



1. Elena Demetria Chantzis, **Notes from Barreiro, Vista Parcial, My favorite brush got damaged, The colors became hard**, painting installation: acrylic, colour catcher paper, fish line, print on film paper, various found objects, 260 x 120cm.
2. Elham Fatapour, **Homemade satellite dishes**, mixed media installations, approx 50 x 50 x 30cm.
3. Sekai Machache, **Ultramarine**, indigo pigment on canvas, 124 x 95.5cm.
4. Kelley Anne O'Brien, **Residence Time**, multi-part installation: archival inkjet prints on acetate; motorized acrylic tray and water; diffused custom created scent. Collaborators: Virginia Perfume Company, Ben Seretan, Badar Jahangir Kayani, Marcus Brathwaite.
5. Elham Fatapour, **Homemade satellite dishes**, mixed media installations, approx 50 x 50 x 30cm.
6. Bianca Turner, **'a Ordem dos Fatores altera o Produto?'**, video installation, infinite dimensions.
7. Gihan Tubbeh, **"mis manos siempre están sucias"**, glove with enamel paint, 22 x 5 x 10cm.
8. Gihan Tubbeh, **The Anatomy of Time**, collage, mixed media. 102 x 120cm.
9. Gihan Tubbeh, **Piedra de Sol**, oxidized resin, 30 x 30 x 20cm.
10. Heather Dahl, **View Finder**, acrylic on canvas & ceramic, 219 x 182cm.
11. Emma Bäcklund, **Precarious Intervals II**, screenprint on fabric, jute, canvas and synthetic hair, 209 x 133cm.
12. Emma Bäcklund, **Precarious Intervals I**, screenprint on fabric and canvas, 105 x 66cm & 104 x 77cm.
13. Elham Fatapour, **Homemade satellite dishes**, mixed media installations, approx 50 x 50 x 30cm.

Performance by Emma Bäcklund, **Precarious Intervals III**, collaborative performance between Rebecca Mateus, Sara Montalvao & Emma Bäcklund.

Elham Fatapour (b. 1985) is a Toronto-based visual artist.

Her recent works include painting, performance, and mixed media installation. They address diverse but interconnected subjects, including satellite usage, surveillance, vernacular architecture, modes of communication, and empathy.

"My practice focuses on exploring the topic of media, censorship, and communication through the mediums of paintings and installations. Satellite dishes are one of the primary communication devices used to access mass media; therefore, they have become a part of urban design. These devices are also a dominant part of the infrastructure for surveillance and security systems. 'Homemade satellite dishes' is an ongoing series of mixed media installation using satellite dishes which explores censorship and media in the domestic sphere. Using locally sourced materials, I paint on each dish in the context of the environment to camouflage them in their domestic spheres. They are biographies, representative of different stories. The concept of camouflage goes beyond simple strategies of mimicry, beyond the politics of appearance or beyond the art of disappearance."

Bianca Turner (b.1984) is a multimedia artist, based in São Paulo, Brazil.

Her practice is mainly focused on performance and video projection, relating historical archives with the female body. She is currently working on installations, actions and audio-visual interventions, developing video projection and video mapping for theater, performance, music and dance, always inspired by the subjectivity of memory and timelessness. She explores the documentation of the ephemeral, the immaterial of an object or a place; the invisible, the subjective and the unspeakable.

Emma Bäcklund (b. 1985) is an artist who works between photography, performance and installation, based in Berlin.

"My practice investigates slippages between image and body. I draw from my background in dance and interest in neuroscience to make work that is deeply influenced by cognitive and physical interrelations. Ideas centre around the performative nature of the photograph and questions the role of the body in image-culture. I value collaborativity, improvisation and experimentation as key explorative methods to make work."

Kelley Anne O'Brien (b. 1987) is a conceptual and video artist from Greensboro, North Carolina.

Kelley O'Brien's practice focuses on the death and rebirth of natural and human-made ecosystems as well as social movements. Her research-based practice takes the form of time-based media as a glimpse into personal and collective experiences across spaces of heightened political and social importance. Currently she experiments with immersive installations, sound composition and the integration of archival materials to emphasize the overlaps of histories, environments, and time. "Residence Time" is an exploration of the Cape Fear River Basin runoff that threatens human and non-human life from Greensboro to the Atlantic Ocean and beyond. This multi-part installation documents the unseen, violence embedded in our drinking water, as the continual leakage of "1,4 dioxane" into the Cape Fear River basin contaminates the drinking water of over one million people. By overlapping social, environmental, and industrial concerns this installation links our bodily health to that of our river, specifically the chemicals present in our waterways which are infiltrating our blood streams, causing harm to both.

Heather Dahl (b. 1975) is a painter and ceramic artist from Vancouver, Canada.

"I'm interested in architecture, abstraction, colour and pattern as they relate to personal and collective experience. The mediums of clay and paint inform each other in my practice and thus creates a dialogue about art, craft, design and material culture."

Sekai Machache (b.1989) is a Zimbabwean-Scottish visual artist and curator based in Glasgow, Scotland.

Her work is a deep interrogation of the notion of self, in which photography plays a crucial role in supporting an exploration of the historical and cultural imaginary. Aspects of her photographic practice is formulated through digital studio based compositions utilising body paint and muted lighting to create images that appear to emerge from darkness. In recent works she expands to incorporate other media and approaches that can help to evoke that which is invisible and undocumented. She is interested in the relationship between spirituality, dreaming and the role of the artist in disseminating symbolic imagery to provide a space for healing against contexts of colonialism and loss. The Divine Sky project utilises allegory and performance to tell a complicated history through poesis, immersive storytelling and photography. This series has taken form during the Covid-19 lockdown period when restrictions to our movements have called for establishing new ways of working and structuring artistic output. This work denotes a process of inscribing and re-inscribing thought through automatic drawing with ink on paper, indigo pigment on fabric, performance to camera, layering and overlaying. All titles of the project are taken from the 12 stages in the indigo dyeing process. These are as follows: Blue of Nothingness, A Hint of Blue, Milky Blue, Azure Blue, Lively Blue, Blue of the Horizon, Ultramarine, Assertive Blue, The Divine Sky, Light Divine Sky, Deep Divine Sky, Profound Divine Sky.

Elena Demetria Chantzis (b. 1986) is a Greek-Italian visual artist based in Athens, with a background in architecture and design.

Her practice emanates from the observation of objects and patterns of everyday life, reflecting on current global social and environmental issues, particularly influenced by the spatial and temporal context of every project. Focusing on the process itself, she embraces and cultivates error and accident and uses autobiographical narratives, found materials and mixed media such as photography, text, digital drawings, paintings, installations, video, and sound. Whatever is the medium, the result has a fragmented multi-layered and a painting character in a broader sense.

Gihan Tubbeh (b. 1984) is a photographer and visual artist based in Lima, Peru.

Her work revolves around the poetics of time in relation to the territory; a poetic archeology in search for hidden signs and rhythms engraved in the landscape. Her images intend to capture the echoes of something immeasurably larger than our footprints in the landscape. The rumor of an indecipherable codified language; a secret writing that sometimes allows harmonies to emerge. Triggered by impossible questions, Gihan exposes signs and enigmas, with no explicit narratives in search of a vocabulary closer to poetry and music than to visual references. Nature speaks as an eruption of being. Inherent to nature and imprinted in the landscape, violence is a force before all, a vehicle between death and new life. A mythical terrain that reminds us, that nature acts as a mother who creates everything and destroys everything.

Sofia Pashaei is a multidisciplinary artist and filmmaker living and working in Brussels, Belgium.

Through the usage of paintings and animations she investigates the perception of otherness and cultural belonging. Informed by memory and research her paintings are rooted in a dream-like and highly composed reality with an ambiguous narrative. Her paintings seek to understand and unify the depiction of belonging and otherness. It is centered around female figures, who are active in an inactive way; sighing, thinking and reflecting, while also moving between different memories within one painting based on reflections of past and present self. These figures contemplate the mixture of ideas and philosophies presented to them while living in-between different cultures.