermore, Pasaiko's work also includes postcards that can be regarded as souvenirs of existing artworks. There are the aforementioned cards of Pasaiko's own work, but also cards that wittily display work by other artists, such as Piet Mondrian and Giorgio de Chirico. She also exhibited *The Folds* (2011), a kind of painted curtain, which was shown in Berlin, amongst other cities, in the traveling group exhibition *The Joy of Pleasure* (2011-12).

Almost two decades after her first *Short Sad Text*, she returns in 2024 with a publication including ten more pieces, conceived in the form of a poetry collection. Published once again by Roma, the book features a special Japanese version, designed with Keijiban. The launch of this publication became an opportunity to present her first solo show in Japan, with a double intervention in Keijiban's showcase as well as in its new interior space, Yonkai. In the following months, Pasaiko will also take part in the Kortrijk Triennial and in a group exhibition in M Museum (Leuven, Belgium) entitled *Alias*, showing the works of more than thirty fictional artists.

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## Eugenia Raskopoulos

The conceptual parameters of her work are concerned with identity politics, the body, gender, sexuality and difference, language, and translation with an overriding context associated with feminism and performance. These threads weave in and out of her work, her use of politics and the poetics are equally important in her work. Due to her experience as a migrant and her bi-lingual upbringing, she is concerned where language breaks down, focusing on translation. The political for her means being informed and socially active in the world. Her journey as an artist is one of searching and continuous investigation on issues of the 'other', where there is no ultimate conclusion. Her work explores the margins of photography and video, an interdisciplinary zone that synthesizes performance, transcription, neon, and installation.



photo: Zan Wimberley

40 years career highlights: 2024 *SCOOTERING* around, Su San Cohn & Eugenia Raskopoulos, TarraWarra Museum of Art, Victoria. Eugenia Raskopoulos' monograph publication by Power Publications and Formist in 2019. *Know My Name*, National Gallery of Art 2021. *Shadow Catchers*, Art Gallery of NSW, Sydney 2020. *The National*, Carriageworks, Sydney. *Endless Circulation* TarraWarra Biennial, TarraWarra Museum of Art 2016. *Footnotes*, Art Gallery of NSW 2012. *Image Anxiety*, PhotoEspaña, Madrid 's International Photography and Visual Arts Festival 2012. Her work is represented in Australia's major public galleries, as well as private collections, nationally and internationally.

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## Gabriella Mangano and Silvana Mangano

Gabriella Mangano and Silvana Mangano's collaborative practice is a multifaceted exploration that incorporates performance, video, sculpture and installation. Drawing inspiration from everyday life and often using everyday objects in their performances, their art delves into the intricacies of interpersonal relationships, perceptions of time, the nature of memory, and the complexities of human connections. Their innovative approach to art-making blurs the boundaries between reality and fiction, with an emphasis on unspoken modes of communication through gestures, choreography, and repetition. Their videos prompt viewers to rethink the understanding of the world around us, and the complexities of human connections by inviting audiences into a realm where imagination and reality intertwine in mesmerizing ways. The artists are based in Victoria, Australia. Their work has been featured in group exhibitions nationally and internationally, including *Single Channel*, National Gallery of Australia, Canberra, 2024, *The Double: Identity and Difference in Art Since 1900*, National Gallery in Washington, Washington, 2022, *Dynamic Garden in Full Motion*, Aomori Contemporary Art Centre, Aomori, Japan, 2018, *Multiple Future: The Yebisu International Festival for Art & Alternative Visions*, Photographic Art Museum, Tokyo, 2017, *Reenacting History*, National Museum of Modern and Contemporary Art, Korea, 2017 and *The Asia Pacific Triennial of Contemporary Art (APT8)* at the Queensland Art Gallery of Modern Art, 2015-2016.

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## SUPERFLEX

SUPERFLEX was founded in 1993 by Jakob Fenger, Bjørnstjerne Christiansen, and Rasmus Rosengren Nielsen. Conceived as an expanded collective, SUPERFLEX has consistently worked with a wide variety of collaborators, from gardeners to engineers to audience members. Engaging with alternative models for the creation of social and economic organisation, works have taken the form of energy systems, beverages, sculptures, copies, hypnosis sessions, infrastructure, paintings, plant nurseries, contracts, and public spaces.

Working in and outside the physical location of the exhibition space, SUPERFLEX has been engaged in major public space projects since their award-winning *Superkilen* opened in 2011. These projects often involve participation, involving the input of local communities, specialists, and children. Taking the idea of collaboration even further, recent works have involved soliciting the participation of other species. SUPERFLEX has been developing a new kind of urbanism that includes the perspectives of plants and animals, aiming to move society towards interspecies living. For SUPERFLEX, the best idea might come from a fish.



photo: Daniel Stjerne

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## Sarah Sze

Born in Boston, USA in 1969. Lives and works in New York.

After she graduated from School of Visual Arts in New York in 1997, Sarah Sze has produced works showing her keen awareness of space where her works are placed. Her installations, in which she compiles and arranges mass-produced, faceless and cheap articles such as cotton buds, toothpicks, tissues, woolen yarns, plastic containers, tape measures, clips, or ladders, appear orderly and disorderly at the same time. They create a world with an exquisite balance and a tense atmosphere. In addition, the currents of air caused a fan and the light of an electric lamp equipped in her work make it look as if it were a living organism that has energy to invade space and multiply autonomously. Thus, Sze breathes life into ordinary everyday articles to discover new stories.

Her major exhibitions include "Sarah Sze" Solomon R Guggenheim Museum (2023, New York, U.S.A.), "Night into Day" Fondation Cartier pour l'art contemporain (2020, Paris, France), "Sarah Sze: Triple Point" United States Pavilion, Giardini della Biennale, 55th International Art Exhibition, La Biennale di Venezia (2013, Venice, Italy), "Transformation" Museum of Contemporary Art, Tokyo (2010, Japan), "Sarah Sze" Maison Hermès 8F Le Forum (2008, Tokyo, Japan), "Sarah Sze" Museum of Contemporary Art, Chicago (1999, U.S.A.), "Berlin/Berlin, Berlin Biennial" Academy of the Arts (1998, Germany).

Sze's works are held in several permanent art collections, including the Tate (U.K.), M+ (Hong Kong), MUDAM (Luxembourg), MoMA (U.S.A.), The Museum of Contemporary Art in Chicago, the Guggenheim Museum (New York), the Whitney Museum of American Art (New York), The Museum of Contemporary Art, Los Angeles (U.S.A.), and the 21st Century Museum of Contemporary Art, Kanazawa (Japan).

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## Henrique Oliveira

Henrique Oliveira was born in Ourinhos-SP, Brazil, in 1973. He moved to the city of São Paulo in 1990, where he graduated and had a Masters in Visual Arts at the University of São Paulo (USP).

Moving through the territories of sculpture, painting and architecture, Henrique Oliveira's immersive environments and hybrid spaces bring back the original nature of materials to re-define their ordinary use. A wide range of references can be noticed in his works. From science-fiction and medical text to Art History and psychoanalysis, these subjects converge into a personal visual language that merges biomorphic images and urban materiality. Perception of space, surface and consistency are often destabilised in his creations, weakening categories otherwise taken as secure means of organising our understanding of everyday-life. In some of his constructions, specially in those made into the architecture, the public is attracted into situations of discomfort while his sculptural interventions act to blur the borders between sensuality and abjection. Raising existential and political issues implicit in the notions of death and decay, many times these works play the role of a contemporary mirror, reflecting the position of mankind in the world and its relationship with nature and the environment.

Among his most notorious exhibitions are "Baitogogo" at the Palais de Tokyo - Paris (2013) and "Transarquitectonica" at the Museu de Arte Contemporânea - São Paulo, Brasil (2014). He has also contributed with several group shows such as Bruges Triennale, Belgium (2021), "Brasiliana - Installation from 1960 to the present" at Schirn Kunsthalle - Frankfurt, Germany (2013); "Object in Flux" at the Boston Museum of Fine Arts, USA (2015) and the 29th Bienal de São Paulo - São Paulo, Brasil (2010). Along his career he has been awarded in countries as Japan, France and Brazil. Some of his works are in collections such as the Virginia Museum of Fine Arts (USA), the Queensland Gallery of Modern Art (Brisbane, Australia) and the Centre Pompidou (Paris FR). He also has installations permanently on view in places like Les Jardins Suspendus, Le Havre and Domaine de Chaumont-sur-Loire (both in France) and Arte Sella, Italy.

For further information: [www.henriqueoliveira.com](http://www.henriqueoliveira.com)



photo: Julian Marshall