

ZALUCKY CONTEMPORARY

Pardiss Amerian (b. 1990, Tehran) is a Montréal-based painter. Her practice is a process-based exploration of painting and collage driven by narrative asides as a way to address temporality, transhistoricity, with an emphasis on nature and myth. Notable solo and group exhibitions include *Les Plus Beaux Cauchemars*, Galerie d'art Stewart Hall, Montréal (2023), *Ravens and Crows*, Winter Street Gallery, Paris, (2023), *Conjuring Flames*, Arsenal Contemporary, New York, (2023), *dawn draws, dusk drops, joys*, Toronto, (2023), *SOS: A Story of Survival, Part 1: The Image*, KWAG, Kitchener-Waterloo, (2022), *Magic Mountain*, Jack Hanley Gallery, New York, (2022), *Dew and Dust*, Zalucky Contemporary, Toronto, (2021) and *You Are (I Am) Here*, Pierre François Ouellette Art Contemporain, Montréal, (2020). Amerian holds an MFA from Concordia University (2022), a BFA from OCAD University (2015), and has received support from the Ontario Arts Council. Her work is in the collections of the Musée d'art contemporain de Montréal, Kitchener Waterloo Art Gallery, the Royal Bank of Canada, Equitable Bank and numerous private collections.

Jacob Robert Whibley (b. 1978, Toronto) is a Toronto-based artist who works predominantly in collage and sculpture. His practice roots through modernist art, architecture and design concepts to address issues of temporality, labour and technology. Whibley is a graduate of OCAD University and a former member of the Toronto art collective Team Macho. Notable exhibitions include *a common thread* at Zalucky Contemporary (2023), *Record Shop* at MKG127 (2018), *dot-dot-dot* at 8-11, Toronto (2017), *unchained melody* at Galerie Nicolas Robert, Montreal (2017), *imperfect aspect* at Open Studio, Toronto (2016), *Point and Duration* at Bourouina Gallery, Berlin (2014), *More than Two (Let it Make Itself)* at The Power Plant, Toronto (2013) and *Freedom of Assembly* at Oakville Galleries, Oakville (2012). His practice was recently highlighted in a multi-page spread in *Contemporary Collage Magazine* (2023). Previous coverage includes *Esse Magazine*, the *Toronto Star*, the *Magenta Foundation*, *NOW Magazine*, *Elephant Magazine* and *Color Magazine*. Whibley's work has been acquired by the Royal Bank of Canada Collection, the Bank of Montreal Collection, TD Collection and the Art Gallery of Ontario.

Lan "Florence" Yee (b. 1996, Montreal) is a visual artist and cultural worker based in Tkaronto/Toronto & Tiohtià:ke/Mooniyang/Montreal. Their interdisciplinary practice disguises itself in writing and unassuming imagery to permeate the slippery ends of meaning. Through a wide range of media, including textile embroidery, sculptural installation, electronic signage, painting, and photography, each are grounded together by unearthing speculative bonds between the historical and personal. Notable solo and group exhibitions include *The Third Scenario* at the Art Gallery of Guelph (2023), *Stay with me* for the CAFKA Biennial, Kitchener (2023), *Human Capital* at Contemporary Calgary (2022), *Tu m'enveloppes et je te contiens* at the Darling Foundry, Montreal (2022), 熱鬧 (*yeet nao*) at the Museum of Contemporary Art, Toronto (2021) and *Distant waters will not quench a nearby fire* at the Textile Museum of Canada (2020). They are scheduled to have upcoming exhibitions in 2024 at Gallery 101 in Ottawa and Artspeak in Vancouver, BC. They co-founded the Institute of Institutional Critique with Mattia Zylak in 2019 and the Chinatown Biennial with Arezu Salamzadeh in 2020. They obtained a BFA from Concordia University and an MFA from OCADU, and are a recipient of the William and Meredith Saunderson Prizes for Emerging Artists (2023). Yee's work has been acquired by the Royal Bank of Canada Collection, Canada Council Art Bank, City of Montreal and the Varley Art Gallery.