**EL ANATSUI** (F '07) is an internationally acclaimed artist who transforms simple materials into complex assemblages that create distinctive visual impact. He uses resources typically discarded such as liquor bottle caps, printing plates and cassava graters to create sculpture that defies categorization. His use of these materials reflects his interest in reuse, transformation, and an intrinsic desire to connect to his continent of Africa while transcending the limitations of place. His work can interrogate the history of colonialism and draw connections between consumption, waste, and the environment, but at the core is his unique formal language that distinguishes his practice.

Anatsui is well-known for large scale sculpture composed of thousands of folded and crumpled pieces of metal sourced from local alcohol recycling stations and bound together with copper wire. These intricate works, which can grow to be massive in scale, are both luminous and weighty, meticulously fabricated yet malleable. He leaves the installations open and encourages the works to take different forms every time they are installed.

In 2015, he was awarded the Golden Lion for Lifetime Achievement, the Venice Biennale's highest honor. In 2019 Haus der Kunst presented a wide-ranging traveling survey of his work titled *El Anatsui: Monumental Scale*, curated by Okwui Enwezor and Chika Okeke-Agulu and accompanied by a catalogue published by Prestel. Anatsui was born in Ghana and currently lives and works between Ghana and Nigeria.

**NANA OFORIATTA AYIM** is a writer, filmmaker and art historian. She studied Russian and Politics and worked for the Eastern European section of the Department of Political Affairs of the United Nations in New York. She then went on to do a Masters in African Art History. She is a founder of the ANO Institute of Arts and Knowledge through which she has pioneered such projects as *The Mobile Museum* and *The Pan-African Cultural Encyclopaedia*; curating groundbreaking exhibitions such as Ghana's first pavilion at the Venice Biennale in 2019; and speaking globally on cultural narratives and institution-building in countries like Ghana, Senegal, the UK, US, Germany, Holland, Denmark, France and Brazil.

She has made several films, a cross of fiction, travel essay, and documentary, that have been shown at museums like The New Museum, Tate Modern, and LACMA. She has written for publications like *frieze, ArtNews, African Metropolitan Architecture*; and her first novel, *The God Child*, was published by Bloomsbury Publishing in 2019. She is the recipient of various awards and honours, having been named one of the Apollo '40 under 40'; one of 50 African Trailblazers by *The Africa Report*; one of 12 African women making history by *OkayAfrica*; and a *Quartz* Africa Innovator. She has been appointed to the Advisory Council of Oxford University from January 2020, will be a MOMA Curatorial Leadership Fellow from March 2020, and a Principal Investigator for the Action for African Cultural Restitution from April 2020.
ABIGAIL DEVILLE (A ’07) is a site-specific installation artist that exhibits across the United States and Europe. DeVille received an M.F.A. from Yale University and a B.F.A. from the Fashion Institute of Technology. She is the recipient of the 2014-15 fellowship at the Radcliffe Institute for Advanced Study at Harvard University, the 2015 Creative Capital grant, and the 2015 OBIE Award for Design. DeVille is the 2017-18 Chuck Close Henry W. and Marion T. Mitchell Rome Prize fellow.

DeVille’s work has exhibited as venues including the Institute of Contemporary Art Miami; the Whitney Museum of American Art; the Institute of Contemporary Art Los Angeles; the Studio Museum in Harlem, New York; the Carnegie Museum of Art, Pittsburgh, PA; the Kemper Museum of Contemporary Art, Kansas City; and Cooper Gallery at Hutchins Center, Harvard University, Cambridge, to name a few. She has designed sets for theatrical productions at venues such as the Stratford Festival (2014), Harlem Stage (2016), La Mama (2015), JACK (2014-16), and Joe’s Pub (2014).

DAMIAN LENTINI is a curator at Haus der Kunst in Munich. After obtaining his doctoral degree at the University of Melbourne, Australia, Lentini lectured on the history and theory of modern and contemporary art, as well as worked on various exhibition projects in Melbourne and Berlin, before permanently moving to Munich in 2015. At Haus der Kunst, Lentini has been extensively involved in exhibition projects involving artists such as El Anatsui, Sarah Sze, Harun Farocki, Jörg Immendorff, Hans Haacke, Khvay Samnang, Raqs Media Collective, and Forensic Architecture (among others), as well as working on the landmark exhibition project Postwar: Art between the Pacific and the Atlantic, 1945–1965.