

ARTIST BIOGRAPHIES***Raw Nerves*****3 November 2022 – 14 January 2023**

**Adel Abdessemed (b. 1971, Constantine, DZ) lives and works in Paris, FR.** A leading figure in the international art scene, Abdessemed draws upon diverse means of expression such as sculpture, video, photography, and performance to reveal the violence generated by the geopolitical displacements taking place in today's world. Forced to mediate the cruelty he witnessed as a young man in the build up to and early years of the Algerian Civil War, Abdessemed's work focuses on themes of personal and collective trauma, brutality and human sacrifice. Creating works with stark visual and emotional tension, Abdessemed uses this tension to pull his audience out of their comfort zone and challenge our numbness in the face of violence, alienation and displacement.

Adel Abdessemed is a French artist of Berber origin, graduating from the Beaux-Arts of Batna (1990) and Algiers (1994) as well as the École nationale des Beaux-Arts of Lyon (1998). Since his first solo exhibition in 2001, Abdessemed has presented solo exhibitions at museums and institutions across the world, including MoMA P.S.1, New York, US (2001/7); Mathaf: Arab Museum of Modern Art, Doha, QA (2014); and Rockbund Museum, Shanghai, CN (2022). The artist was given a major retrospective at the Centre Pompidou, Paris in 2012 and has presented work at the 50th, 53rd and 56th Venice Biennale, as well as numerous other international biennales. In 2024, he will present Olivier Messiaen's opera, *Saint François d'Assise* at the Grand Théâtre de Genève, for which he will make his first stage direction. The three-volume catalogue raisonné, *Adel Abdessemed: Works 1988-2015*, is published by Koenig Books and brings together nearly thirty years of work. His work is represented in international collections such as Centre Pompidou, FR; The Israel Museum, IL; Musée d'Art Moderne et Contemporain, CH; Musée d'Art Moderne de la Ville de Paris, FR; Collection Pinault Palazzo Grassi-Punta Della Dogana, IT; Moderna Museet, DE; and the Black Gold Museum, SA.

**Mohammed Qasim Ashfaq (b. 1982, Falkirk, UK) lives and works in Dunfermline, UK.** Qasim Ashfaq's work is an invitation to look at the world - to look again and look better. An artist of dual Scottish and Pakistani heritage, his visual language is a space of meeting and confluence, invoking the tessellation of Islamic ornament and mysticism alongside sharp technological precision. His work embeds virtues of patience and meditation within a slow but fierce propulsion to the future - one where ideals of modernism and science fiction are held in creative tension with traditions of craft and devotion. In his drawings and sculptures, shapes we consider stable are collapsed and reconstructed as fluid sculptural energy, evoking the intersection of religious architectures with the virtual grammar of design technologies - the convergence of spiritual transcendence and a fidelity to the raw materials of perspective, light and form.

Mohammed Qasim Ashfaq studied at The Slade School of Art, London, UK and Gray's School of Art, Aberdeen, UK. Selected solo exhibitions include *INTERVALS*, Hannah Barry Gallery, London, UK (2021); and *BLACK SUN*, Hannah Barry Gallery, London, UK (2017). In 2021 Hannah Barry Gallery presented a special solo presentation of his work on the VR arts platform, Vortic.

Selected group exhibitions include *Geometrica*, Tristan Hoare, London UK (2018); *We Are Not Alone*, British Council at ATHR, Jeddah SA (2017); and *STERNE Kosmische Kunst von 1900 bis heute*, LENTOS Kunstmuseum Linz, Linz AT (2017). His work is part of the British Council Collection.

**James Balmforth (b. 1980, Plymouth, UK) lives and works in London, UK.** Central to Balmforth's practice is an exploration of the individual's relationship to political, economic, and technological systems. Often making use of mechanical means to challenge and confront a dehumanised and fatalistic world, Balmforth uses video and sculpture to create work as reverential as it is ironic and self-critical. His work is tied together by its intimate relationship with matter and subject - often exploiting the dynamic instabilities of different materials alongside fragmented representational forms or symbolic subversion. Together it serves as a demonstration of mankind's ability to balance the axioms of nature and physics with the unimpeachable freedoms of the expressive individual.

James Balmforth attended Chelsea College of Art, graduating in 2003 from BA Fine Art Media. His work has been presented at Contemporary Sculpture Fullmer, Berkshire, UK (2019/17); Cass Sculpture Foundation, Goodwood, Chichester, UK (2018); The Line, London, UK (2016); The Jewish Museum, London, UK (2015); the V&A Museum, London, UK (2013); and the New Art Centre, Salisbury, UK (2010). He has exhibited internationally at Celine, New York, USA (2019); Long Museum, Shanghai, CN (2015); and Elika Gallery, Athens, GR (2015); amongst others. In 2011 he was recipient of the Royal Society of British Sculptors Award and in 2009 presented his work at the 53rd Venice Biennale. Balmforth was a key member of the London-based artist collective !Wowow!.

**James Capper (b. 1987, London, UK), lives and works in London, UK.** James Capper makes mobile sculpture and sculptural tools for use in varied terrains, adopting the techniques, materials and complex problem-solving processes of engineering and invention. Taking inspiration from the organic world of natural history and evolution, Capper's approach consists of three distinct but interrelated processes - drawing, making sculpture and the application of the sculpture in action. His sculptural language evolves along different modular chains he terms 'Divisions' - a network of interrelated sculpture families each grouped according to specialised application. Varying in size from the handheld to the monumental, Capper's sculptures occupy their habitats like a system of machinic organisms, evolving and migrating from one ecosystem to another, their nomadic tendency anchored in a distinct aesthetic iconography.

James Capper studied at Chelsea College of Art and the Royal College of Art in London. Selected solo presentations of his work include *ROTARY PAINTINGS & HYDRA PAINTER*, Albion Barn, Oxford, UK (2021); *WAYS TO MAKE A SHIP WALK*, Hannah Barry Gallery, London, UK (2018); *JAMES CAPPER*, Bathurst Art Gallery, New South Wales, Australia (2017); *SCULPTURE & HYDRAULICS*, The Edge Institute of Contemporary Interdisciplinary Arts, University of Bath (2017); and *PROTOTYPES*, Southwark Park Galleries, London (2016). In 2009, he was awarded the prestigious Jack Goldhill Prize for Sculpture from the Royal Academy of Arts, the prize's youngest recipient. Capper has displayed his sculpture publicly across the world including at Gallery Town, Rotherham, UK (2022); Museum of Old and New Art, Tasmania, AU (2022); Battersea Power Station and The Royal Docks, London, UK (2021); 3-D Foundation, Verbier, CH (2019); Frieze Sculpture Park, London, UK (2019); Collins Public Sculpture Park, Miami, USA

(2015); CASS Sculpture Foundation, Chichester, UK (2015); Yorkshire Sculpture Park, Wakefield, UK (2013); and Modern Art Oxford, Oxford, UK (2011).

**Frances Drayson (b. 1986, London, UK), lives and works in London, UK.** Drayson's multifaceted practice currently includes drawing, writing, sculpture, sound design and installation. Their practice is concerned with finding possibilities of expression within rigid frameworks through ciphers, metaphors and analogy. The time periods, technologies, figures and materials used as vehicles share an implausibility or remoteness from the complex desires they are made to hold. Recent works evoke overlapping sites of production, commune and control, referencing spacecraft design, industrial farming techniques and accounts of surgical procedures amongst others. Drayson consistently tests materials, forms, words and images through warping, multiplication or mutation.

Frances Drayson holds a postgraduate diploma in Fine Art from the Royal Academy of the Arts (2019). In October 2020, Drayson presented their most recent solo exhibition, *Crypsis Pairing*, at Art Lacuna, London, UK, following consecutive solo shows at Lily Brooke, London, UK (2019); URBANEK, London, UK (2017); and Coleman Projects, London, UK (2015). Drayson was recipient of the Andre Dunoyer de Segonzac Travel Prize and the Gilbert Bayes Grant, both in 2019 and is a member of the Auto Italia Steering Committee 2020 – 2023. In 2021 they presented their first public artwork at Bold Tendencies, London, UK, and in 2022 they completed the Kunstverein München Peripheral Alliances residency at Ammersee, DE.

**Aidan Duffy (b. 1995, Glasgow, UK) lives and works in London, UK.** Duffy's practice is motivated by a desire to create new connections and affiliations. Looking to his broad range of materials - a mixture of moulds, organic matter, fabrication and textile off-cuts - for a sense of energy or tension, his sculptural work embraces intuition and spontaneity, celebrating the creative impulse of factors and associations beyond his control. His sculptures signal a breakdown of the everyday, suggesting speculative mythologies and scenarios that gesture toward allegories of presence and emptiness, encouraging his audience to question their relationship to the value of objects.

Aidan Duffy graduated with a BA Hons in Fine Art from Chelsea College of Art, London, UK (2016). Recent selected exhibitions include *My Empty Shell*, Ambrosia Projects, UK (2022); *The Room*, South Parade, London, UK (2022); *Grotto*, Ridley Road Project Space, London, UK (2022); *Sole*, curated by Rebecca Ackroyd, Becky's Unit, London, UK (2020); *Fashion Cafe*, Kantine, Brussels, BE (2019); and *Motte + Bailey*, St. James Road, London, UK (2019). Duffy also contributes to various publications, such as the virtual magazine Bog.

**Isa Genzken (b. 1948, Bad Oldesloe, DE), lives and works in Berlin, DE.** Drawing upon everyday material culture - including design, consumer goods, the media, architecture, and urban environments - Genzken is widely recognised for her significant and pioneering contribution to sculpture. Often involving a critical and open dialogue with modernist architecture, consumerism and the avant-garde, Genzken interrogates the way in which common aesthetic styles come to illustrate and embody contemporary political and social ideologies. Though predominantly a sculptor, Genzken's significant oeuvre also includes paintings, collages, drawings, films, and photographs, frequently incorporating seemingly disparate materials and imagery to create characteristically complex, enigmatic works.

Isa Genzken studied Fine Arts, Art History, and Philosophy in Hamburg, Berlin, and Cologne, before completing her studies at Kunstakademie Düsseldorf in 1977. Since her first institutional solo exhibition in 1978 at Kabinett für aktuelle Kunst in Bremerhaven, DE, Genzken has received major international surveys, including at The Museum of Modern Art, New York, USA (2013); The Stedelijk Museum, Amsterdam, NE (2015); and Kunstmuseum Basel, Basel, CH (2020). In 2017, Genzken received the Goslarer Kaiserring (“Emperor’s Ring”) award from the city of Goslar in Germany, and in 2019 was the recipient of the prestigious Nasher Prize. Her work has been presented at leading international projects such as documenta (1982, 1992, and 2002); Skulptur Projekte Münster (1987, 1997, and 2007); and the Venice Biennale (1982, 1993, 2003, 2007, and 2015), where she represented Germany in 2007. Her work is represented in significant museum and public collections across the world.

**Lisa-Marie Harris (b. Mount Hope, TT) lives and works in London, UK.** Working across sculpture, installation, film and publishing, Harris addresses dehumanisation by reframing the body as a thing. Her works are realised through the objectification, extraction, and commodification of body parts and sensations, achieved by the breaking apart and putting-together of form. Her approach is guided by a personal history of motherhood and reproduction; Trinidadian culture, spirituality and ecology; and the poetics of migration. By reconstituting the body and teasing apart its co-option throughout her work, Harris positions the body as contested space one seeks to own.

Lisa-Marie Harris studied Media Theory, Visual Culture & Aesthetics at The New School University, in New York, before receiving her MA in Contemporary Photography: Practices and Philosophy, from Central Saint Martins. Recent exhibitions include *Curved Space*, Peer, London, UK (2022); *London Grads Now*, Saatchi Gallery, London, UK (2021); Trinidad and Tobago Film Festival, Alice Yard, TT (2021); *What Have We Done?* Lethaby Gallery, London, UK (2021); *Final Not Over...Again*, Unit1 Gallery, London, UK (2021); *I Promise You*, Apiary Studio, London, UK (2020); *SALE (The Hair Shop)*, Tate Exchange, London, UK (2020); and *Homeward Bound*, Alexandra Park, London, UK (2020). Harris was selected for the 2021/22 Helen Scott Lidgett Award, and is shortlisted for the 2022 Ingram Prize. She was the 2020 recipient of the Jane Carole Clarke Memorial Award.

**Andy Holden (b. 1982, Bedfordshire, UK), lives and works in Bedford, UK.** Holden’s work, which often examines an anecdote or personal encounter as a point of departure, spans sculpture, installation, painting, pop music, performance and video. A master of eclecticism and irony, these moments are then unpacked and expanded in an attempt to make sense of a larger philosophical idea. Often concerned with our relationship to the past and how we make sense of ourselves, his work tackles history, nostalgia and new media. Although the themes of his work are profound, Holden uses familiar lo-fi forms to express them. Cartoon characters, beer bottles covered in plaster, charity shop finds, and knitted sculptures all feature in his work. The ability to evoke both the burdens of existence and a childlike appreciation of the world around defines Holden’s unique approach to how an artist should go about their practice.

Andy Holden’s recent solo exhibitions include *Structure of Feeling*, Block 336, London, UK (2021); *Collected Domestic Conceptualism*, Pitts Studio, Worcester, UK (2021); and *Natural Selection* (2017), commissioned by Artangel for London and touring to Leeds Art Gallery, Towner Gallery Eastbourne and Bristol Museum, Museum of Contemporary Art, Toronto, and the 2016

Glasgow International, where Holden premiered his acclaimed animated video *Laws of Motion in a Cartoon Landscape*. *Laws of Motion* was subsequently included in the Future Generation Art Prize in Kiev and at the 2017 Venice Biennale, and then toured to New York, Canada, Germany, Dubai and China. He has shown at Zabludowicz Collection, Kettle's Yard, Benaki Museum, Athens, and Tate Britain, amongst others. Holden performs regularly with his band The Grubby Mitts and runs the project space, Ex-Baldessarre, in Bedford. In 2012 he was awarded the Paul Hamlyn Award and his work is included in the collection of Tate and Arts Council England. In 2021 he received a major public commission by Bold Tendencies, London; his work was included in the British Art Show 9; and he curated the major group exhibition, *Beano: The Art of Breaking The Rules*, at Somerset House, London.

**Anna Perach (b. 1985, USSR) lives and works in London, UK.** Perach's central medium is wearable sculpture, crafted from hand-made carpet textiles. Functioning as garments in which to perform and as independent sculptures, Perach's employment of tufting techniques positions her work within dialogues surrounding perceptions of gender roles and her own position as a Ukrainian-born Israeli artist - looking to associated questions of mythology, craft and the domestic sphere as an extension of one's self and heritage. Through her work, Perach reverses this dynamic, making the private public through the exhibition and performance of interpretive folklore and mythology through external masquerade. Her practice is preoccupied with the simultaneous exposure and shielding of the self and our contradictory inner lives.

Anna Perach received an MFA in Fine Art from Goldsmiths, University of London (2020), having previously studied at Bezalel Academy of Arts and Design, Jerusalem, IL, and the Academy of Fine Arts Münster, DE. Recent solo exhibitions include *Spidora*, Edel Assanti, London, UK (2022); *The Moon Prophecy*, Herzliya Museum of Contemporary Art, Herzliya, IL (2021); and *Gasp*, ADA, Rome, IT (2021). Perach has exhibited internationally at galleries including White Cube (London, UK); Vitrine (Basel, CH); and The Ryder (Madrid, ES). In 2021 Anna received the Ingram Prize award. In 2020 she received a studio award with Sarabande, The Lee Alexander McQueen Foundation, as well as the Gilbert Bayes award. In 2022 she will participate in the Xenia residency in Hampshire, as well as the residency programme at Arad Contemporary Art Center, Arad, IL.

**PROUDICK the collaborative practice of artists Lindsey Mendick and Paloma Proudfoot. (b. 1987 and 1992, London, UK), who live and work in Margate and London respectively.**

PROUDICK collaborate in the creation of individual artworks as well as immersive exhibition-making, creating evocative installations and scenarios that blend their collective autobiography with an unforgiving and celebratory feminism. A central medium to their practice is ceramics, presented in effusive and colourful worlds alive to the potential of movies, advertisements, science fiction and pop music to influence our inner worlds. Fusing the banal with the baroque, their work entwines nostalgia, tragedy and crisis with love, optimism and happiness.

PROUDICK's collaborative solo exhibitions include *Today but not today*, Hannah Barry Gallery, London, UK (2021); *Of All the Things I've Lost*, Ballon Rouge Club, Brussels, Belgium (2019); and *PROUDICK*, Hannah Barry Gallery, London, UK (2018).

Lindsey Mendick received an MA in Sculpture from the Royal College of Art, London. She was the recipient of the Henry Moore Foundation Artist Award in 2020, the Alexandra Reinhardt

memorial award in 2018 and was also selected for Jerwood Survey 2019 and the Future Generations Art Prize 2021. Recent solo exhibitions include: Carl Freedman Gallery, Margate, UK (2022); Cooke Latham Gallery, London, UK (2021); and Goldsmiths CCA, London, UK (202). She has previously been commissioned to make new projects that included ceramic workshops at Kunstraum, London; The Turnpike Pottery, Leigh and for the Cheltenham Council. Her works are held in the Arts Council Collection (UK) and Government Art Collection (UK).

Paloma Proudfoot received an MA in Sculpture from the Royal College of Art, London. She was recipient of the Micro Residency Award in Edinburgh in 2017 and the Sculpture Town Artist Award in Harlow in 2018. In 2018, Proudfoot completed the Thun Ceramic Residency, Bolzano, Italy, and in 2019, at the Irish Museum of Modern Art (with Stasis) and Moly Sabata Residency, France. In 2020 she received the 'Tramway Supports' residency at Tramway, Glasgow in 2020 (with Piasecka). Recent solo exhibitions include Bosse and Baum, London (2022, upcoming); Soy Capitán, Berlin (2021, 2019 & 2018); Editorial, Vilnius (2021) and Sans Titre, Paris (2019). Recent commissions include Bold Tendencies, London (2022) and Kunst im Tunnel, Düsseldorf (2022). As well as her solo sculptural practice and 'Proudick', Proudfoot also collaborates with artist and choreographer Aniela Piasecka; and with the performance group Stasis.

**Kahlil Robert Irving (b. 1992, San Diego, USA) lives and works between New York and St. Louis, USA.** Irving's practice is concerned with the line between legibility and illegibility. By creating situational works that construct relationships with the objects, people and communities that traverse the streets from which he draws reference, his ceramic sculptures and installations function as gateways to memories and cultural associations for his viewers. Interested in ceramics as a medium and a vehicle, Irving frequently plays on the history of ceramics and photography, exploring its significance within the processes of colonialism, commerce and white supremacy.

Kahlil Robert Irving has recently presented *Projects: Kahlil Robert Irving* at the Museum of Modern Art, New York as part of the Studio Museum in Harlem partnership (2022); and a group of new sculptures in the *New Museum Triennial: Soft Water, Hard Stone*, co-curated by Jamillah James and Margot Norton. Irving has been awarded the Louis Comfort Tiffany Foundation Grant (2019) and the Joan Mitchell Foundation Grant (2020). In 2018, Irving's first large scale exhibition took place at Wesleyan University's Centre for the Arts, Connecticut, and was accompanied by a full-colour catalogue. He is currently presenting a semi-permanent large-scale commission in the lobby at the Contemporary Art Centre, Cincinnati, Ohio. Irving's work was also featured recently in the exhibitions *What is left Unspoken, Love* at the High Museum of Art, Atlanta, Georgia, and *Working thought* at the Carnegie Museum of Art in Pittsburgh, Pennsylvania.

**Davinia-Ann Robinson (b. 1987, Wolverhampton, UK), lives and works in London, UK.** Robinson's practice explores Black, Brown and Indigenous relationships to land and 'colonial nature environments,' working across sculpture, sound, writing and performance. Her work addresses personal interactions with the colonial emotions and violence she has encountered in local, national and global environments as a Black Female Body, often creating intuitive sculptures that combine clay, wax and hair embedded in landscapes of earth and dried flowers.

Davinia-Ann Robinson holds an MFA in Sculpture from the Slade School of Fine Art, UCL, London, and is currently working toward a PhD in The Department of Art at Goldsmiths College,

London, UK. Recent selected exhibitions include the Centre for Contemporary Art Derry, Londonderry, UK (2022); Tate Liverpool, UK (2022); Project Art Centre, Dublin, Ireland (2022); First Site Colchester and South London Gallery, London, UK (2021); Kupfer, London, UK (2021); Das Weisse Haus, Vienna, AU (2021); Biennial Timișoara, RO (2021); and Bold Tendencies, London, UK (2020). In 2021 she received the UCL East Provost Art Prize, Slade Scholarship Prize and SET Free Studio Prize. She has completed residencies as Rupert, Vilnius, LT (2022); The South London Gallery, London, UK (2019); and The Florence Trust, London, UK (2018).

**Kaari Upson (1970 - 2021, b. San Bernardino, USA) lived and worked in Los Angeles, USA.** For nearly two decades, Upson worked across sculpture, video, drawing and painting to construct a singular artistic universe that melded autobiographical and collective traumas, fears and fantasies, frequently illuminating what might be called “Americanness,” or the “American psyche.” Her work artfully conjured abject imagery that targeted psychological comfort zones, confronting them with the visceral and affecting evocations of loss and instability. Her work evokes radically destabilised subjects, presenting a critical portrait of late-capitalist American culture with its many fetishes, obsessions, neuroses and repressed fantasies.

Kaari Upson earned her BFA and MFA at the California Institute of the Arts in Valencia, USA, going on to establish an acclaimed career and exhibiting at significant institutions across the world. Her work has been the subject of solo presentations at Deste Foundation, Athens, GR (2022); Kunsthalle Basel, Basel, CH (2019); New Museum, New York, USA (2017); and Hammer Museum, Los Angeles, USA (2007). She has been included in important international biennales including the 2017 Istanbul Biennial, the 2017 Whitney Biennial, and the 2019 and current 2022 Venice Biennale. Her work is held in a number of major American collections including the Whitney Museum of American Art, New York; the Museum of Contemporary Art, Los Angeles; and the Institute of Contemporary Art, Boston.

**Andra Ursuța (b. 1979, Salonta, RO) lives and works in New York, USA.** Ursuța’s sculptures and installations, made from a wide variety of materials and found objects, oscillate between the evocative and the vulgar, invoking the individual and collective fears and desires that underpin contemporary society. The sources of Ursuța’s inspirations are similarly diverse, ranging from personal experience to art history, popular culture, and her native Romania. In recent years, Ursuța has begun fusing direct casts of her body with everyday objects, salvaged trash, and props, combining traditional lost wax casting with 3D scanning and printing. Encapsulated in colourful crystal contours, the swirled patterns and textured surfaces shaped by her process reveal a collision of organic and inorganic forms.

Ursuța received a BA in Art History & Visual Arts in 2002 from Columbia University, New York, USA. Ursuța’s work has been the subject of solo exhibitions at prominent venues internationally, including Kunsthalle Basel, Basel, CH (2015); ICA Miami, Miami, USA (2014–2015); Hammer Museum, Los Angeles, USA (2014); Kölnischer Kunstverein, Cologne, DW (2014); and Peep-Hole Art Centre, Milan, Italy (2014). Ursuța’s work has been included in important group exhibitions worldwide, such as the 59th Venice Biennale, IT (2022); the Museum of Contemporary Art Kiasma, Helsinki, FI (2022); Fondation Vincent van Gogh Arles, FR (2021); The Phillips Collection, Washington DC, USA (2019); Aïshti Foundation, Beirut, LB (2017). The artist’s work is held in public collections worldwide, including the Aïshti Foundation, Beirut, Lebanon; DESTE Foundation for Contemporary Art, Athens, GR; Fondazione Sandretto Re Rebaudengo, Turin, IT;

Hammer Museum, Los Angeles, USA; ICA Miami, Miami, USA; and the Rubell Museum, Miami, USA.

**Gray Wielebinski (b. 1991, Dallas, USA) lives and works between London, UK and Los Angeles, USA.** Wielebinski's multifaceted practice explores the intersections of mythology with identity, gender, nationhood and memory, reimagining the dominant myths which structure our society. Wielebinski interrogates the unspoken visual codes that construct social and moral values, focusing on areas such as sport, celebrity culture and costume. Using a combination of video, performance, collage, installation and sculpture, his work highlights the politically charged nature of social mythology and its relationship to power, gender and the human body.

Gray Wielebinski completed a postgraduate degree from The Slade School of Fine Art in 2018, after having studied at Pomona College in Claremont, California. Recent solo exhibitions include Hales Gallery, London, UK (2021); Gallery 12.26, Dallas, USA (2020); and SEAGER Gallery, London, UK (2019). Wielebinski has completed residencies at VO Curations, London, UK (2021), City & Guilds London Art School, London, UK (2019); Kaitak Centre for Research and Development AIR, Hong Kong, PRC (2018); His work is held in collections at Los Angeles County Museum of Art, USA (LACMA), San Francisco Museum of Modern Art (SFMOMA), USA and Pomona College Museum of Art, Claremont, USA. In 2022 he completed his first public commission with Bold Tendencies, London, UK and released his first artist book, *One Hundred Baseball Cards*, published by Baron Books.