Artists' Bios

Zain Alam is an artist and composer of Indian Pakistani origin. Described as "a unique intersection, merging the cinematic formality of Bollywood and geometric repetition of Islamic art," Alam's work has been featured in Vice, Village Voice, and The New York Times. He completed his graduate studies in Islamic art and philosophy at Harvard University. Alam is a 2024 Nawat Fes artist-in-residence in Morocco and NYSCA Composer/Compositions awardee at work on the installation project *Meter & Light*.

Shelly Bahl is an interdisciplinary artist and decolonizing art trailblazer. She has been leading and participating in BIPOC and feminist artist-run culture in Toronto and New York City for 30 years. She was born in Benares, India and is currently based in New York City. Bahl received her BFA from York University, Toronto and her MA in Studio Art from NYU. Her interdisciplinary work has appeared in many international solo and group exhibitions. Bahl has also worked with numerous arts organizations as an educator, curator and arts programmer. Recently, she has led curatorial projects for the Lahore Museum and South Asia Institute in Chicago.

Baseera Khan is a New York-based performance, sculpture, and installation artist interested in materials, color, and their economies, the effects of these relationships to labor and family structures, religion, and spiritual well-being. Khan's public art commission, "Painful Arc, Shoulder High," remains on The High Line Park, NYC located by the Standard Hotel until summer 2024. Khan mounted their first museum solo exhibition at the Brooklyn Museum of Art, New York (2021-22), and mounted a solo touring exhibition for Moody Arts Center for the Arts, Rice University, Houston, Texas, and the Contemporary Arts Center in Cincinnati, Ohio (2022-2023).

Dew Kim (b.1985, Seoul, South Korea) received his MA in Sculpture from Royal College of Art, London, UK and BFA in Metalsmithing and Jewelry from Konkuk University, South Korea. Kim's artistic practice is built on exploring various intersections of art, religion, and identity that lie in the critical point of change and collision. By using the process of destruction, in masochistic terms–which are both pain and pleasure–he focuses on how chastity training in the BDSM community allows the practitioners to transport and expand sexual desires by renouncing genital arousal and eroticizing the anus. This leads to a deconstruction of the signified body and creates a new language of sexuality that is beyond the phallocentric order.

Heesoo Kwon (b. 1990, Seoul, South Korea) is a multidisciplinary artist based in San Francisco. Positioning herself as an artist, activist, archivist, anthropologist, and religious figure, Kwon builds feminist utopias in the digital realm that liberate one from personal, familial, and historical trauma rooted in patriarchy. Central to her practice and substantial bodies of work is Leymusoom, an autobiographical feminist religion she initiated in 2017 as a form of personal resistance against misogyny and an ever-evolving framework for investigating her family histories. Kwon utilizes technologies such as digital archiving, 3D scanning, and animation as her ritualistic and shamanistic tools to regenerate her woman ancestors' lives without constraints of time and space, and to queer her past, present, and utopian dreams.

Sunnie Liu is an interdisciplinary artist creating diasporic biomythography, critical fabulation, and liberation evangelism. Rooting practice in community, Sunnie co-founded digital organizing cooperative Xīn Shēng | 心声Project, co-edits *Divine zine*, and is half of artist collective Parallax with Malaika Temba. Born in rural China and raised in Texas, Sunnie holds degrees in Studio Art and History from Yale University. Sunnie's work has been featured by Contemporary Arts Museum Houston, Museum of Contemporary African Diasporan Arts, Asian American Arts Alliance, Think!Chinatown, BLUEorange, POV on PBS, Yale Norfolk School of Art, Foundation House, Bandung Residency, and NYU Press.

Curator's Bio

Danielle Wu is a writer and curator based in Brooklyn, New York. She is currently Communications & Database Manager at Asian American Arts Alliance (A4) and was previously a Digital Fellow at *Democracy Now!* Her reviews have been published in *Art in America*, *Artforum*, *Frieze Magazine*, *The Offing*, among other publications. Notable curatorial projects include *Just Between Us: From the Archives of Arlan Huang* with Howie Chen at Pearl River Mart, New York (2023); *Water Works* at International Studio & Curatorial Program, New York (2022); and *Ghost in the Ghost* with scholar Anne Anlin Cheng at Tiger Strikes Asteroid, New York (2019). She is a recipient of the New York State Council on the Arts Grant (2022), Lower Manhattan Cultural Council's Manhattan Arts Grant (2022), the Critical Minded Grant from Allied Media Projects (2020), and the Brooklyn Arts Council Grant (2019). Her work has been featured in *The New York Times*, *ArtNews*, *South China Morning Post*, *WNYC*, and other media outlets.