

Franz Kaka

Jennifer Carvalho (b. 1980 Hamilton, CA) mines work from Antiquity to the Renaissance to connect historical narratives to the present. Framing the Anthropocene as a shift from earlier modes of telling and inhabiting history, her paintings work to trouble an anthropocentrically linear time, defined by humanity's tendency to erase, rewrite, and misremember entire histories. With an interest in the slow movement of time through the slow act of painting, she connects this to the idea of knowledge that is lost or passed on through the passage of time. Her work focuses on the inheritance of culture, objects, and ideologies and how they inform her understanding of the world.

Jennifer Carvalho graduated from University of Guelph in 2013. Recent exhibitions include Helena Anrather, New York; Franz Kaka, Toronto; Union Pacific, London; The Embassy of Canada, Washington D.C.; Georgia Scherman Projects, Toronto; Montreal Museum of Fine Art, Montreal; and The National Gallery of Canada, Ottawa. In 2020, Carvalho was an artist-in-residence at The Banff Centre, AB. Carvalho has been awarded numerous prizes including Mary E. Hofstetter Legacy Fund for Excellence in the Visual Arts, Banff Centre; Toronto Arts Council Visual Artist Program, Toronto Arts Council; Research and Creation Grant, Canada Council for the Arts; and The Elizabeth Greenshields Foundation Grant. Carvalho is in public collections, including RBC, Corporate Art Collection, Toronto; TD Bank Financial Group, Corporate Art Collection, Toronto; Art Gallery of Hamilton, Hamilton, ON; and Scotia Bank, Corporate Art Collection, Toronto. Carvalho lives and works in Toronto.

Azadeh Elmizadeh (b. 1987 Tehran, IR) is a visual artist based in Toronto. She holds an MFA from the University of Guelph and a Bachelor of Fine Arts degree from OCAD and Tehran University. Elmizadeh has presented solo and two-person exhibitions at Frieze (London, UK); Sea View (Los Angeles, US); Tube Culture Hall (Milan, IT) curated by Domenico de Chirico; the Southern Alberta Art Gallery (Lethbridge, AB) and Franz Kaka (Toronto, CA). Her work has been exhibited internationally at Europa and Harkawik (both New York, US); Public Gallery (London, UK) curated by Rose Nestler; The Blackwood (Mississauga, CA) curated by Noor Bhangu; Kamloops Art Gallery curated by Charo Neville; Birch Contemporary (Toronto, CA); Boarding House Gallery (Guelph, CA). Elmizadeh's work has been written about in *Hyperallergic*, *Frieze*, *Blackflash Magazine*, *Canadian Art*, *Border Crossings*, the *Editorial* and *Elle Canada* and she was the 2020 recipient of the Joseph Plaskett Award in painting. Her work examines how contingency, uncertainty, and translation can be strategies used to undermine prescribed cultural boundaries.

Lotus L. Kang (b. 1985 Toronto, CA) works with sculpture, photography, and site-responsive installation. Known for her sprawling installations and distinctive material repertoire, Kang's practice is a dialogue with the impermanent and the in-between. Elegantly disordered and richly layered, her site-sensitive works explore the relational bonds between time, personal history, and cultural knowledge. She seeks to disrupt a human-centred perspective of the world with a broad curiosity for life and matter tangled in states of exchange that produce and are reproduced by their environments. Rather than a prescriptive or reiterative approach, her practice is one of regurgitation.

Select exhibitions include *2024 Whitney Biennial: Even Better Than the Real Thing*, The Whitney Museum, New York, US (2024); *In Cascades*, Chisenhale Gallery, London (2023); *Fleshing Out The Ghost*, Deborah Schamoni, Munich (2023); *Mesoderm*, Franz Kaka, Toronto (2023); *Molt* (New York-Lethbridge-Los Angeles-Toronto-Chicago-), Museum of Contemporary Art

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Chicago, Chicago (2023); *Memory Work*, Hessel Museum of Art, Annandale-on-Hudson (2023); *Mother Always Has a Mother*, Mercer Union SPACE, Toronto (2023); *2021 Triennial: Soft Water Hard Stone*, New Museum, New York (2021); *Total Disbelief*, SculptureCenter, New York (2019), *If I Have A Body*, Remail Modern, Saskatoon (2019); *Beolle*, Oakville Galleries, Oakville (2019) and *Formula 1: A Loud, Low Hum*, Cue Art Foundation, New York (2019).

HaeAhn Paul Kwon Kajander (b. 1984 Daegu, KR & 1980 Vancouver, CA) is a Halifax-based, collaborative duo working primarily in site-responsive sculptural installation. Their practice is informed by processes of urbanization and the history of modernization in Korea. They are particularly influenced by vernacular architecture and traditional materials such as natural lacquer.

Through the threading together of given and family names, their practice complicates the notion of individual authorship and addresses the constructedness of identity. They have presented work at Franz Kaka (Toronto), DMZ Open Festival (Korea), SAW, Korean Cultural Centre (Ottawa), Unit 17 (Vancouver), Galerie Nicolas Robert (Toronto), Trilobite et le Pneu (Montréal), Art Sonje Centre (South Korea), Jack Barrett Gallery (New York), The Small Arms Inspection Building (Mississauga), Julius Caesar (Chicago), Nerri Baranco (Mexico City).

In their expanded painting practice, **Elif Saydam** (b. 1985 Calgary, CA) addresses the relationship between social categories and the construction of aesthetic value systems. Drawing on decoration, ornamentation, and embellishment, they raise questions around valued labour, identification impulses, and social mobility within late-capitalism. Most recently, Saydam has been making small-scale paintings which take their cues from historical Ottoman and Persian miniature painting. The works explicitly reference a non-European illuminated manuscript tradition, but are further complicated with low-brow materials collaged from contemporary youth culture, everyday kitsch, and queer iconographies.

Elif Saydam studied at the Städelschule Frankfurt under Monika Baer and Amy Sillman. Their solo exhibition *Eviction Notice* at Oakville Galleries (Oakville, CA) was included in Frieze Magazine's "Top Ten Shows Around the World in 2023." In 2024, the artist received the New York Scholarship from the Hessische Kulturstiftung. Solo exhibitions at Kunsthall Thy in Denmark and Kunstverein Gießen are planned for 2025.

Alice Gong Xiaowen (b. 1994 Beijing, CN) lives and works in New Haven, CT. She is currently enrolled in the MFA Sculpture program at Yale School of Art and received a BFA at the School of the Art Institute of Chicago in 2016. She has recently been included at a two-person show at House of Seiko (San Francisco) and group exhibitions at Silke Lindner (New York), Du plex (New York) and Franz Kaka (Toronto).