

Anonymous Was A Woman

Anonymous Was A Woman awards \$750,000 to 15 women artists over the age of 40, who each receive \$50,000 in recognition of their work

AWAW launches a landmark survey to better understand the needs and experiences of women artists, in collaboration with journalists Charlotte Burns and Julia Halperin together with Loring Randolph and SMU Data Arts

AWAW announces *Artists Speak: The Anonymous Was A Woman Symposium* at New York University, taking place April 9, 2025

The symposium coincides with the exhibition *Anonymous Was A Woman: The First 25 Years*, at the Grey Art Museum at New York University

November 20, 2024—**Anonymous Was A Woman (AWAW)** today announced the recipients of its 2024 awards, which recognize **15 woman-identifying artists over 40 years of age** who have made significant contributions while continuing to create new work. Each recipient receives an unrestricted award of \$50,000. Since its founding in 1996 by artist Susan Unterberg, AWAW has awarded \$25,000 to at least ten artists a year, but starting this year and moving forward, **the organization will increase the award to \$50,000 given annually to 15 artists.**

Today the organization also launched the **Anonymous Was A Woman Artist Survey**, a first-of-its-kind study that aims to gain a better understanding of women artists' lives and careers, and the factors contributing to their successes and challenges. Women visual artists of all ages are invited to [contribute responses](#). The survey and resulting report are produced in collaboration with journalists **Charlotte Burns** and **Julia Halperin**, arts leader **Loring Randolph**, and **SMU Data Arts**. The findings will be made publicly available on April 9, 2025 as part of the **Artists Speak: The Anonymous Was A Woman Symposium**, a free talks program at New York University organized by Burns, Halperin, Randolph and AWAW, coinciding with the exhibition *Anonymous Was a Woman: The First 25 Years* at the **Grey Art Gallery at New York University**.

The 2024 Anonymous Was A Woman award recipients are:

Erica Baum, 63

Mary Enoch Elizabeth Baxter, 42

Mary Lee Bendolph, 89

Natalie Bookchin, 62

Rashida Bumbray, 46

Mary Ellen Carroll, 62

Robin Hill, 69

Joyce Kozloff, 81

Jen Liu, 48

Gladys Nilsson, 84

Liz Phillips, 73

Liliana Porter, 83

Shirley Tse, 56

Takako Yamaguchi, 72

Constantina Zavitsanos, 47

Winners were chosen from among a competitive pool of applicants recommended by a group of distinguished art historians, curators, writers, and artists who serve as anonymous nominators. The 2024 award recipients range in age from 42 to 89, and work in mediums including painting, installation, performance, photography, quilting, film and video, and new media. They span from Gee's Bend master quilter Mary Lee Bendolph to performance artist, curator, and choreographer Rashida Bumbray; from Joyce Kozloff, a major figure in both the Pattern and Decoration and the Feminist art movements, to Mary Enoch Elizabeth Baxter, a multidisciplinary artist and activist whose socially conscious work is often rooted in her own experiences of incarceration and reproductive justice; from Gladys Nilsson, a celebrated member of the "Hairy Who" Chicago Imagists, to Liz Phillips, a pioneer of sound art and interactive installation. The "no strings-attached" award is intended to provide them freedom to continue development of their creative vision. *Bios of each recipient follow.*

Two of the 2024 awards were made possible by Fotene Demoulas, a Boston-based philanthropist who is a collector and patron of women artists, and who values AWAW's work. Another anonymous donor also contributed funds toward an additional award.

While it is not need-based, the award has often had a transformative impact on the lives and work of the recipients, many of whom received the award at critical junctions in their careers or before they had received wider recognition. Award winners have gone on to present solo exhibitions at institutions including the Whitney Museum of American Art, Museum of Modern Art, Solomon R. Guggenheim Museum, and the Venice Biennale, among many others; to create important public art projects, performances, and installations; and to receive significant critical acclaim.

AWAW launches the Anonymous Was A Woman Survey and Symposium

As part of their advocacy on behalf of women artists, AWAW has launched the [Anonymous Was A Woman Survey](#), a landmark study to determine women visual artists' wants, needs, and experiences. Women visual artists of all ages are welcome to complete the survey. The survey is organized by AWAW in collaboration with **SMU Data Arts** and journalists **Charlotte Burns** and **Julia Halperin**, and arts leader **Loring Randolph**. Responses will contribute to AWAW's field-wide report, produced by Burns and Halperin, who also organize the Burns Halperin Report, which uses data to explore representation in American museums and the art market

AWAW intends to use the information gathered in the report to identify areas where more support is needed. The data will be presented and distributed publicly, with the goal of using it to influence other decision-makers, including funders, museum board members, and gallerists, and with the aim that artists can use this information for self-directed labor organizing and activist efforts.

The report will be unveiled at **Artists Speak: The Anonymous Was A Woman Symposium**, a convening of artists, thinkers, and leaders at New York University on April 9, 2025, organized by Burns, Halperin, and Randolph with AWAW. The symposium will include keynote addresses and round-table discussions focused on the data findings and the potential to effect change. Registration will be available on the AWAW website in the coming months.

“I am delighted to congratulate this year’s award recipients at a moment when both women and the arts need more support than ever,” said Unterberg. “In 2018, I shed my anonymity in order to become a more effective advocate for women artists. In the years since, we created a new Environmental Art Grant and increased both the number of grants we give each year and their total amount. Now, I am excited to move into an even more public phase of advocacy with the Anonymous Was A Woman survey and symposium, convening the arts community to discuss the state of women in the arts and to explore ways to effect positive change.”

Anonymous Was A Woman: The First 25 Years at the Grey Art Museum at New York University

The symposium coincides with *Anonymous Was A Woman: The First 25 Years*, an exhibition at the Grey Art Museum at New York University featuring work by a selection of awardees from AWAW’s first 25 years (1996 through 2020). Curated by Nancy Princenthal and Vesela Stretenović, the exhibition explores several themes surrounding anonymity and, ultimately, celebrates the transformative impact women artists have made on contemporary art since the award’s founding.

The range of artists featured in the exhibition demonstrates the demographic and aesthetic diversity of past awardees. The exhibition will be accompanied by a landmark illustrated publication featuring new essays from notable scholars and curators, as well as a roundtable conversation with Unterberg, Princenthal, and Stretenović, moderated by Lynn Gumpert, director of the Grey Art Museum at NYU. The book will include illustrations and biographies for all 251 AWAW recipients from 1996 to 2020. *Anonymous Was A Woman: The First 25 Years* will be on view from April 1 through July 19, 2025.

Notes for Editors

Anonymous Was A Woman

Anonymous Was A Woman is an unrestricted award that enables women-identifying artists over 40 years of age and at a significant junction in their lives or careers, to continue to grow and pursue their work. Beginning in 2024, the Award amount increased from \$25,000 to \$50,000. From 1996 to 2020, the Award was given to ten artists a year in recognition of their accomplishments, artistic growth, originality, and potential; since 2021, the Award has expanded to 15 annual recipients. The Award is not need-based and is by nomination only.

The name of the award program, Anonymous Was A Woman, refers to a line in Virginia Woolf’s “A Room of One’s Own.” Artist Susan Unterberg created the Award in 1996, partly in response to the decision of the National Endowment for the Arts to cease support of individual artists. Each year, an outstanding group of distinguished women—art historians, curators, writers, and previous winners from across the country—serve as nominators. To date, over 600 notable women have participated as nominators and panelists, and the Award has been given to over 300 artists. As the name implies, nominators and those associated with the program have all been unnamed, though Unterberg revealed her identity in 2018, in order to be a more effective and vocal champion of women artists. In 2022, Anonymous Was A Woman introduced an annual Environmental Art Grant in collaboration with NYFA, which provided \$250,000 to women-identifying artists in support of environmental art projects that inspire thought, action, and ethical engagement.

For more information on Anonymous Was A Woman, please visit [anonymouswasawoman.org](https://www.anonymouswasawoman.org).

AWAW Survey and Symposium Bios

Charlotte Burns is a journalist and founder of Studio Burns, which creates and commissions original editorial. She is also the co-founder of The Burns Halperin Report, the largest data study of its kind tracking representation in museums and the market. Together with Allan Schwartzman, she is the host of the podcasts *The Art World: What If...?!*, *Hope & Dread* and *In Other Words for Schwartzman&* in New York. She is the former art market, news and business editor (Americas) for *The Art Newspaper* and has written for publications including *The Guardian*, *Monocle* and *Cultured* magazine. Before becoming a journalist, she worked for galleries including Hauser & Wirth and Anthony d'Offay, and for the London cultural communications firm Bolton & Quinn.

Julia Halperin is an arts and culture journalist, editor, and co-founder of the Burns Halperin Report, the largest report of its kind tracking equity and representation in the art world. She is a contributor to the *New York Times*, the *Financial Times*, and *W* magazine, among other publications. She also serves as editor at large of *CULTURED* magazine and a contributing editor to *The Art Newspaper*, where she writes a monthly column about changes and challenges in American art museums. From 2017 to 2022, she was executive editor of Artnet News.

Loring Randolph is a leader of the international art world with nearly 20 years of experience. She currently serves as the Director of the Nancy A. Nasher and David J. Haemisegger Collection. Previously, she was a director of the international art fair organization Frieze Inc., where she led Frieze's business in the Americas, Frieze New York, and public art programming in New York City. Other projects include "Talking Galleries" New York (2024 and 2022), a two-day symposium with 40+ speakers from the international art world. She was named "Art World Innovator" by Artnet News's Fall 2020 Intelligence Report.

SMU DataArts, the National Center for Arts Research, is a project of the Meadows School of the Arts at Southern Methodist University. The mission of SMU DataArts is to provide and engage both organizations and individuals with the evidence-based insights needed to collectively build strong, vibrant, and equitable arts communities. Its research efforts range from academic papers published in leading journals, applied research undertaken with community partners, and actionable insights shared directly with arts practitioners. Its programs provide business intelligence tools and resources to help arts leaders leverage data to answer critical management questions and connect research analyses to their own work. Recent publications include research reports on [emergence from the COVID-19 crisis](#); [the alchemy that drives high performing arts organizations of color](#); [audience diversity, equity and inclusion in large performing arts organizations](#); [impact of investments made in diverse creative communities](#); and more.

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2024 Anonymous Was A Woman Award Recipients

Erica Baum (b. 1961, New York, NY) is well known for her varied photographic series capturing text and image in found printed material, from paperback books to library indexes and sewing patterns and magazines. She received her MFA from Yale University School of Art in 1994 and her BA in Anthropology from Barnard in 1984. Her work is held in numerous collections including the Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York, SFMoMA, San Francisco, National Museum of Women in the Arts, CNAP Centre National des Arts Plastiques, Paris, frac-île-de france, Paris and MAMCO, Geneva among others. In addition, she received a 2008 NYFA fellowship in Photography. She lives and works in New York.

Mary Enoch Elizabeth Baxter (b. 1981) is an award-winning multidisciplinary artist, writer, pedagogue, and cultural worker based in Philadelphia, PA. As a visionary thought leader creating socially conscious music, film, performance and visual art, her practice embodies resilience, care, and community-centeredness while working at the intersections of reproductive justice, black feminist thought and transformative change. She is an inaugural 2017 Right of Return fellow, 2018 and 2019 Mural Arts Philadelphia Reimagining Reentry fellow, 2019 Leeway Foundation Transformation fellow, 2021 Ed Trust Justice fellow, 2021 Frieze Impact Prize award winner, 2022 S.O.U.R.C.E Studio Corrina Mehiel Fellow, 2022 Art 4 Justice grantee partner, 2022 Pratt Forward fellow, 2022 Artist2Artist Art Matters Foundation grantee and grantor, and 2023 Soros Justice fellow. Her work has been exhibited both nationally and internationally at venues including MoMA PS1, the African American Museum of Philadelphia, Frieze LA, Eastern State Penitentiary, Martos Gallery, the National Underground Railroad Freedom Center, Brown University, the Schomburg, Yale Art Gallery, the National Museum of World Cultures Leiden, Two Rivers Gallery, and the Brooklyn Museum, where she had a solo exhibition in 2023.

Mary Lee Bendolph (b. 1935, Boykin, AL) is an American contemporary artist renowned for her quilts, which marry her creative flair for improvisation with traditional quilting techniques. One of the best-known and most revered Gee's Bend quiltmakers, Bendolph transforms worn and discarded clothing into highly refined geometric abstractions inspired by her personal experiences and the world around her. Highlights of her artistic career include having her 1998 Husetop variation quilt featured on a U.S. postage stamp as part of the American Treasures series in 2006 and, in 2015, receiving a National Heritage Fellowship from the National Endowment for the Arts, the highest honor for folk and traditional arts in the U.S. Bendolph's work is held in the permanent collections of numerous art museums, including the National Gallery of Art (Washington, D.C.), Tate Modern (London, UK), and the Philadelphia Museum of Art (Philadelphia, PA).

Natalie Bookchin, (b. 1962, New York, NY) is an interdisciplinary artist widely recognized for her innovative media artworks. Over the last four decades, her practice has encompassed photography, video, sound, CD-ROMs, installation, film, performance, net art, computer games, embroidery, drawing, hacktivist interventions, site-specific projects, creative writing and more. Bookchin's artwork has been exhibited and screened widely including at MoMA, LACMA, PS1, Mass MOCA, the Tate, the Pompidou

Centre, MOCA LA, the Whitney Museum, the ICP Museum, the Kitchen, and La Virreina Center for the Image, Barcelona. She has received awards and fellowships from California Arts Council, the Guggenheim, the Center for Cultural Innovation, the Durfee Foundation, the Rockefeller Foundation, California Community Foundation, the Jerome Foundation, the Daniel Langlois Foundation, a COLA Artist Fellowship the MacArthur Foundation, a NYSCA Individual Artist Fellowship, a NYSCA/MAAF award, a Bellagio Arts Fellowship, Yaddo, and McDowell Foundation, among others. Her artwork has been commissioned by the Tate, Creative Time, LACMA, and the Walker Art Center among others. Bookchin received her BA at SUNY Purchase, her MFA at the School of the Art Institute of Chicago and attended the Whitney Independent Study Program. She is a professor at Mason Gross School of the Arts, Rutgers University, and lives in Brooklyn.

Rashida Bumbray (b. 1978) Rashida Bumbray is a curator and choreographer. Her work in performance and video draws from Black vernacular and folk forms, including ring shouts, work songs, hoofing, and the blues—accessed through research, a lineage of Black women dancers, teachers, and ethnographers, and the architectures of improvisation, surrender, and possession. In pursuit of functional responses to displacement, erasure, and social forgetting, Bumbray creates intimate performances and restagings of sacred and secular underground rituals in the interest of transformation and liberation. She regularly collaborates with other artists, performers, and musicians, bringing forward personal and collective embodied archives and exploring the spaces between levity and groundedness. Bumbray is a United States Artist Fellow (2019) and was an Inaugural Civic Practice Artist-in-Residence at the Metropolitan Museum of Art (2017-2021). She recently received a Ruby's Artist Grant and a Tate Infinities Commission R&D Awards. Her film “How High the Moon” is featured in *Flight Into Egypt!* at the Metropolitan Museum of Art, and her new performance work, “Way Down,” opened the exhibition's Performance Pyramid series. Her works have been presented by the Metropolitan Museum of Art, Black Star Film Festival, Project Row Houses, Dancing While Black, SummerStage, The Park Avenue Armory, Dia: Chelsea (with Leslie Hewitt), Tate Exchange (with Simone Leigh), The New Museum (with Simone Leigh), Whitney Museum of American Art (with Jason Moran & Alicia Hall Moran), and The 2015 Venice Biennale: All The World's Futures (with Jason Moran & Alicia Hall Moran). Bumbray was nominated for the prestigious Bessie Award for “Outstanding Emerging Choreographer” (2014). Her performance RUN MARY RUN in collaboration with Jason Moran and Dance Diaspora Collective was named among “Best Concerts of 2012,” by the New York Times' Ben Ratliff.

Mary Ellen Carroll (b. 1961 Danville, IL) is a conceptual artist who occupies the disciplines of architecture, art, public policy, film/media, and technology and notably in the ongoing durational works — the opus prototype 180, PUBLIC UTILITY 2.0, and indestructible language on climate and migration. Carroll / MEC, studios' experimentation and oeuvre spans over four decades in a range of media that transcend genres and is dedicated to a social/political critique that explores the interactions of subjectivity, language, and power/knowledge. A recipient of numerous awards and honors including the Guggenheim Foundation, Pollock-Krasner Foundation, American Academy in Berlin, Rockefeller Foundation, and Graham Foundation, and in 2022 a Prix de Rome Fellow among others. Teaching, lecturing and public presentations on the built environment, art, and public policy are an important part of Carroll's work. She has lectured or taught at institutions including the Dia Art Foundation, Columbia University, American Academy in Berlin, Rice University, and Yale University, among others. Carroll's work is in numerous public and private collections in the US and abroad. A major museum survey of her work curated by Rebecca Matalon for the Contemporary Arts Museum Houston will open in October 2025.

Robin Hill (b. 1955, Houston, TX) is an interdisciplinary artist whose work explores the intersections of sculpture, drawing, and photography, employing a vast array of materials including tumbleweeds, dryer lint, industrial washtubs, mica washers, linen fire hose, forest-fire charred wood, sunflowers, hand-made needlework, sheep wool, beach detritus, sun-worn pool flags, tree trunks felled by atmospheric rivers, bird nests, and oak galls. Her work strives to transform seemingly inconsequential matter into meaningful statements about matter itself, to give shape to nuance and to relocate familiar things in an unfamiliar order. While not overtly political, her attention to the emergent behaviors and materiality of the human and the non-human world attests to a form of eco-feminism, where her actions through/upon/with matter seek to serve as provocations for others to consider the role that wonder and attention play in repair and restoration, of the self, of the community, of the planet. Her work has been exhibited widely, nationally and internationally. Hill is the recipient of two Pollock-Krasner Foundation Awards, two New York Foundation for the Arts Fellowships in Sculpture, and a National Endowment for the Arts Sculpture Fellowship. Hill received her BFA from the Kansas City Art Institute. Her work is in the permanent collections of the Fine Arts Collection of the Jan Shrem and Maria Manetti Shrem Museum, the UCLA Hammer Museum, the Fogg Art Museum, the Kramlich Collection, the Crocker Museum, the Achenbach Collection-Fine Art Museums of San Francisco, and the Yale University Art Gallery among others. She is on the faculty of the Maria Manetti Shrem Art Studio Program in the Department of Art and Art History at the University of California-Davis and divides her time between California's Sacramento Valley, New York, and Cape Breton Island, Nova Scotia.

Joyce Kozloff (b. 1942, Somerville, NJ) has been an activist in the feminist art movement since 1970, when she was a pioneer of the Pattern and Decoration movement and a founding member of the feminist collective Heresies. After a sustained commitment to public art throughout the 1980s and 1990s, completing 15 projects, she returned to a studio practice that encompasses painting, sculpture, installations, printmaking, collage, and photography. In recent years, she executed two new public works in glass mosaic and ceramic tile: "Parkside Portals," at the 86th Street and Central Park West subway station in New York, 2018 for the MTA Art and Design Program and "Memory and Time" for the new federal courthouse in Greenville, South Carolina, through the GSA's Art in Architecture program, 2021. Kozloff's work is included in numerous public collections such as the Brooklyn Museum of Art, NY; Los Angeles County Museum of Art, CA; Metropolitan Museum of Art, NY; Museum of Modern Art, NY; National Gallery of Art, Washington, D.C.; and Whitney Museum of American Art, NY. She has received numerous awards, including a Rockefeller Bellagio grant, 1992; Rome Prize, American Academy, 1999; Guggenheim Foundation grant, 2004 and an honorary doctorate from Carnegie Mellon University, her alma mater, 2015. She has been represented by the DC Moore Gallery in New York for 30 years.

Jen Liu (b. 1976, Smithtown, NY) is a New York-based visual artist working in video, painting, performance, and sculpture, on diasporic Asian identities, postcolonial economies, techno-/bio-politics, and the re-motivating of archival artifacts. In her most recent work, she's used genetic engineering and dark encryption to reframe firsthand accounts of electronics workers, and created semi-speculative scripts combining corporate brochures and industrial manuals with firsthand accounts of industrial workers and labor activists in Asia. Liu is a recipient of the Hewlett 50 Arts Commission, Creative Capital Grant, LACMA Art + Technology Lab, Guggenheim Fellowship in Film/Video, and the Cornell Tech \Art Award, among others. She has presented work at MoMA, The Whitney Museum, The New Museum, Sculpture Center, Kunsthau Zurich, Kunsthalle Wien, MUSAC Leon, KW Berlin, multiple Berlinale

exhibitions at AdK, Royal Academy and ICA in London, and was included in the 2015 Shanghai Biennial, 2019 Singapore Biennial, 2023 Future of Today Biennial (Beijing), and the 2023 Taipei Biennial. She has also received multiple grants and residencies, including Akademie Schloss Solitude, Stuttgart; Para Site, Hong Kong; Pioneer Works and LMCC in New York; and de ateliers, Amsterdam, NL.

Gladys Nilsson (b. 1940, Chicago) studied painting at the School of the Art Institute of Chicago. She first came to prominence in 1966, when she joined five other recent Art Institute graduates (Jim Falconer, Art Green, Jim Nutt, Suellen Rocca, and Karl Wirsum) for the first of a series of group exhibitions called the *Hairy Who*. In 1973, she became one of the first women to have a solo-exhibition at the Whitney Museum of American Art. Nilsson is known for her densely layered and meticulously constructed watercolors and collages. Like many of the Hairy Who artists, Nilsson employed a type of *horror vacui*; many of her works feel filled to the brim with winding, playful imagery. Her work, centered on the figure, often focuses on aspects of human sexuality and its inherent contradictions. Since 1966, Nilsson's work has been the subject of over 50 solo exhibitions, and is featured in the collections of major museums, including: the Art Institute of Chicago; the Los Angeles County Museum of Art; the Museum of Modern Art; the Philadelphia Museum of Art; the Smithsonian American Art Museum; and the Whitney Museum of American Art.

Liz Phillips (b. 1951, Jersey City, NJ) is one of the pioneers of sound art and interactive installation. She first exhibited her interactive sound sculptures using radio frequency capacitance fields in 1969 at Bennington College. In 1970, at the age of nineteen, Phillips presented her *Electronic Banquet* at the Eighth Annual Avant Garde Festival of New York. These dinners traveled to many venues, including the Kitchen (1971, 1981, 1999), and are still considered a part of her practice. In the 1980s Phillips began developing a series of site-specific wind pieces for the Bronx Frontier Development Corporation and *Creative Time* (1981), The Walker Art Center (1984) the Whitney Biennial (1985). In 1974 at ArtPark she did her first field recording installation at the Niagara Gorge, many water-based installations followed including, "Fluid Sound" Kala Art Institute 1988, "Mersonic Illuminations" Ars Electronica (1991), The World Financial Center (1992), *Echo Evolution "Wave Crossings,"* Harvestworks on Governors Island, (2017, a collaboration with Annea Lockwood, "The River Feeds Back" (2022) in Philadelphia and "Dyning in the Dovecote" at Caramoor (2022–present). In 1986 she began a series of dry rock gardens with an installation for Capps Street Project and the Whitney Museum, "Graphite Ground" with natural copper conductors. Phillip's most recent garden installation was a collaboration with her daughter, the painter Heidi Howard, for the Queens Museum (2018–2020).

Liliana Porter (born 1941, Buenos Aires, Argentina) is an artist whose work includes printmaking, painting, photography, video, installations, and theater. She has lived and worked in New York since 1964. Porter was awarded the Guggenheim Fellowship in 1980, the Tomas Francisco Prieto Award from the Real Casa de la Moneda in Madrid in 2023, and Premio Universitario de Cultura "400 Años" from the Universidad Nacional de Cordoba, Argentina, 2016. Among other collections her work is included in Dia Foundation, New York; Bibliothèque Nationale, Paris, France; British Museum and Tate Modern in London, England; Guggenheim Museum, Metropolitan Museum, Whitney Museum and The Museum of Modern Art in New York, USA; Museo Tamayo in México City; Museo de Bellas Artes, Museo de Arte Latinoamericano (MALBA); Museo de Arte Moderno and Museo del Grabado in Buenos Aires, Argentina and Museo Nacional Centro de Arte Reina Sofia in Madrid, Spain.

Shirley Tse (b. 1968, Hong Kong) lives and works in California. She has created sculptural interventions that interrogate notions of place, politics, and ecology. Her work has been exhibited widely in the United States and internationally. At the 58th Venice Biennale, Tse was the first female artist to represent Hong Kong in a solo exhibition. Her works are in the permanent collections of M+, Hong Kong, Hong Kong Heritage Museum, New Museum, New York, Vancouver Art Gallery, Rhode Island School of Design Museum. She has been the recipient of numerous awards including the John Simon Guggenheim Memorial Foundation Fellowship (2009), City of Los Angeles Individual Artists Fellowship (2009), California Community Foundation Fellowship for Visual Artists Mid-Career Award (2012), International Sculpture Center Outstanding Educator Award (2023). Tse received her B. A. from Chinese University of Hong Kong and her M.F.A. from ArtCenter College of Design, Pasadena.

Takako Yamaguchi (b. 1952, Okayama, Japan) is a long-time resident of Los Angeles who was born and raised in Japan. She is known for her paintings that combine abstraction, representation and decoration, drawing on tropes of both Asian painting and Western modernism. She was featured in the 2024 Whitney Biennial, and solo exhibitions of her work have been held in Japan, Berlin, and Mexico City. She is a recipient of artist grants including the Foundation for Contemporary Arts Grant to Artists (2024), Tree of Life Individual Artist Grant (2018), California Community Foundation / Getty Fellowship Grant (2008), Gottlieb Foundation Grant (2006) and a City of Los Angeles Individual Artist Fellowship (2004). Her work is in the collections of Musée d'art Moderne, Paris; Hammer Museum, Los Angeles; Nevada Museum, Reno; Nora Eccles Harrison Museum, Logan, Utah and The Buck Collection of the University of California, Irvine. Yamaguchi received her BA from Bates College, Lewiston, Maine and her MFA from the University of California, Santa Barbara.

Constantina Zavitsanos (b. 1977, Reading, PA) works in sculpture, performance, text, and sound and deals in debt, dependency, and other shared resources. They use the material processes and concepts of superposition, interference, occlusion, and transduction to blur sensing and feeling, knowing and seeing, contiguous and noncontiguous touch. They have exhibited at New Museum, Brooklyn Museum, Whitney Museum of American Art, The Kitchen, Artists Space, Participant Inc., and Performance Space New York, and at Arika UK, Glasgow; If I Can't Dance, Amsterdam; and Galerie Max Mayer, Düsseldorf. With Park McArthur, they wrote "Other Forms of Conviviality" in the journal, *Women & Performance*, (Routledge, 2013) and "The Guild of the Brave Poor Things" in *Trap Door: Trans Cultural Production and the Politics of Visibility* (MIT Press, 2017). They co-organize the cross-disability arts events *I Wanna Be With You Everywhere*, and have received a Roy Lichtenstein Award in Visual Arts from the Foundation for Contemporary Arts and a Keith Haring Fellowship in Art and Activism from the Center for Curatorial Studies at Bard College. Zavitsanos lives and works in New York.