

Untitled

Federico Herrero

Federico Herrero was born in 1978 in San José, Costa Rica, where he still lives and works. He studied painting at the Pratt Institute, New York, from 1997 to 1998. In 2001 he won the special prize for young artists at the 49th Venice Biennale. Herrero also participated in the exhibition *Fare Mundi/Nuevos Mundos* at the Latin American Pavilion part of the 53rd Venice Biennial in 2009.

Herrero's artistic practice encompasses painting on canvas, public wall painting as well as sculptural installations. His work has been exhibited internationally at institutions including Wattis Institute for Contemporary Arts, San Francisco, USA; Museo de Arte y Diseño Contemporáneo, San José, Costa Rica; Kunstverein Zürich, Switzerland; Museu de Arte Moderna de São Paulo, Brazil; and Para/site, Hong Kong. In 2014 he participated in the exhibition *Under the Same Sun: Art from Latin America Today* at the Solomon R. Guggenheim Museum, New York, which toured to the South London Gallery, London, in 2016. Federico Herrero is represented by Sies + Höke, Düsseldorf and Galeria Luisa Strina, São Paulo.

Manuel Raeder

Muebles Manuel was founded by Berlin-based graphic designer and publisher Manuel Raeder. Born in 1977, Raeder studied at the London College of Printing and was a resident at the Jan van Eyck Academy in Maastricht from 2001 to 2003. In 2003 he founded Studio Manuel Raeder, an interdisciplinary design studio based in Berlin and Mexico City. Furthermore, in 2011, Manuel Raeder founded the publishing house BOM DIA BOA TARDE BOA NOITE to distribute and publish artists who have a strong interest in exploring the format of the artist book.

Angie Keefer

Angie Keefer was born in 1977 in Alabama, USA, and currently lives and works in upstate New York. She graduated from Yale University, where she studied sculpture. As an artist, writer, teacher, and publisher, she produces objects, images, texts, talks, performances, and public programs, often in collaboration with other artists and institutions. Recent exhibitions of her work include *FIRST CLASS, SECOND THOUGHTS, INTERMINABLE SWELL* at Plug In ICA, Winnipeg (2017); *Greater New York* at MoMA PS1, New York (2015-16); *Area Variance* at Kunstverein Munich (2015); *Whitney Biennial* at Whitney Museum of American Art, New York (2014); *Why bother?* at Objectif Exhibitions, Antwerp (2013-14); and *Angie Keefer* at Yale Union, Portland (2013). Keefer's talks, public events, and various collaborations with other artists have also been produced at Artists Space, New York (2015); Liverpool Biennial, UK (2014); and the São Paulo Biennial, Brazil (2012), among others.

Jef Geys

Jef Geys was born in 1934, Leopoldsburg, Belgium and passed away in 2018 in Genk, Belgium. He is considered one of the most important Belgian artists of his generation. From the time he entered the art world in the early 1960s, Geys affirmed a radical independent position and developed an unprecedented approach to collective creativity, setting his work against

institutional authority. Geys conceived his oeuvre as an evolving project with a conceptual attitude, education and form experiment as main ingredients. In the 1960s he began mapping out possible types of learning, putting to good use his position as a professor of art in Balen, which he held until 1989.

Jef Geys represented Belgium at the 2009 Venice Biennale, and took part in important exhibitions and biennales such as *Chambres d'Amis* (Gent, 1986), São Paulo Biennale (São Paulo, 1991), Skulptur Projekte Münster (Münster, 1997), and Documenta 11 (Kassel, 2002). In 1993 Geys presented his exhibition project *What Are We Having for Dinner Tonight?* at Witte de With, Rotterdam.

Irene Kopelman, a solo exhibition

Irene Kopelman

Irene Kopelman was born in 1974 in Córdoba, Argentina. She obtained her bachelor's and master's degree in painting at the National University of Córdoba School of Arts and in 2011 earned a Doctorate in Fine Arts from the Utrecht Graduate School of Visual Art and Design and The Finnish Academy of Fine Arts. In 2002, Kopelman took up the two-year residency program at the Rijksakademie van beeldende Kunsten in Amsterdam. She currently divides her time between Amsterdam, Argentina and the regions where her work and research take her. Kopelman works at the intersection of art and science, often collaborating with scientists who study nature, the artist's main subject of research.

Recent exhibitions and projects include *Puntos cardinales*, Museo de Arte Latinoamericano de Buenos Aires, Argentina (2018); *Indexing Water* at Kunsthalle Lissabon, Portugal (2017); *Campamento de Dibujo*, National Park Quebrada del Condorito, Córdoba (2017); SITE Santa Fe international Biennale (2014); *Vertical Landscape*, 8th Berlin Biennale, Berlin (2014); *Chiral Garden*, La Verriere Fondation D'Entreprise Hermès, Brussels (2013); *Entanglement*, Kunst Halle Sankt Gallen, Switzerland (2013). In 2012 Kopelman was the recipient of a Smithsonian Artist Research Fellowship.

A new work by Teresa Margolles

Teresa Margolles

Teresa Margolles was born in Culican, Mexico, where she studied Forensic Medicine and Communication Science at the Universidad Nacional Autónoma de México, leading her to co-found the death-metal band and performance group SEMEFO (Servicio Medico Forense, 'Forensic Medical Service'), active between the years 1990-1999. Currently, Margolles lives and works between Mexico City, Berlin, and Madrid. Initially using the morgue as a laboratory to develop her conceptual artistic strategies, Margolles later turned her focus to the streets, examining the causes and consequences of violence in relation to social and economic inequalities. Recent solo exhibitions and projects include *Ya Basta Hijos de Puta*, at Padiglione d'Arte Contemporanea (PAC), Milan (2018); *Mundos*, at Musee d'art contemporain, Montreal (2017); and *We Have A Common Thread*, at the Neuberger Museum, New York (2015), Colby Museum of Art, Maine (September, 2016), and El Paso Museum of Art, Texas (2017). In recent years, she has participated in several group shows, such as the Woman Biennial in Ferrara; Manifesta 11 in Zurich; and LA's Public Art Biennial in Los Angeles, just to name a few.

An exhibition with art installations by Susana Mejía, Pamela Rosenkranz, and Anicka Yi

Anicka Yi

Anicka Yi was born in 1971 in Seoul, South Korea, and currently lives and works in Queens, New York City. Producing her first artworks in 2008 with no formal training, Yi's entry point was a self-directed study of science. Known for her frequent collaboration with scientists and perfumers in the development of her work, Yi employs unconventional materials – that often were, or are, alive – to examine what she refers to as “a biopolitics of the senses”. Recent exhibitions and projects include *Anicka Yi, Life Is Cheap* at the Guggenheim, New York (2017); the 2017 Whitney Biennial, Whitney Museum of American Art, New York (2017); *Anicka Yi, 7.070.430K of Digital Spit*, Fondation d'entreprise Galeries Lafayette, Basel and Kunsthalle Basel (2015); and *Inhuman*, Fridericianum, Kassel (2015). Yi was awarded The Hugo Boss Prize 2016 and the Absolut Art Award 2017.

Pamela Rosenkranz

Pamela Rosenkranz was born in 1979 Uri, Switzerland, and currently lives and works between Zurich and Amsterdam. Earning her MFA from the Academy of Fine Arts in Bern in 2010, Rosenkranz later completed the two-year residency program at the Rijksakademie van beeldende Kunsten in Amsterdam, 2010-2012. Informed by her extensive research into fields ranging from marketing and medicine to philosophy and religion, Rosenkranz's works address complex issues related to human existence in what she called a “human-indifferent universe”, as well as globalization and consumerism. Recent exhibitions and projects include *Being There*, Louisiana Museum of Modern Art, Denmark (2018); *To See of Not to Be*, Kunsthalle Mainz, Germany (2017); *Alien Culture*, GAMEC, Italy (2017); *Inhuman*, Fridericianum, Kassel (2015).

Susana Mejía

Susana Mejía was born in 1978 in Colombia, and currently lives and works in Medellín. As a student of Fine Arts at The Art Institute of Boston, Massachusetts, between 1997-2001, she specialized in painting. Becoming particularly interested in color, in combination with an investment in the social aspect of art's work, Mejía organized knitting workshops for the inmates of a women's prison in Medellín, conducting trips to the Amazon in parallel. These aspects, taken together, gave way to Mejía's long-term project *Color Amazonia*. For her, rather than calling it an installation – or even art – *Color Amazonia* is a way of displaying the results of ethno-botanical research. Recent exhibitions and projects include *Once Again*, Galería de la Oficina, Medellín (2015); Biennale Internationale du Lin de Portneuf, Québec (2015); *Waterweavers*, Art Museum of the Americas, Washington DC (2015), and Centro Cultural Conde Duque, Madrid (2015); and *Color Amazonia*, previously shown at Eafit, Medellín (2014) and FLORA ars + natura, Bogotá (2013).