

All His Ghosts Must Do My Bidding

Biographies

Jonathan Baldock has been shown internationally with recent solo shows including: *Facecrime*, Camden Arts Centre, London (2019) *There's No Place Like Home*, CGP, London; *My Biggest Fear Is That Someone Will Crawl Into It*, SPACE, London, *Jonathan Baldock*, OneWork Gallery, Vienna (2017); *The Skin I Live in*, Nicelle Beauchene, New York (2016); *The Soft Machine*, Chapter Arts Centre, Cardiff; *Hot Spots*, The Apartment, Vancouver (2014) and *A Strange cross between a Butcher's Shop and a Nightsclub*, Wysing Arts Centre, Cambridge (2013). Two person shows include the touring show *Love Life: Act 1,2 & 3* (with Emma Hart), De La Warr Pavilion, Bexhill; Grundy Art Gallery, Blackpool; and PEER, London (2016–2018); *Warm Bodies* (with Olga Balema), Kunstvereniging Diepenheim, (NL) (2014). Group shows include *Objects Like Us* (Curated by Amy Smith-Stewart and David Adamo), The Aldrich Contemporary Art Museum, Connecticut (2018) *Offshore*, artists explore the sea, Maritime Museum, Hull (2017): *Conversation Piece - Part 3*, Fondazione Memmo, Rome (IT); *Baldock Pope Zahle*, Northern Gallery for Contemporary Art, Sunderland; Seepferdchen und Flugfische, Arp Museum Bahnhof Rolandseck, Remagen (Germany) (2016); *Archetypes, Power, and Puppets*, College of Wooster Art Museum (CWAM), Wooster, OH (USA); *Only the Lonely / Seuls les solitaires* (curated by Elina Suoyrjö), La Galerie centre d'art contemporain, Paris (Fr) (2015). Forthcoming solo shows include Tramway Glasgow (2019) and Kunsthall Stavanger, Norway (2020)

Anna Bunting-Branch is an artist and researcher based in London. Recent solo presentations include *Warm Worlds and Otherwise*, Wysing Arts Centre, Cambridge (2018) and *The Labours of Barren House*, Jerwood Space, London (2017). Selected group presentations and publications include *Waking the Witch: Old Ways, New Rites*, UK venues (2018–2020); *Potential Wor(l)ds*, Lighthouse, Brighton (2019); *Landscapes of the Future*, Helsinki Contemporary (2018); *POEKHALI!*, Bergen Kunsthall (2018); *'More generous and more suspicious'—Feminist SF as a worldbuilding practice*, MAP Magazine (2018); *figure, feels, fantom*, Art Licks, Issue 22 (2018); *Hauntopia/What If?*, The Research Pavilion, Venice (2017); *I AM SF*, CCA Derry~Londonderry (2017); *Witchy Methodologies*, ICA, London (2017). Bunting-Branch is currently undertaking a practice-related PhD at Slade School of Fine Art, UCL, supported by the AHRC London Arts & Humanities Partnership. Moving between different practices—including painting, writing and animation—her work explores science fiction as a methodology to re-vision feminist practice and its histories. www.annabuntingbranch.com

Olivier Castel is an artist based in London. He usually presents work under heteronyms and has created over thirty different identities since 2001. Often using ephemeral or temporal forms he works primarily with projections, reflective surfaces, light, text and audio.

Melika Ngombe Kolongo alias Nkisi, is an artist raised in Belgium and now living in London. As co-founder of NON Worldwide, whose raison d'être is described as "a collective of African artists and of the diaspora, using sound as their primary media, to articulate the visible and invisible structures that create binaries in society, and in turn distribute power", Nkisi's ethos and music is imbued with a certain punk sensibility along with a political pushback against conformity. Her

DJ sets draw from a wide range of influences forming a fast-paced and exhilarating experience in the dance. Her production reflects deeply on these influences and provide a sound that is equally relentless and evocative. She has performed widely across UK and Europe and curated the 2017 edition of Wysing Arts and Music Festival, Opaque Poetics.

Jill McKnight is an artist born in Sunderland and based in Leeds, whose practice encompasses sculpture, writing and installation. Her written and spoken texts reveal familiar and epic narratives surrounding her physical works, performing as artefacts or monuments in an imagined future. McKnight graduated from Goldsmiths in 2013 and was a participating artist in Syllabus III, 2017–2018. She was recently selected as a Yorkshire Sculpture International Associate Artist and has been generously supported by Henry Moore Institute, The Hepworth Wakefield, Leeds Art Gallery and Yorkshire Sculpture Park as part of Yorkshire Sculpture International 2019. Recent exhibitions and commissions include *Life in a Northern Town*, *The Newbridge Project*, Gateshead, as part of the *Great Exhibition of the North 2018* and *Knock Knock*, South London Gallery (2018).

With a savvy fusion of humor and poignancy, **Shana Moulton's** multidisciplinary work in video and performance explores contemporary anxieties through her filmic alter ego, Cynthia. Moulton's cosmology of symbols, everyday objects, and altered states coalesce to form an alchemical snapshot of ambivalent self-awareness in trying times. Moulton, widely considered to be a leader in the field, has been broadly exhibited nationally and internationally including at the Palais De Tokyo, Paris, Yerba Buena Center for the Arts, San Francisco, Art in General, New York, Museum of Contemporary Art, Cleveland, Atlanta Contemporary Art Center, Atlanta, and The Museum of Fine Arts in St. Petersburg. Group exhibitions include Migros Museum Für Gegenwartskunst, Zurich, Salzburger Kunstverein, Salzburg, Museu Nacional de Arte Contemporânea do Chiado, Lisbon, Oakland Museum of California, Oakland, Göteborgs Konsthall, Göteborg, Institute of Contemporary Art, Philadelphia, and Wiels Center for Contemporary Art, Brussels. She has performed at The Museum of Modern Art, New York, The New Museum of Contemporary Art, New York, The Kitchen, New York, The Andy Warhol Museum, Pittsburgh, The San Francisco Museum of Modern Art, San Francisco, The Getty, Los Angeles, The Hammer Museum, Los Angeles, South London Gallery, London and Cricoteka, Kraków among many others. Moulton's work has been featured in *Artforum*, *The New York Times*, *ArtReview*, *Art in America*, *Flash Art*, *Artpress*, *Metropolis M*, *BOMB Magazine*, and *Frieze* among others. Her work is distributed by Electronic Arts Intermix and she is a featured artist on Art21's New York Close Up.
<http://www.shanamoulton.info>

Tessa Norton works primarily with text and events. Throughout 2018 she was an in residence at Wysing with her family. Her writing has appeared in various publications including *The Wire*, *Doggerland*, *The Bad Vibes Club Reader*, *Corridor 8*, *LAUGH*, *Hoax* and *Art Licks*, and in readings at Liverpool Biennial, The Tetley and Flat Time House. Past events include *The Pure Ideology Personal Brand Workshop*, a tote bag printing party at Legion TV in London, and Award Machine, a critical theory reading group analysing Alex Turner's 2014 Brit Awards acceptance speech. She runs an occasional e-newsletter, "Marriage is Punishment For Shoplifting in Some Countries", offering a close reading of the film *Wayne's World*. She is co-editor, with Bob Stanley, of the book *Excavate: The Wonderful and Frightening World of The Fall* (Faber & Faber, forthcoming 2021).

Harold Offeh is an artist working in a range of media including performance, video, photography, learning and social arts practice. Offeh, often employs humour as a means to confront the viewer with

historical narratives and contemporary culture and is interested in the space created by the inhabiting or embodying of history. He has exhibited widely in the UK and internationally including Tate Britain and Tate Modern, London, Studio Museum Harlem, USA, South London Gallery, London MAC VAL, Paris, France, Kulturhuset, Stockholm, Sweden and Kunsthal Charlottenborg, Copenhagen, Denmark.

In 2018, his projects included performances at Publics, a contemporary art space in Helsinki, Finland. *Actions: The Image of The World Can Be Different*, Kettles Yard, Cambridge, UK. *The Real Thing: Towards a Live Authentic Archive* as part of Material Experiments at The Tetley in Leeds, UK. Offeh produced a 12-hour live event and film called *Down at the Twilight Zone*, marking Queer experiences of nightlife in Toronto, Canada. In 2019, he has had a solo exhibition at Turf Projects in London and has been artist in residence at the Contemporary Art Centre, Art Tower Mito, Japan. He studied Critical Fine Art Practice at The University of Brighton and MA Fine Art Photography at the Royal College of Art. He lives in Cambridge and works in London and Leeds, UK where he is currently a Reader in Fine Art at Leeds Beckett University and visiting tutor at the Royal College of Art and Goldsmiths in London.

www.haroldoffeh.com

Pallavi Paul's practice is about speculating the stake of poetry in the contemporary. Paul works with questions of truth and the rehearsals of evidence they find themselves engaged within. Her work has been shown at the AV festival in Newcastle, Savvy Contemporary, Contour Biennale, Tate Modern (project space), The Garage Rotterdam, Cinema Zuid, CloseUp Cinema, Beirut Art Centre, Open Source Festival, Edinburgh Art Festival, Bhaudaji Lad Museum, Whitechapel Gallery, KHOJ International Artists' Association among a few other spaces. Her films have also shown in film festivals like Experimenta, TENT, Mumbai Film Festival, 100 years of Experimentation in Film and Video (organized by Film's Division).

Solo shows and commissions include: *Mistaking < > for Direction Signs* at Project 88 (2014/15), *Terra Firma* at Fitzwilliam Museum, Cambridge (2017/18), *Not a simple disappearance but a slow dissolution* at Project 88 (2018). Paul is a PhD candidate at the School of Arts and Aesthetics, JNU, New Delhi.

Imran Perretta lives and works in London. Recent exhibitions, performances and screenings include *AMRA* (in collaboration with Paul Purgas), Assembly, Somerset House, London (2018); *Selected 8*, touring show in association with the Jarman Awards, (2018), *The Axial Line*, PS120, Berlin (2018); *15 Days*, Jerwood Space, London (2018); *Mene Mene Tekel Parsin*, Wysing Arts Centre, Cambridge (2017); *brother to brother* for JVA Solo Presentations (2017), Jerwood Space, London; *Pale News* (in collaboration with Milo van der Maaden) for Chisenhale Gallery, London (2016) and *it wasn't a crash, in the usual sense*, Arcadia Missa, London (2016). Perretta was selected for Bloomberg New Contemporaries, World Museum, Liverpool and ICA, London (2014–15) and was a resident at Wysing Arts Centre in late 2017.

Heather Phillipson works across video, sculpture, web projects, music, drawing and poetry. She has been selected as the next artist for the Fourth Plinth, Trafalgar Square, in 2020, and new commissions in 2019 include Sharjah Biennial 14 and Martin Gropius Bau Berlin. Recent solo projects include Art on the Underground's flagship site at Gloucester Road, an online work for the Museum of Contemporary Art Chicago and a major solo show at BALTIC Centre for Contemporary Art, all in 2018. She has also recently exhibited at Screens Series, New Museum, New York; Whitechapel Gallery, London; Frieze Projects New York; 32nd São Paulo Biennale, Brazil; Schirn Kunsthalle Frankfurt; the 14th Istanbul Biennial and Performa, New York. Phillipson is also an award-winning poet and has published five volumes of poetry.

She was named a Next Generation Poet in 2014 and received *Poetry* magazine's Friends of Literature prize in 2016. She received the Film London Jarman Award in 2016 and was awarded the European Film Festival selection at the 47th International Film Festival Rotterdam in 2018.

Elizabeth Price is a British moving image artist. In 2012, she was awarded the Turner Prize for her video installation *THE WOOLWORTHS CHOIR OF 1979*. In 2013, she won the Contemporary Art Society Annual Award with the Ashmolean Museum of Art and Archaeology. Price was educated at the Royal College of Art, London, and the University of Leeds. She has exhibited in group exhibitions internationally, and has had solo exhibitions at Tate Britain, UK; Chicago Institute of Art, USA; Julia Stoschek Foundation, Dusseldorf and The Baltic, Newcastle Upon Tyne, UK. Throughout her career, Price has continued to work in academia, and is presently Professor of Film and Photography in the School of Art, Kingston University, UK.

Language – in its broadest sense – permeates the video, sound, installation and performance work of French multi-media artist **Laure Prouvost**. Known for her immersive and mixed-media installations that combine film and installation in humorous and idiosyncratic ways, Prouvost's work addresses miscommunication and things getting lost in translation. Playing with language as a tool for the imagination, Prouvost is interested in confounding linear narratives and expected associations among words, images and meaning. She combines existing and imagined personal memories with artistic and literary references to create complex film installations that twist fiction and reality. At once seductive and jarring, her unique approach to filmmaking employs layered storytelling, quick cuts, montage and wordplay and is composed of a rich, almost tactile assortment of pictures, sounds, spoken and written phrases. The films are most often nestled into carefully constructed environments filled with a dizzying assortment of found objects, from sculptures, painting and drawings to signs, furniture and architectural assemblages, that are connected to the overarching narrative yet act like relics. Laure Prouvost was born in Lille, France (1978) and is currently based in London and Antwerp. She received her BFA from Central St Martins, London in 2002 and studied towards her MFA at Goldsmiths College, London. She also took part in the LUX Associate Programme. Recent solo exhibitions include: *AM-BIG-YOU-US LEGSICON*, M HKA - Museum of Contemporary Art Antwerp, Belgium (2019); *Ring, Sing and Drink for Trespassing*, Palais de Tokyo, Paris, France (2018); *They Are Waiting for You*, BASS Museum, Miami, USA (2018); *They Are Waiting for You*, Performance for stage at the McGuire Theatre, Minneapolis, USA; *the wet wet wanderer*, as part of 'Para|Fiction', Witte de With Center for Contemporary Art, Rotterdam, The Netherlands (2017); *softer and rounder so as to shine through your smooth marble*, SALT Galata, Istanbul, Turkey (2017); *And she will say: hi her, ailleurs, to higher grounds...*, Kunstmuseum Luzern, Switzerland (2016); *GDM – Grand Dad's Visitor Center*, Pirelli HangarBicocca, Milan, Italy (2016); *all behind, we'll go deeper, deep down and she will say*, Museum Für Moderne Kunst Frankfurt Am Main, Frankfurt, Germany (2016); *Into All That is Here*, Red Brick Art Museum, Beijing, China (2016); *we would be floating away from the dirty past*, Haus Der Kunst, Munich, Germany (2015); *For Forgetting*, New Museum, New York, USA (2014); *While You Weren't Looking*, Laboratorio Arte Alameda, Mexico City, Mexico (2014); Max Mara Art Prize for Women, Whitechapel Gallery, London, UK and Collezione Maramotti, Reggio Emilia, Italy (2013); *Laure Prouvost / Adam Chodzko* as part of *Schwitters in Britain*, Tate Britain, London, UK (2013); The Hepworth Wakefield, Wakefield, UK (2012); and *All These Things Think Link*, Flat Time House, London, UK. In 2013, Prouvost won the MaxMara Art Prize for Women and was the recipient of the Turner Prize. Prouvost will represent France at the 58th International Art

Biennial Venice in May 2019. June 2019 will see the artist's first public commission in the UK through Transport for London's Art on the Underground.

Morgan Quaintance is a London-based artist, writer and curator. His moving-image work has been shown recently at KARST, Plymouth, LIMA, Amsterdam, Kunstmuseum, Bonn; Jerwood Space, London; the 14th Berwick Film & Media Arts Festival, London Film Festival 2018, November Film Festival, The Palace International Film Festival, and Videonale.17.

Phil Root studied fine art at Goldsmiths College, graduating in 2006. He took up residency at Wysing Arts Centre in 2011 where he co-founded The Grantchester Pottery with artist Giles Round. In 2016 they were awarded the Freelands Lomax Ceramics Fellowship at Camden Arts Centre. Root has presented works at Whitechapel Art Gallery, Jerwood Visual Arts, Serpentine Gallery and ICA, London, The Bluecoat, Liverpool, Coventry Biennial and Spacex, Exeter, most recently exhibiting alongside Jacqui Hallum at Intercession Gallery, Northampton. He is also a visiting lecturer at University of West England, Bristol.

Tai Shani's multidisciplinary practice, comprising performance, film, photography and installation, revolves around experimental narrative texts. Shani creates violent, erotic and fantastical images told in a dense, floral language which re-imagines female otherness as a perfect totality, set in a world complete with cosmologies, myth and histories that negate patriarchy. These alternate between familiar narrative tropes and structures and theoretical prose in order to explore the construction of subjectivity, excess and affects of the epic as the ground for a post-patriarchal realism.

Tai Shani's project *Dark Continent Productions (2014-2018)* that proposes an allegorical city of women, is an experimental and expanded adaptation of Christine de Pizan's 1405 pioneering feminist book, *The Book of the City of Ladies* within which Christine builds an allegorical city for notable women drawn from a medieval conception of history, where fact, fiction and myth are blurred. This non-hierarchical approach also determines the construction of the characters and narrative of *Dark Continent*.

Tai Shani was born in London. Shani has presented her work extensively in the UK and abroad, recent exhibitions and commissions include, Fondazione Sandretto Re Rebaudengo (2019); Athens Biennial, (2018); Nottingham Contemporary (2018); Glasgow International (2018) Wysing Arts Centre (2017); Tensta Konsthall, Stockholm (2016); RADAR commission, Loughborough University, (2016), Serpentine Galleries (2016); Tate Britain (2016); Schirn Kunsthalle, Frankfurt (2015); Southbank Centre, London (2014-15); Arnolfini, Bristol (2013); Matt's Gallery, London (2012) and FRAC Nord-Pas de Calais and Loop Festival, Barcelona (2011); The Barbican, London (2011); ICA, London (2011).
