

# CARBON.12

CARBON 12 AT NADA MIAMI | BOOTH B-303

## ARTIST BIOS

**Anahita Razmi** (b. 1981, Germany) uses various symbolism throughout her work and tests their meaning beyond context, translating, re-staging or blending them into new environments. The artist encourages viewers to reconsider the significance we attach to the symbols that represent nations within broader environmental and social contexts. Razmi's *NO NATIONAL FLAG USES A GRADIENT* (2022) explores this use of symbolism to challenge the traditional contexts of national flags. By incorporating gradients into national flags, the artist disrupts the conventional understanding of clear boundaries and standardization associated with these symbols of national representation and presents political yet mildly absurd proposals prompting viewers to critically examine the power dynamics and narratives associated with them.

**Bernhard Buhmann's** (b. 1979, Austria) intensely chromatic compositions walk a fine line between abstraction and figuration. His works recall historical tradition and the contemporary condition to question identity and contemplate the consequences of technology from both a social and individual level in the event of when shared information is misconstrued. Exploring a new square format, the artist offers a perspective that highlights the sensitive mirrors of the stages of everyday life, while simultaneously questioning the reconstruction of identity.

**Anthony Olubunmi Akinbola** (b. 1991, USA) unravels the contexts which define culturally specific, ready-made objects, such as the Durag, and makes known their purpose in the care and maintenance of Black hair. While largely defined by their popularity within African communities, the *CAMOUFLAGE* series explores other threads within this larger topic; highlighting a commentary on global consumption, and the circumstances which continually reinforce structures of capitalism. The artist further explores themes of the consumption and commodification of Black culture.

**Monika Grabuschnigg's** (b.1987, Austria), works reference grasps the space between life and death, through a melancholic perspective. Utilizing the primitive and tactile material of clay in opposition to the digital age, Grabuschnigg focuses on motifs of philosophy, memory, dream as well as popular culture. The artist primarily explores how external forces shape the values, beliefs and desires that create the fundamental understanding of us, as human beings. Her wreaths, referencing the nightshade berries, a highly poisonous yet seductive-looking fruit, represent the first time the notions of danger and fear came into the artist's life.

**Nour Malas's** (b1995, France) series of small paintings on wood panel continue her explorations of transient emotions and the in-between. Malas's gestural, bold, and expressive brushstrokes give the paintings an almost sculptural sense. Falling within the link of past and present, the compositions depict subtly moving figures within layers that exist between dream and reality. Using light and darkness to highlight these figures, and relying on the immediacy of painting, she explores the automation of memories appearing.