

### **Christine Sun Kim**

Christine Sun Kim is an American artist based in Berlin. Kim's practice considers how sound operates in society, deconstructing the politics of sound and exploring how oral languages operate as social currency. Musical notation, written language, infographics, American Sign Language (ASL), the use of the body, and strategically deployed humour are all recurring elements in her practice. Working across drawing, performance, video and large scale murals, Kim explores her relationship to spoken languages, to her built and social environments, and to the world at large. Kim's work has been extensively exhibited and performed internationally. She is represented by François Ghebaly Gallery in Los Angeles and White Space Beijing in Beijing.

### **Rashaad Newsome**

Rashaad Newsome is an American artist whose work blends several practices, including collage, sculpture, film & video, animation, photography, music, writing, computer programming, software engineering, community organizing, and performance, to create a divergent field that mirrors the intersectionality of their lived experience. Using the diasporic traditions of improvisation, they pull from the world of advertising, the internet, Art History, Black and Queer culture to produce counter-hegemonic work that walks the tightrope between social practice and abstraction. Collage acts as a conceptual and technical method to construct a new visual, performance, and literary language that highlight the immaterial and material expressivity related to Black American Life. Rashaad holds a 2023 honorary Doctorate Degree in Fine Arts from the University of Connecticut and a 2001 BFA in Art History from Tulane University. Newsome's work is in numerous public and private collections and has been exhibited and performed in galleries, museums, institutions, and festivals worldwide.

### **(A)WAKE**

Based above the club/space MONO, (A)WAKE provides a space for the in-between voices with multiple cultural backgrounds. We develop cultural programs that do justice to the complexity of our current socio-political context and to the perspectives of minorities who have been overlooked and/or tokenized by mainstream institutions. In a world dominated by media and populism, we move freely between the domains of contemporary art and politics. We believe deeply in the captivating power of aesthetics and design, and connect this with voices of counterculture to reach a wide and diverse audience. The direction of (A)WAKE is driven by questioning the emancipatory potential of the digital world in favor of equal access and mutual cultural exchange between WANA (West Asia and North Africa) and West Europe. Through the focus on these two regions which we personally find ourselves in, we aim towards creative and critical approaches which challenge the greater North-South power dynamics through art and digital culture.

### **Sonya Dyer**

Sonya Dyer is an artist and writer, creating speculative fictions using text, sound, moving image and sculpture.

Hailing Frequencies Open (HFO), her ongoing body of work, intersects the Greek myth of Andromeda, the dubious genesis and extraordinary legacy of HeLa cells and actor Nichelle Nichols' pioneering work in diversifying the NASA astronaut pool in the 1970s - combining social justice with speculation, fantasy with the political.

### **Jenkin van Zyl**

Jenkin van Zyl is a multi-disciplinary artist based in London who makes hallucinant, narrative installations, typically centred on film. Often initiated by guerilla filmmaking on the ruins of Hollywood movie sets, van Zyl's projects orbit around fantastical countercultural communities: ghouls breeding cakes in aircrafts, latex inflatables hazed in a desert fortress, and rats competing in dance marathons.

Conjured with a queer irreverence, one that is attentive to the power and politics of fantasy, his films perform carnivalesque explorations of abandoned yet grandiose neoliberal landscapes. Through this world-making van Zyl takes us on an underworld revolt of transient spaces: the hotel, the airport, the desert, the casino, the stage, the set.

His films cycle through patterns of creative and destructive phenomena, away from the tyranny of individual identity towards a wilfully anti-patriarchal and communal celebration of collapse. Binaries of front and back-stage, self and other, desire and revulsion are displaced by instability, entropy and multiplicity.

Beyond the screen these worlds have a material legacy as sculptural escapees, and are often shown within cinemas built from reconfigured materials such as pneumatic tube systems, infinity mirrors and fuselage. Here bodily excess is firmly reinstated within the celebratory, bacchanalian realm. Harnessing hopeful, if not always pleasurable, spaces of potentiality, van Zyl utilises productive criticality of mess and decay as a disruptive response to the disordered state of global cultural politics.

Jenkin van Zyl received a postgraduate diploma from the Royal Academy, London in 2021 and was the recipient of the Gold Medal Prize.

Van Zyl's recent presentations include solo presentations Surrender, Edel Assanti, London; Machines of Love, Tramway, Glasgow; Vore, Rose Easton, London; Cabin Pressure, Amanda Wilkinson Gallery, London; Oblivion Industry, The Horse Hospital, London and selected group presentations at Barbe à Papa, CAPC, Bordeaux, Kiss my Genders, Hayward Gallery, London and The Horror Show!, Somerset House, London.

## **Sian Fan**

Sian Fan is an interdisciplinary artist whose work combines movement, the female body and technology to explore embodiment, spirituality and human experience in the digital age. Drawing on her background in contemporary and aerial dance she suspends, fragments and augments the body via choreography and digital techniques. She works across mediums, combining the physical and the virtual through sculpture, performance, animation, moving image and virtual & augmented reality.

Coming from mixed heritage (Chinese and British) her practise meditates on her own fragmented sense of identity, exploring what it means to exist in between worlds. She delves into her complicated connections with her own heritage, reflecting on diaspora, cultural imposter syndrome and the objectification of Asiatic bodies. She is particularly interested in the uneasy synchronicities between Asian and cyborgian bodies; in popularised depictions of Asiatic bodies in anime and video games; and in the thresholds of human identity where one exists as both and neither at the same time.

By extension she is fascinated by virtual identities, and in how we construct virtual bodies which exist in hyperspace beyond our physical bodies. She is concerned with the intangible nature of spiritual and metaphysical identity and with being human in our increasingly digitised and hyperconnected world. Through her work she hopes to discover new ways for us to coexist with technology.

During her residency, Sian will focus on researching and developing work that explores her Chinese and British heritage. She aims to connect with her Chinese culture more deeply, whilst reconciling this with the perspective of her heavily mediated, Westernised upbringing. She hopes to realise performative and digital works that meditate on her personal insecurities, realities, and fantasies. In particular she is researching techno-orientalism and the uneasy synergies between cyborgian and Asian bodies, that are present in videogames, anime and movies.