Caroline Bergvall, Brendan Fernandes, Samson Kambalu, Matthew Metzger, Catherine Sullivan and Samson Young

fuse play with the profane; detourn language, space, and matter; work through performative actions and interventions

Retrogarde
Caroline Bergvall (b.1962) is a writer and French-Canadian writer based in London and Geneva. Her publications include Sly! (Aestheticizing English, New and Selected Poems, and Zif). She has presented her work at the Fondazione Torre, Barbican Art Gallery, Southbank Centre, Tate Modern, London. Bergvall was the Director of the Performance Writing program at Dartington School of Art from 1998-2009 and is a Co-Founder of MFA in Writing at Bard College (2005-2007). She is Professor of Wild and Wilson's Academic Curator.

Fernando Reyes (b.1950) is a Mexican artist, and author who received a MFA in Fine Arts and Ethnology from the University of Mexico in 1982. He is also a professor at the University of Illinois at Chicago where he teaches the Anthropology of the Arts and the Visual Arts. He was included in the Liverpool Biennial National Book Tokens’ “Global Reads” (2010). His first book was The Day, The Sun, and The One (2014-2015). He is currently working on a new book project at the University of Illinois at Chicago.

Brendan Fernandes (b. 1979) is a Canadian artist born in Mornay, near London. He has a BFA from Art and Design from the University of Illinois at Chicago. He has been a Visiting Art Professor at Dartington School of Art (2009–2010), and a Visiting Professor of Fine Arts at University of Toronto (2010–2011). He has exhibited internationally and nationally including exhibitions at the Solomon R. Guggenheim Museum, New York; Frans Hals Museum, Haarlem; and the third Göteborg Triennial. Fernandes has presented work at conferences and events worldwide including the London Student Cultural Work Space (2006). He lives and works in Chicago.

Kamal Ganeshram (b.1975) is a Malawian-born, London-based writer and curator who received a BFA in Fine Art and Ethnology from the University of Malawi (1999). He has a MA Fine Art from Nottingham Trent University (2001), and a PhD from Chelsea College of Art and Design (2015). His first book was The Day, The Sun, and The One (2014-2015). He is currently working on a new book project at the University of Illinois at Chicago.

Matthew Metzger (b.1978) attended the University of Chicago, which features the School of Painting and Sculpture Residency Program. He has held residencies at the School of Visual Arts and the University of Illinois at Chicago. His work addresses the relationship between language and power. "In using language to address themes that are deeply related to the avant-garde movements of the 1950s and 1960s, where work was not only related to politics of the political and an in word to style and aesthetics, but also to style and aesthetics, today, including those adopted from the avant-garde avant-garde, Samson Young translates military tactics into musical notations that he inscribes with a sound piece and text. Creating a mimetic dissonance, Sullivan restages performative approaches to address the codified practices of classical dance and thereby calls forth new subjectivities. Sullivan’s video of wall mounted paints, informed by her training as a full-time painter and propelled by a desire to revisit notions of the “good body,” the artist and writer seeks to engage in movements. Fernandez’s work addresses the relationship between language and power. “In using language to address themes that are deeply related to the avant-garde movements of the 1950s and 1960s, where work was not only related to politics of the political and an in word to style and aesthetics, but also to style and aesthetics, today, including those adopted from the avant-garde avant-garde, Samson Young translates military tactics into musical notations that he inscribes with a sound piece and text. Creating a mimetic dissonance, Sullivan restages performative approaches to address the codified practices of classical dance and thereby calls forth new subjectivities. Sullivan’s video of wall mounted paints, informed by her training as a full-time painter and propelled by a desire to revisit notions of the “good body,” the artist and writer seeks to engage in movements. Fernandez’s work addresses the relationship between language and power. “In using language to address themes that are deeply related to the avant-garde movements of the 1950s and 1960s, where work was not only related to politics of the political and an in word to style and aesthetics, but also to style and aesthetics, today, including those adopted from the avant-garde avant-garde, Samson Young translates military tactics into musical notations that he inscribes with a sound piece and text. Creating a mimetic dissonance, Sullivan restages performative approaches to address the codified practices of classical dance and thereby calls forth new subjectivities. Sullivan’s video of wall mounted paints, informed by her training as a full-time painter and propelled by a desire to revisit notions of the “good body,” the artist and writer seeks to engage in movements. Fernandez’s work addresses the relationship between language and power. “In using language to address themes that are deeply related to the avant-garde movements of the 1950s and 1960s, where work was not only related to politics of the political and an in word to style and aesthetics, but also to style and aesthetics, today, including those adopted from the avant-garde.