

# ZALUCKY CONTEMPORARY

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**Pardiss Amerian** (b. 1990, Tehran) is a Montréal-based painter. Her practice is a process-based exploration of painting and collage driven by narrative asides as a way to address temporality and transhistoricity, with an emphasis on nature and myth. Notable solo and group exhibitions include *Ravens and Crows*, Winter Street Gallery, Paris, (2023), *Conjuring Flames*, Arsenal Contemporary, New York, (2023), *Les Plus Beaux Cauchemars*, Galerie d'art Stewart Hall, Montréal (2023), *dawn draws, dusk drops, joys*, Toronto, (2023), *Magic Mountain*, Jack Hanley Gallery, New York, (2022), *SOS: A Story of Survival, Part 1: The Image*, KWAG, Kitchener-Waterloo, (2022), and *You Are (I Am) Here*, Pierre François Ouellette Art Contemporain, Montréal, (2020). Amerian holds an MFA from Concordia University (2022) and a BFA from OCAD University (2015). Her work is in the collections of the Musée d'art contemporain de Montréal, the Kitchener Waterloo Art Gallery, Royal Bank of Canada, Cleveland Clinic Art Collection, Equitable Bank and numerous private collections. She will be Artist-in-Residence at La Napoule Foundation in Mandelieu-la Napoule, France in the spring of 2025.

**Laura Moore (b.1979)** is a Toronto-based multidisciplinary artist whose practice is rooted in sculpture. Moore works primarily in stone, although her practice extends into drawing, wood, mould-making and textiles. Notable exhibitions and outdoor public installations include *Memories of the Future*, a mid-career retrospective solo exhibition at McIntosh Gallery, London, ON (2025), *Picture Stones* in Bergen, Norway (2024), *Love Languages* at Art Windsor Essex, Windsor (2024), *Erratic Behaviour* at the Kitchener-Waterloo Art Gallery in Kitchener, Canada (2024), *Memory Bathing* at OpenArt Biennale, Örebro Sweden (2022), *Memory Sticks* at Baneheia & Odderøya, Kristiansand, Norway (2022), *Replika/Replica* at Babel Visningsrom for Kunst, Norway (2017) and *Sculpture by the Sea* in Aarhus, Denmark (2015). The artist is a transient member of Studio Pescarella in Pietrasanta, Italy and recently attended the USF Verftet residency in Bergen, Norway in 2024. She received an MFA from York University and a BFA from the Nova Scotia College of Art and Design. Her work is in the collections of the Royal Bank of Canada, the Bank of Montreal, TD Bank, the Art Gallery of Hamilton, RIMOWA, Bell Canada, The Body Shop and numerous private collections.

**Kosisochukwu Nnebe** (she/her, b. 1993, Nigeria) is a neurodiverse Nigerian conceptual artist, writer and researcher. Working across installation, lens-based media and sculpture, Nnebe engages with topics that range from the politics of Black visibility, embodiment and spatiality to the use of foodways and language as counter-archives of colonial histories. Nnebe's work has been shown in exhibitions across Canada and internationally, including the Art Museum of Toronto, Critical Distance Centre for Curators (Toronto), the NIA Centre (Toronto), the Montreal Museum of Fine Arts, Optica Gallery (Montreal), Centre Clark (Montreal), articule (Montreal), Artspeak (Vancouver), Richmond Gallery (Richmond, BC), Plug in ICA (Winnipeg), the Robert McLaughlin Gallery (Oshawa) and the Agnes Etherington Art Centre (Kingston), as well as Hausen Gallery (New York City), Green Space (Miami), and the Tolhuistuin Centre in Amsterdam, Netherlands. She has been commissioned for public art by Plug In ICA and digital art by the Mozilla Foundation. She is a 2023 Awardee of the G.A.S. Fellowship started by Yinka Shonibare CBE RA in Lagos. Her work has been acquired by public institutions such as the Ottawa Art Gallery, the Agnes Etherington Art Centre, the Canada Council for the Arts and the

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Montreal Roundtable for Black History Month, in addition to private collections in Canada, the United States and Nigeria.

In 2025, Nnebe will be undertaking a year-long residency at the Jan van Eyck Academie in Maastricht, the Netherlands.

**Jacob Robert Whibley** (b. 1978, Toronto) is a Toronto-based artist who works predominantly in collage and sculpture. His practice roots through modernist art, architecture and design concepts to address issues of temporality, labour and technology. Whibley is a graduate of OCAD University and a former member of the Toronto art collective Team Macho. Notable exhibitions include *a common thread* at Zalucky Contemporary (2023), *Record Shop* at MKG127 (2018), *dot-dot-dot* at 8-11, Toronto (2017), *unchained melody* at Galerie Nicolas Robert, Montreal (2017), *imperfect aspect* at Open Studio, Toronto (2016), *Point and Duration* at Bourouina Gallery, Berlin (2014), *More than Two (Let it Make Itself)* at The Power Plant, Toronto (2013) and *Freedom of Assembly* at Oakville Galleries, Oakville (2012). His practice was recently highlighted in a multi-page spread in *Contemporary Collage Magazine* (2023). Previous coverage includes *Esse Magazine*, the *Toronto Star*, the *Magenta Foundation*, *NOW Magazine*, *Elephant Magazine* and *Color Magazine*. Whibley's work has been acquired by the Royal Bank of Canada Collection, the Bank of Montreal Collection, TD Collection and the Art Gallery of Ontario.