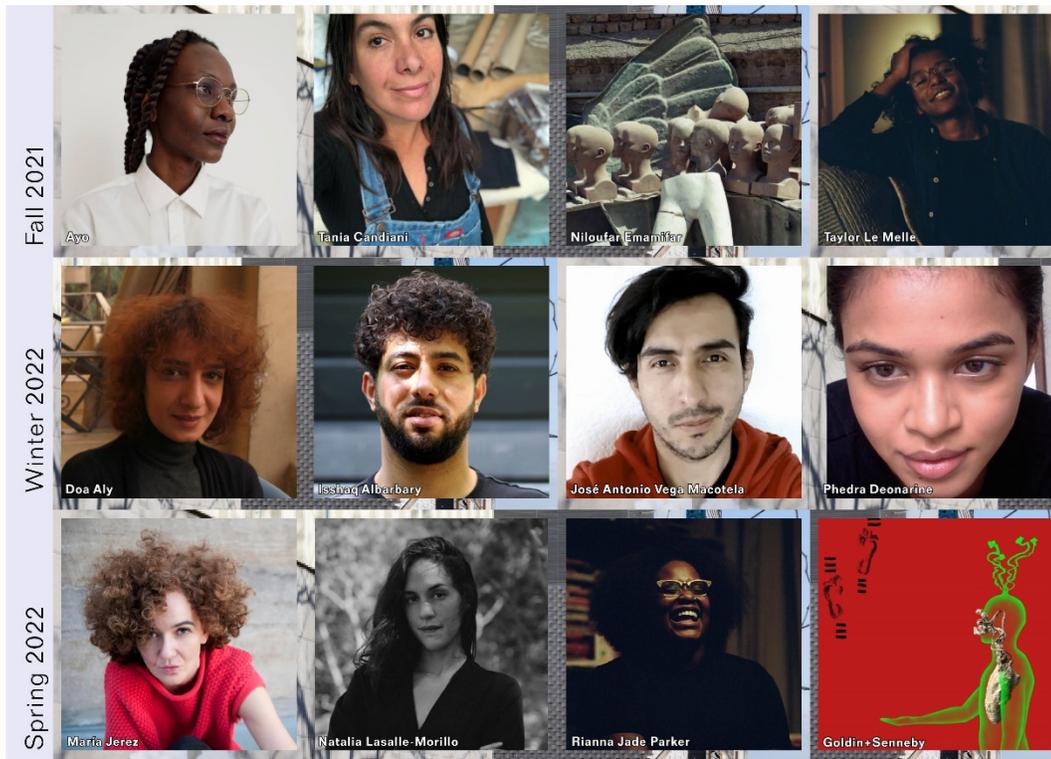


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Amant Announces Inaugural Artists in Residence in New York



Amant is pleased to announce the first twelve participants of its New York Residency Program. Every year, the NY Residency is divided into three different seasons from Fall to Spring, hosting four artists at a time in its brand-new building in Brooklyn. Conceived as a research-oriented program, the NY Residency provides resources for artists engaged in long-term research, archival work and experimental practices.

The artists selected for the inaugural year come from a wide range of backgrounds and work in different fields, such as the visual arts, writing, filmmaking, and performance.

Fall 2021

Ayo
Tania Candiani
Niloufar Emamifar
Taylor Le Melle

Amant

Winter 2021

Isshaq Albarbary
Doa Aly
Phedra Deonarine
José Antonio Vega Macotella

Spring 2022

María Jerez
Goldin+Senneby
Natalia Lassalle-Morillo
Rianna Jade Parker

While the selected artists will be focusing on their own individual research during their three-month residency at Amant, they all share a particular interest in re-engaging with historical memory through political and social narratives, using a variety of methodologies that include speculative fiction, storytelling, the recollection of testimonies, among others.

During their time at Amant, the residents are encouraged to enrich their creative practices by listening to and engaging with the many perspectives that New York City has to offer. More specifically, the residency fosters an active dialogue with local art organizations and communities, art professionals, and cultural producers. Echoing the general ethos of Amant, the NY Residency Program makes a special emphasis on thinking alongside narratives that have not been validated, interpreted, or recorded by art history and history at large.

The first twelve artists in the NY Residency Program at Amant were selected among more than 1300 applications from around the world. Following a rigorous review process, the artists were chosen by a panel composed of Amant's artistic team and three internationally renowned guest jurors: Elvira Dyangani Ose (Director of The Showroom, London), Reem Fadda (Independent Curator and Writer) and Lauren Cornell (Director of the Graduate Program and Chief Curator at the Center for Curatorial Studies, Bard College, NY).

Taking part in the selection of the first residents to Amant was not just being part of a jury. It meant to open a dialogue with Lonti Ebers and Ruth Estévez about the future program, the scope and the mission of the institution. An extraordinary exchange. The crucial basis for an institution at the beginning of its journey.

–Elvira Dyangani Ose, Director of The Showroom, London. Guest juror.

I couldn't be more excited by the first group of residents coming to New York. The quality and rigor of their project proposals will generate timely discussions, further enriched by the diversity of their cultural backgrounds and contexts.

–Ruth Estévez, Artistic Director, Amant

So much of what we are planning to offer at Amant is directly informed and inspired by the unique way artists see and experience the world today. I feel particularly privileged to be able to inaugurate our residency program in New York with such a strong and multifaceted group of artists. I look forward to supporting their research and ideas, which will inevitably challenge and crosspollinate with our programs at Amant.

–Juana Berrio, Curator of Public Programs and Associate Director NY Residency

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Fall 2021

Ayo

Ayo's artistic practice predominantly consists of research projects which shape shift into film, sculpture, sound, gatherings, and performance. Her projects often start from the personal and specific; favouring relation-making with various bodies and geographies with whom she seeks out counter narratives, fictions, pleasurable and uncomfortable ways of (re)telling histories. At Amant, she will develop a project related to oral histories and informal knowledge systems and practices, explored within the metaphor of a winnowing, which involves using film as a research tool and sculpture as a form of exorcism, while also allowing the project to unfold openly.

Ayo, born in Apac, Uganda, currently lives in Nijmegen and works in Rotterdam. She has shown her work at Museum Arnhem in Arnhem (NL), Weelde in Rotterdam (NL), European Media Arts Festival in Osnabrück, (GR) Oberhausen Short Film Festival in Oberhausen (GR) Kampala Public Art festival in Kampala (UG), Focal Point Gallery at South end on Sea (UK) and Goethe Institute in Bangkok (TH) among others. In 2021, she was awarded the Mondriaan Stipend for Emerging Artists.

Tania Candiani

Tania Candiani is interested in the translation between phonic, graphic, linguistic, bodily, symbolic and technological languages systems. By reordering, remixing, and playing with correspondences between technologies, knowledge systems, and ideas, she invents new ways to organize creative and critical thinking. As a non-academic researcher, she uses historical records and archives as weaving materials. She is particularly interested in projects developed for specific sites due to the socio-historical interconnections that they can offer as well as the possibility of co-creating and interweaving ideas with specific communities. During her time at Amant, Candiani will develop her ongoing research related to women's participation in politics in the early 19th Century. In New York State, women demanded equal civil rights and the right to vote earlier than in other parts of the country, and Candiani will study the history of the Suffragettes, along with the major strikes against textile and clothing manufacturers in New York that inspired similar actions nationwide.

Candiani, born in 1974 in Mexico City, currently lives and works in Mexico City. Since 2012, she has been a fellow at the Sistema Nacional de Creadores de Arte (National Art Creators System) of Mexico and is the recipient of numerous awards, including the Smithsonian Artist Research Fellowship (2018) and the Guggenheim Fellowship Award (2011), among others. She has shown her work at the Queens Museum in New York, the National Taiwan Museum of Fine Arts in Taipei, the Museum Boijmans Van Beuningen in Rotterdam, the ASU Art Museum in Phoenix, the 11th Cairo Biennial, the 4th Kochi-Muziris Biennale, the 11th Bienal de Cuenca, the 13th Havana Biennial, as well as at the Museo de Arte Contemporáneo de Oaxaca, the MUAC in Mexico City; and the Museo Amparo in Puebla, among others. Candiani represented Mexico in the 56th Venice Biennial.

Amant

Niloufar Emamifar

Niloufar Emamifar is an artist living and working transitorily in different parts of the United States. Her work has been exhibited at the Hammer Museum, Los Angeles Contemporary Exhibitions, The Huntington; Human Resources Los Angeles; the Venice Biennale of Architecture; the Iran Biennale of Architecture; and SculptureCenter and Essex Street Gallery in New York City. She has participated in residencies including The Core Residency Program at The Museum of Fine Arts, Houston, Grand Central Art Center and London College of Communication

Taylor Le Melle

Taylor Le Melle is a writer. They especially gravitate towards stories that employ the trope of a dead or otherwise absent main character. They try to ingest rosemary early each morning, for clarity.

They did not finish architecture school, and believe that people should do and make things in whatever way feels pleasurable to them, regardless of how they professionally identify. Their recent work has included curating exhibitions, facilitating groups, building infrastructures, producing audio tracks, diagrams, and objects. Mostly they consider these latter three examples to be “draft objects”.

Inasmuch as artistic practice is a form of not-work (i.e., play-as-labour), they have taken acute interest in the labour conditions within artistic ecosystems, in notions of property and value, knowledge creation, intuition, cycles of healing and somatic therapy.

At Amant, Le Melle will read books outdoors for as long as the weather permits. And visit the archives of a selection of historical figures. They will write, mostly fiction, in the form of dramatic verse, poetry, prose. They plan to draw a lot and make diagrams, learn basic animation skills as well as re-acquaint with object-based techniques like carpentry, welding and screen-printing in the nearby Brooklyn warehouses.

Le Melle, born in 1988 in Flushing, currently lives and works in London and Rotterdam. In 2021 they edited and published Orion J. Facey’s science-fantasy novel *The Virosexuals (PSS)* and completed a three-year term as co-director of not/nowhere, an artists’ workers cooperative based in East London.

Winter 2021

Isshaq Albarbary

Isshaq Albarbary’s work focuses on the interactions between refugees and their living spaces. Shaped by his life and traumas growing up in a refugee camp in Palestine, Albarbary experiments with collective thinking, imagining, learning, and connecting to others. Situated between art, politics, and education, his work includes performance, collaboration, spatial intervention, and writing, which he uses to historicize lived experiences of extraterritoriality. While at Amant, Albarbary will look at stateless subjects’ identification cards and tombstones to examine the language of statecraft. By convening *mujaawarahs* (مجاورة, neighbouring or gatherings) and *tanaaush* (تناقش, discussion) as mediums of collective learning and storytelling of alternative futures, he will consider the political agency of the figure of the

Amant

refugee and reimagine structures beyond the confines of the nation-state project and its restrictive, dehumanizing discourse around refugees.

Albarbary, born in 1988 in Beit Jibrin refugee camp, Palestine, currently lives and works between Amsterdam and Bethlehem. He has shown his work (carried out collaboratively) at the Van Abbemuseum in Eindhoven and the Serralves Museum in Porto. His work has been included in the São Paulo Biennial, the Qalandya International in Palestine, Documenta 13 in Kassel, and the Chicago Architecture Biennial. He was a fellow at BAK in Utrecht and a participant and coordinator of Campus in Camps, an educational program that activated collective critical learning environments in Palestinian refugee camps. Albarbary is a founding member of Al Maeishah, a communal learning environment in which participants explore and practice neighbouring and hospitality as radical political acts.

Doa Aly

Since the beginning of her art career in 2001, Doa Aly's work has evolved into a research-based practice that generates multiple outcomes across numerous media. Her projects unfold through the deconstruction, reinterpretation and reappropriation of various sources, drawn from literature, history, anatomy, and movement. At Amant, Doa will continue her research on the history of schizophrenia, its symptoms, and its representation in literature. Her current project *MAGNUNA Means Madwoman in Arabic*, is dedicated to the narratives of female madness in Arabo-Islamic literature from the Middle Ages. As a long-term multidisciplinary project, MAGNUNA moves towards a new understanding, or synthesis, of madness. It will unfold over various stages and examine the conjoining of female madness and holiness in the medieval Arabo-Islamic literary tradition

Doa Aly was born in Cairo, Egypt, where she currently lives and works. She has shown her work at Jameel Arts Center in Dubai, Institute of Contemporary Arts in London, Arnolfini Center for Contemporary Arts in Bristol, Hessel Museum in Annandale-on-Hudson, National Museum of Modern and Contemporary Art in Seoul, Museum of Modern Art in Warsaw, Beirut Art Center in Beirut, Haus Der Kunst in Munich, Stedelijk Museum in Amsterdam; Centre d'Art Contemporain in Geneva, and Museo Tamayo in Mexico City, among others. Her work has also been included in the 13th Sharjah Biennial, the Riwaq Biennale in Ramallah, the 11th Istanbul Biennial, EVA International in Limerick, and the 7th Dak'art Biennial in Dakar.

Phedra Deonarine

Phedra Deonarine is a writer who uses elements of fantasy to explore climate change, vulnerability, and environmental racism. By drawing on her academic background studying the destructive ecological impact of colonialism on the Caribbean, she uses speculative fiction to question who has easy access to green, clean spaces. She explores the concept of experiencing newness while never seeking to control or own what is new and beautiful. At Amant, she will continue her work on a collection of linked stories set on a fictional Caribbean island. Driving the stories are the threats and effects of climate change, the legacy of colonialism, the pleasures and hazards of life as a young girl, and life as part of the Caribbean diaspora.

Deonarine was born in Trinidad and Tobago. She currently lives and works in Newark, NJ. She earned an MA and a PhD in English from Rutgers University. Her works of fiction and non-fiction have appeared in *The Golden Key*, *The New Quarterly*, *Event Magazine*, and *PRISM: international*, and other publications.

Amant

José Antonio Vega Macotela

José Antonio Vega Macotela's multidisciplinary work comes to life by working with different social groups and communities, such as prisoners, miners, soldiers, and hackers, and by exploring disciplines such as sociology, philosophy, economics, and coding. While at Amant, he will build on his research related to creating a parallel between the Q'aqchas—a group of 18th century mine thieves from Potosi, a city in Southern Bolivia—and a group of nomadic hackers led by the Catalanian activist Nos del Abismo, with whom the artist lived and traveled for several years. Macotela sees both groups as working within the cracks and crevices of the system and using the idea of “exploitation” as a tool against capitalism.

Vega Macotela, born in 1980 in Mexico City, currently lives and works in Mexico City and Amsterdam. He has shown his work at the New Museum Triennial in New York, Hammer Museum in Los Angeles, Museo Amparo in Puebla, Witte de With in Rotterdam, MACBA in Barcelona, Palais de Tokyo in Paris, and Artpace in San Antonio, among others. His work has been included in the 34th Sao Paulo Biennial, the 12th Taipei Biennial, Documenta 14 in Kassel and Athens, Prospect 3 in New Orleans, the 13th Istanbul Biennial, and Manifesta 9 in Genk.

Spring 2022

María Jerez

María Jerez uses choreography, cinema, and visual arts to explore how art's relation to the spectator creates a space where modes of representation can be put into crisis. Moving beyond theatrical and cinematographic conventions, her recent work insists on the encounter and intersection between different species as a space of transformation. Moving away from a logocentric and anthropocentric approach, she makes human knowledge vulnerable to other enigmatic and complex ecosystems. While at Amant, Jerez will reflect on the notions of spectatorship and collaboration not only with “people” but with animals, in particular, with birds. She will study the sophisticated systems that birds develop, mainly through song, such as those of the American robin, a common bird in New York. Through mutual listening and observation, she will develop performative practices with birds, using costumes and movements that modify human bodies in order to capture the attention of birds.

Jerez, born in 1978 in Madrid, currently lives and works in Madrid. She has shown her work La Casa Encendida in Madrid, CA2M in Madrid, Arteleku in San Sebastian, Centro Párraga in Murcia, MACBA in Barcelona, CCCB in Barcelona, Fondation Cartier pour l'Art Contemporain in Paris, Centre Chorégraphique National de Montpellier, Frac Lorraine in Metz, Tanzfabrik in Berlin, Serralves in Porto, Southbank Centre in London, Bozar in Brussels, among others.

Goldin+Senneby

Goldin+Senneby is a Stockholm-based artist-duo working jointly since 2004. Over the years, their practice has focused on inhabiting contemporary abstractions, from virtual worlds to offshore jurisdictions to financial algorithms. Experiences with disease, vulnerability, and caregiving have also shaped their artistic and personal lives, and living with an autoimmune

Amant

condition has formed their shared subjectivity. During their residency at Amant, Goldin+Senneby will be working closely with the New York-based fiction writer Katie Kitamura in the development of “Crying Pine Tree,” a novel-in-the-making about an autoimmune tree.

Goldin + Senneby (formed in 2004 in Stockholm) have shown their work at the Garage Museum in Moscow, MCA Chicago, Tensta konsthall in Stockholm, ArtspaceNZ in Auckland, Kadist in Paris, Moderna Museet in Stockholm, the Haus der Kulturen der Welt in Berlin, and The Power Plant in Toronto, among others. Their work has been included in the 11th Gwangju Biennial, 13th Istanbul Biennial, Manifesta 9 in Genk; 5th Moscow Biennial, and 28th Sao Paulo Biennial.

Natalia Lassalle-Morillo

Natalia Lassalle-Morillo is a theater director, filmmaker, performer, visual artist and educator, whose work reconstructs history through a transdisciplinary approach to research, form and narrative. Her artistic practice merges visual ethnography and embodied performance in order to decentralize canonical narratives and reimagine individual and collective histories. Her ongoing project *En Parábola/Conversations on Tragedy* investigates the accumulation of political, seismic, atmospheric, and spiritual tragedies in Puerto Rico through ancient Greek texts. This film and performance project adapts Sophokles' Antigone with a cast of non-trained performers (as opposed to actors) residing in Puerto Rico and within its diaspora in the United States. While at Amant, Lassalle-Morillo will conduct research with communities from the Puerto Rican diaspora in South Williamsburg, Bushwick, and the Lower East Side, and will initiate an intuitive filmmaking and rehearsal process.

Lassalle-Morillo, born in 1991 in Río Piedras, Puerto Rico, currently lives and works in Bayamón, Puerto Rico. She has shown her work at the Seoul Museum of Art, Beta-Local in Puerto Rico, and Museum of Contemporary Photography in Chicago, among others. She earned a BFA in Experimental Theatre from NYU, & an MFA in Theatre Directing from CalArts.

Rianna Jade Parker

Rianna Jade Parker is a writer, curator and researcher whose work departs from her interest in internationalist Black cultural production. During her time at Amant, she will continue her field research into the significant cultural impact made by communities in the Caribbean and its diaspora. Departing from the concept of “cultural hinterland,” a term used by Martinican literary critic Édouard Glissant to describe “an ancestral community of languages, religion, government, traditional values.”. Parker will trace a thematic connection between early immigrants from anglophone Caribbean countries and colonies in the 20th century and their constructive participation in Black political and cultural life in the U.S.

Parker was born in 1991 in South London, where she currently lives and works. Her writing has been published in ARTnews, Frieze, Artforum, BOMB, Art in America, and Aperture, including essays on Frank Bowling, Simone Leigh, Kara Walker and Steve McQueen. She has presented her work at the South London Gallery, Tate Modern and Somerset House in London, among others. She is a Contributing Editor for Frieze, a founding member of interdisciplinary collective Thick/er Black Lines and her first book *A Brief History of Black British Art* is forthcoming from Tate Publishing.

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About Amant NY

Amant's New York campus was designed by SO-IL and it is located at 315 Maujer Street and 932 Grand Street in Brooklyn. One of its buildings is exclusively dedicated to the residency program, housing four studios and a communal space in the center of the complex.