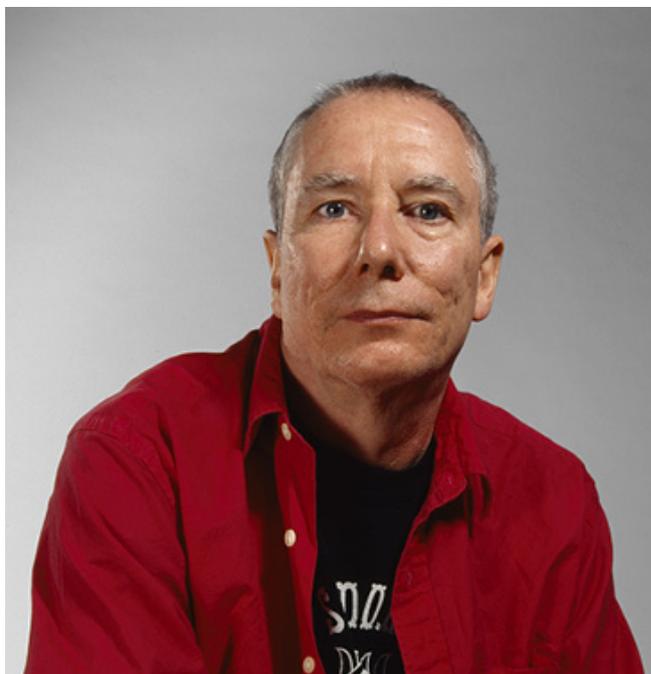


ABOUT MIKE KELLEY

Over the course of a career spanning four decades, Mike Kelley (1954-2012) produced a provocative and rich oeuvre that included drawing, painting and sculpture, video and photography, performance, music, and a formidable body of critical writing. Born in Detroit, the artist studied at the University of Michigan, Ann Arbor from 1973, before relocating to Los Angeles in 1976 to enroll in an MFA program at the California Institute of the Arts. Kelley's art conflates the highest and lowest forms of popular culture in a relentless critical examination of social relations, cultural identity, and systems of belief. Engaging themes as varied as adolescence, educational structures, sexuality, religion, post-punk politics, pop psychology and repressed memory, Kelley worked through the turbulent conditions of the American vernacular to reveal unexpected connections and expose the defaults, tensions, and contradictions that make it up.

This fall, a major retrospective 'Mike Kelley: Ghost and Spirit' will open at the Bourse de Commerce – Pinault Collection in Paris. On view from 13 October 2023 – 19 February 2024, the exhibition is organized by the Tate Modern, London in collaboration with the Pinault Collection, Paris, K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf and Moderna Museet, Stockholm and will travel through spring 2025.



Mike Kelley, Photo: Cameron Wittig

ABOUT THE MIKE KELLEY FOUNDATION FOR THE ARTS

The Mike Kelley Foundation for the Arts advances the artist's spirit of critical thinking, risk taking, and provocation in the arts. Established by Kelley in 2007, the Foundation seeks to further Kelley's philanthropic work through grants to arts organizations and artists for innovative projects that reflect his multifaceted artistic practice.

The Foundation also preserves the artist's legacy more broadly and fosters the understanding of his life and creative achievements through educational initiatives including exhibitions, educational events, publications and the preservation and care of the Foundation's art collections and archives.

ABOUT JAY EZRA NAYSSAN

Jay Ezra Nayssan is a curator, writer, and the founder of Del Vaz Projects, an arts nonprofit based in Los Angeles, California. Beginning in 2014 as an alternative exhibition space located in Nayssan's home, Del Vaz Projects has expanded over the last decade into a curatorial platform, independent press, and artist production fund. In addition to the programming at Del Vaz Projects, Nayssan has organized exhibitions and programming for galleries and institutions, including this year's inaugural series of off-site projects at Frieze Los Angeles.

ABOUT DEL VAZ PROJECTS

Founded in 2014 by Jay Ezra Nayssan, Del Vaz Projects is an arts nonprofit based in Los Angeles, California. Beginning as an alternative exhibition space located in Nayssan's home, Del Vaz Projects has expanded over the last decade into a curatorial platform, independent press, and artist production fund. In addition to its independent publications, Del Vaz Projects has co-published books with galleries and institutions, including 'Technologies of the Self' with Marc Selwyn Fine Art.



Jay Ezra Nayssan, Photo: Chad Unger

ABOUT KELLY AKASHI

Kelly Akashi was born in Los Angeles, California, where she lives and works. The artist graduated with a MFA from University of Southern California in 2014. Akashi also studied at the Staatliche Hochschule für Bildende Künste - Städelschule in Frankfurt am Main and received her BFA at Otis College of Art and Design in 2006.

Akashi currently has a major solo traveling exhibition entitled Formations. The exhibition traveled from the San Jose Museum of Art, to the Frye Museum of Art in Seattle, and to the Museum of Contemporary Art in San Diego (2022-2024). Upcoming, Akashi will have a solo exhibition at the Henry Art Gallery in Seattle (2023). In 2020, Akashi had a solo exhibition of a commissioned sculpture, Cultivator, at the Aspen Art Museum. She is a winner of the 2022 LACMA Art + Technology Grant and the 2019 Carolyn Glasoe Bailey Foundation Art Prize where the artist had a residency at the foundation in Ojai, California. Other residencies include ARCH Athens, Greece (2019) and at Headlands Center for the Arts, Sausalito, CA (2019) - both of which concluded with a solo exhibition. Other important solo exhibitions include Long Exposure curated by Ruba Katrib at the SculptureCenter, New York (2017). The artist's work has been featured in Ground/work at the Clark Art Institute and Possédé-e-s at MoCo Montpellier Contemporain in France. Other notable group exhibitions include the Hammer Museum's biennial, Made in L.A. (2016); Museum of Contemporary Art, Detroit (2017); LA: A Fiction, Musée d'art contemporain de Lyon, France (2017); Take me (I'm Yours), curated by Hans Ulrich Obrist, Jens Hoffmann, and Kelly Taxter, Jewish Museum, New York (2016); Can't Reach Me There, Midway Contemporary Art, Minneapolis (2015).



Kelly Akashi, Photo: Paul Salvesson

Kelly Akashi's work can be found in the permanent collections of the Brooklyn Museum, New York; Los Angeles County Museum of Art, Los Angeles; Hammer Museum, Los Angeles; MOCA, Los Angeles; Museum of Contemporary Art, San Diego; Walker Art Center, Minneapolis; Frye Art Museum, Seattle; CC Foundation, Shanghai; X Museum, Beijing; The Perimeter, London; David Roberts Art Foundation, London; Sifang Museum, Nanjing, among others.

ABOUT MERIEM BENNANI

Meriem Bennani (b. 1988 in Rabat, Morocco) lives and works in Brooklyn, New York. Juxtaposing and mixing the language of reality TV, documentaries, phone footage, animation, and high production aesthetics, she explores the potential of storytelling while amplifying reality through a strategy of magical realism and humour. She has been developing a shape-shifting practice of films, sculptures and immersive installations, composed with a subtle agility to question our contemporary society and its fractured identities, gender issues and ubiquitous dominance of digital technologies. Bennani's work has been shown at the Whitney Biennale, MoMA PS1, Art Dubai, The Vuitton Foundation in Paris, Public Art Fund, CLEARING and The Kitchen in New York. Her animated series, *2 Lizards*, a collaboration with director Orian Barki, premiered on Instagram during Spring 2020 and was described by The New York Times as “hypnotic...deploying a blend of documentary structure and animation surrealism... both poignantly grounded in actual events and also soothingly fantastical” and its animated protagonists “art stars.” (Jon Caramanica, April 2020)



Meriem Bennani, Photo: Charlie Engman

ABOUT BEATRIZ CORTEZ

Beatriz Cortez (b. 1970, San Salvador, El Salvador) is a multidisciplinary artist based in Los Angeles and Davis. Her work explores simultaneity, different temporalities, untimely conversations, and speculative imaginaries of the future. She currently has solo exhibitions at Storm King Art Center in New York and Williams College Museum of Art. She has shown her work nationally and internationally at the Whitney Museum of American Art, New York (2017); Ballroom Marfa, Texas (2018 and 2019); Hammer Museum, Los Angeles (2018); Socrates Sculpture Park, New York (2019); TEOR/ÉTica, San Jose, Costa Rica (2019); Museo de Arte Moderno de Bogotá (2019); Henry Art Gallery, Seattle (2019); Craft Contemporary, Los Angeles (2019); Wattis Institute for Contemporary Arts, San Francisco (2020); 18th Street Arts Center, Santa Monica (2020); Museo de Arte Contemporáneo, Panama (2021); Michigan State University Broad Art Museum, East Lansing (2021); Los Angeles Contemporary Exhibitions (2021 and 2016); Institute of Contemporary Art, San Diego (2021); Pitzer College Art Galleries, Claremont (2022); Commonwealth and Council, Los Angeles (2022), among others. She has received the Latinx Artist Fellowship (2023); Borderlands Fellowship (2022-2024); Atelier Calder Artist Residency (2022); California Studio Artist Residency at UC Davis (2022); Longenecker-Roth Artist Residency at UCSD (2021); Artadia Los Angeles Award (2020); Frieze LIFEWTR Inaugural Sculpture Prize (2019); Rema Hort Mann Foundation Emerging Artist Grant (2018); California Community Foundation Fellowship for Visual Artists (2016), among others. Cortez holds an MFA from the California Institute of the Arts and is faculty at the University of California, Davis. She lives and works in Los Angeles and Davis.



Beatriz Cortez, Photo: Ruben Diaz

ABOUT RAUL DE NIEVES

Raúl de Nieves is a multimedia artist, performer, and musician, whose wide-ranging practice investigates notions of beauty and transformation. De Nieves' visual symbolism draws on both classical Catholic and Mexican vernacular motifs to create his own unique mythology. Through processes of accumulation and adornment, the artist transforms readily available materials into spectacular objects, which he then integrates into immersive narrative environments.

Recent solo institutional exhibitions include *The Treasure House of Memory*, ICA Boston, Boston, MA; *Eternal Return & the Obsidian Heart*, Museum of Contemporary Art North Miami, Miami, FL; and *Reemerge the Zero Begins Your Life, Eternal is Your Light*, SCAD Museum of Art, Savannah, GA. De Nieves has participated in numerous group exhibitions including those at The Highline, MoMA PS1, the 2017 Whitney Biennial, K11 Foundation, Documenta 14, Performa 13, ICA Philadelphia, The Watermill Center, The Kitchen, Artist's Space and numerous other venues. His work is included in public collections at the Institute of Contemporary Art Boston, Whitney Museum of American Art, and the Museum of Contemporary Art, Los Angeles. De Nieves was born in 1983, in Michoacan, Mexico and currently lives and works in Brooklyn, NY.



Raúl de Nieves, Photo: Rafael Martinez

ABOUT OLIVIA ERLANGER

Olivia Erlanger (b. 1990, New York) lives and works in New York. Recent and forthcoming solo and two-person exhibitions include *If Today Were Tomorrow* at Contemporary Arts Museum Houston (2024); *Humour in the Water Coolant* at ICA London (2024); *Appliance* at Kunstverien Gartenhaus, Vienna (2022); *Home is a Body* at Soft Opening, London (2020); *Split-level Paradise* at Bel Ami, Los Angeles (2020); *Ida* at Motherculture, Los Angeles (2018); *Poison Remedy Scapegoat* at Human Resources, Los Angeles (2018); and *mouths filled with pollen* at *And Now*, Dallas (2018). Notable group exhibitions include *Dream Journal* at Company Gallery, New York (2023); *On Failure*, at Soft Opening, London (2023); *The Heavy Light Show* at Night Gallery, Los Angeles (2022); *Shell* at Del Vaz Projects, Los Angeles (2022); *The Kick Inside* at Museum X, Shanghai (2022); *Liquid Life* at Kistefos Museum, Jevnaker (2021); *Psychosomatic* at Various Small Fires, Los Angeles (2021); *In Situ* at Marianne Boesky, New York (2021); *Winterfest* at Aspen Art Museum, Aspen (2020); *Haunted Haus* at Swiss Institute, New York (2020); *DIS Presents: What do people do all day?* at Kunsthalle Charlottenborg, Copenhagen (2020); *No Space, Just a Place* at Daelim Museum, Seoul (2020); and *For a Dreamer of Houses* at Dallas Museum of Art, Dallas (2020).

Erlanger is the author of *Appliance* (Wild Seeds, 2022) and, with architect Luis Ortega Goveia, the co-author of *Garage* (MIT Press, 2018). Her writing has appeared in publications including *Tank Magazine*, *PIN UP*, *Flash Art*, and *Harvard Design Magazine*, and a forthcoming catalog essay through Spector Books in 2024. Erlanger's work is in the collection of the Dallas Museum of Art, Dallas, Texas; KADIST, San Francisco, California; X Museum, Shanghai, China; among others.



Olivia Erlanger, Photo: Bobby Doherty

ABOUT LAUREN HALSEY

Lauren Halsey (b. 1987, Los Angeles) is rethinking the possibilities for art, architecture, and community engagement. She produces both standalone artworks and site-specific projects, particularly in the South Central neighborhood of Los Angeles where her family has lived for several generations. Combining found, fabricated, and handmade objects, Halsey's work maintains a sense of civic urgency and free-flowing imagination, reflecting the lives of the people and places around her and addressing the crucial issues confronting people of color, queer populations, and the working class. Critiques of gentrification and disenfranchisement are accompanied by real-world proposals as well as celebration of on-the-ground aesthetics. Inspired by Afrofuturism and funk, as well as the signs and symbols that populate her local environments, Halsey creates a visionary form of culture that is at once radical and collaborative.

Lauren Halsey's site-specific installation, the eastside of south central los angeles hieroglyph prototype architecture (I), commissioned by The Metropolitan Museum of Art for the museum's Iris and B. Gerald Cantor Roof Garden, is on view from April 18 through October 22, 2023. Halsey was awarded Seattle Art Museum's 2021 Gwendolyn Knight and Jacob Lawrence Prize and was the subject of a solo exhibition at the museum in 2022. Halsey's first solo exhibition in New York inaugurated David Kordansky Gallery's new gallery in Chelsea in May 2022, and she has also presented solo exhibitions at the Museum of Fine Arts, Boston (2021); Fondation Louis Vuitton, Paris (2019); and Museum of Contemporary Art, Los Angeles (2018). Halsey participated in Made in L.A. 2018, Hammer Museum, Los Angeles, where she was awarded the Mohn Award for artistic excellence. Her work is in the collections of the

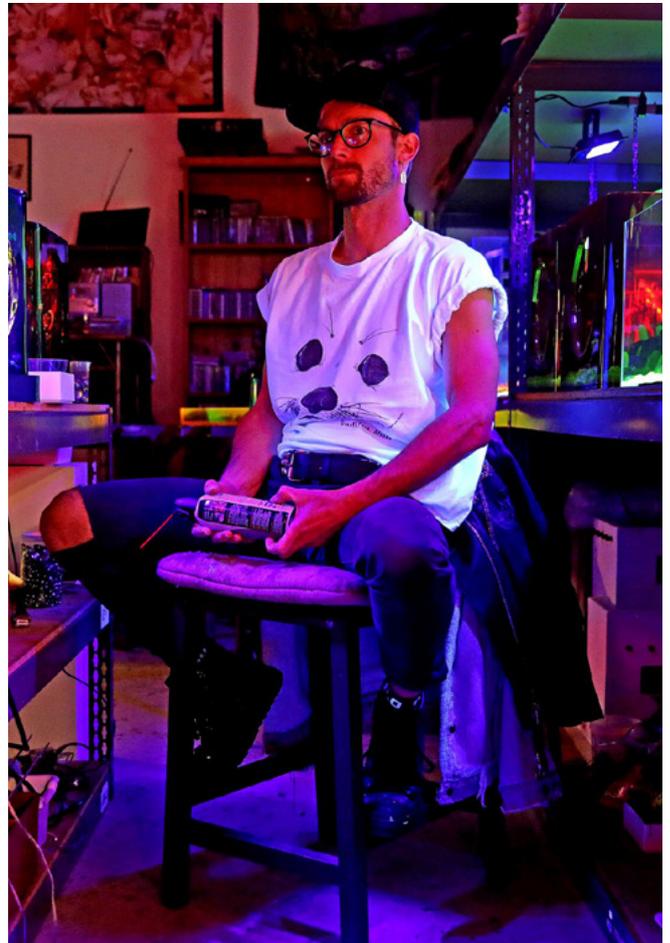


Lauren Halsey, Photo: Russell Hamilton,
Courtesy of David Kordansky Gallery, Los Angeles

Institute of Contemporary Art, Miami; Museum of Fine Arts, Boston; Columbus Museum of Art, Ohio; Hammer Museum, Los Angeles; and Museum of Contemporary Art, Los Angeles. In 2020, Halsey founded Summaeverythang Community Center and is currently in the process of developing a major public monument for construction in South Central Los Angeles. Halsey lives and works in Los Angeles.

ABOUT MAX HOOPER SCHNEIDER

Max Hooper Schneider (born Los Angeles, CA 1982) graduated from Harvard University in 2011 with a master's degree in landscape architecture. The foregrounding of material technologies and tactics of defamiliarization within the fields of biology, philosophy, landscape architecture and varying subcultures continue to inform his polymathic practice. Hooper Schneider's work develops and explores the aesthetics of succession, abandonment, and the uncanny through the creation of habitats and installations that materialize and dramatize nature in diverse ways with nature conceived as a process of ceaseless morphogenic modulation, a relentless onslaught in which bodies, as formed matters, are continuously created, transformed, and destroyed. The resultant work voids the difference between the natural and the artificial, challenges conventional systems of both scientific and artistic classification, upsets valuations of high and low culture and suggests a worldview that strives to dislocate humans from their assumed position of centrality and superiority as knowers and actors in the world. Obsessive travel, documentation and field work in distant regions, and the sacrificing of his own material compositions to environmental elements remain integral to his codex of artistic procedures. He continues to experiment across institutions, venues and outdoor sites locally and internationally and is held in major public and private collections around the world. Hooper Schneider lives and works in Los Angeles.



Max Hooper Schneider, Photo: Gary Coronado