

Dave McKenzie
Speeches Speeches Speeches

Galerie Barbara Wien, Berlin
March 3 - April 14, 2018

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Speeches Speeches Speeches

Ausstellung: 3. März 2018 – 14. April 2018

Eröffnung: Freitag, 2. März, 18 – 21 Uhr

Gespräch zur Ausstellung mit Dave McKenzie

In deiner dritten Ausstellung bei Barbara Wien zeigst du neue Arbeiten. Manche sind eine Weiterführung von *An Intermission*, einer Serie von Bannern, die mit verschiedenen Arten von Bildern bedruckt sind. Manchmal werden sie von Text begleitet. Zum Beispiel "We Will Not" steht über dem Bild einer Flasche, in der sich "natural vitamins" befinden sollen, unter dem angeschnittenen Portrait eines Geschäftsmannes steht "Speeches". Die Quellen, Zusammenhänge und Bedeutungen der Bilder sind oft mehrdeutig; sie entziehen sich einer einfachen und schnellen Interpretation des Betrachters. Darüber hinaus bearbeitest du häufig die Bilder, indem du sie etwa beschneidest. Kannst du uns mehr über die Bildquellen verraten und nach welchen Kriterien du sie auswählst?

Die Bilder kommen aus einer Sammlung von 35mm Dias, die ich vor einigen Jahren auf Ebay gekauft habe und die Reisebilder, Familienportraits und andere Fotogenres umfasst. Sie gehörte einer Privatperson, die viel gereist ist. Ich habe mit diesen Bildern zu unterschiedlichen Zeiten und in verschiedenen Zusammenhängen gearbeitet, aber ich habe so viele, dass ich sie nie alle angeschaut habe. Wenn ich ein neues Projekt beginne gehe ich einen Teil des Archivs durch und versuche einige Bilder auszuwählen, die etwas außerhalb des Sichtbaren suggerieren. Oft hat diese Aufgabe nichts zu tun mit den Intentionen des Fotografen oder den abgebildeten Personen. Indem ich sie modifiziere, versuche ich sie auch zu aktualisieren, sie weniger eindeutig zu machen und andere Lesarten zu ermöglichen. Wenn ich mich auf ein Bild festlege, dann normalerweise weil ich denke es spricht etwas an, das sich aktuell und dringlich anfühlt - dadurch ist es ein bisschen wie eine Zeitungs- oder Zeitschriftenseite zu entwerfen.

Banner haben einen starken symbolischen Wert durch eine lange Tradition unterschiedlicher Verwendungszwecke in Religion, Werbung, bei Protesten oder in der Politik. Für Demonstrationen und Paraden sind Banner performative Objekte, da sie ein Statement verstofflichen, es sichtbar und in einem bestimmten Raum präsent machen. Kannst du uns mehr über die Auswahl dieses Mediums erzählen? Bezieht du dich auf einen spezifischen Bereich, in dem Banner üblicherweise genutzt werden, z.B. in der Reklame oder auf Demonstrationen? Könnten diese Banner auch als Requisiten für Performances dienen?

Ich arbeite oft mit Medien, die jeder auf den ersten Blick erkennt und die Banner passen definitiv in diese Kategorie, aber sie kommen aus keinem bestimmten Bereich oder aus einer bestimmten Tradition. Ich glaube sie sind wahrscheinlich ein Mix aus all den Traditionen, die du erwähnt hast. Hauptsächlich möchte ich sie als Plattform für potentielle Handlungen sehen – ob real oder nur in der Vorstellung.

Banner sind Objekte der Kommunikation, die Sprache in etwas Visuelles verwandeln. In früheren Arbeiten hast du dich mit der Unmöglichkeit des Redens beschäftigt, bzw. mit der Schwierigkeit, zu reden, aber nicht verstanden zu werden (*Babel*, 2000), damit, das Wort an jemanden zu richten (Treffen mit Henry Kissinger in *Camera*, 2012) und du hast auch schon von dir selbst mehrere stumme Nachbildungen angefertigt (*Self-Portrait Pinata*, 2002). Wie siehst du deine Ausstellung *Speeches Speeches Speeches* in diesem Kontext?

Kürzlich hielt Oprah Winfrey eine wirklich eindringliche Rede bei den Golden Globes und die Reaktionen auf die Rede drehten sich hauptsächlich darum, ob sie als Präsidentin kandidieren würde. Der eigentliche Inhalt der Rede wurde in den Hintergrund gedrängt von dem, was man als ihr eigentliches Anliegen ansah. Ich denke darüber nach und über die Schwierigkeit, gehört und verstanden zu werden. Die Banner versuchen etwas aus

diesem schwierigen Raum zu machen; ich mache mir weniger Gedanken darum, ob ich verstanden wurde, als darum, was man glaubt, gehört zu haben. Für mich ist es gut, dort zu beginnen.

Die Texte auf deinen Bannern haben ein interessantes Format, ich habe den Eindruck du imitierst oder zitierst den Schriftstil, den man auf typischen Bannern finden kann. Ob in der Werbung oder als politische Slogans, sind dies oft kurze, eingängige Sätze mit einem fast konstanten Gebrauch von Subjektpronomen: du, wir und sie. An wen wendest du dich? Wer sind "wir" im Gegensatz zu "ihnen"?

Die Anrede ist häufig ein wirklich wichtiger Teil meiner Arbeit, darum nimmt sie oft die Form eines Briefes an. Bei einem Brief weiß man normalerweise, wer der Absender und wer der beabsichtigte Empfänger ist. Die Banner machen das auf eine etwas andere Art, aber ich hoffe dass sich temporäre Gemeinschaften um sie formieren können. So dass man sich am Ende selbst fühlt, als wäre man der Redner oder der Adressat.

In der Ausstellung zeigst du auch Tischskulpturen mit Köpfen von Schaufensterpuppen und anderen Objekten. Die Köpfe haben weder Gesichter, noch können sie reden. Kannst du uns mehr darüber erzählen?

Die Köpfe sind allgemein abstrakter als die Banner. Sie sind Stellvertreter für alle Arten von Assoziationen und Handlungen. Ich denke in vielerlei Hinsicht, dass sie sich wie Figuren in einem Stück ohne Drehbuch anfühlen. Wenn ich an den Köpfen arbeite, fühle ich mich, als würde ich einen Text schreiben, den ich nicht immer lesen kann und auf diese Art bin ich abhängig von einer tieferen, reichhaltigeren Sprache von Assoziationen und sogar von Missverständnissen.

(Fragen von Gauthier Lesturgie)

Dave McKenzie (* 1977 in Kingston, Jamaika) lebt und arbeitet in Brooklyn, NY, US. Er hatte u.a. Einzelausstellungen im University Art Museum, University at Albany, USA (2017); Aspen Art Museum, Aspen, USA (2010); Atlanta Contemporary Art Center, Atlanta, USA (2008); im REDCAT Gallery, Los Angeles, USA (2008) und The Institute of Contemporary Art Boston, USA (2007). Er nahm an zahlreichen internationalen Gruppenausstellungen teil, u.a.: Cooper Union, New York, USA (2016); Studio Museum in Harlem, USA (2016); Tate Liverpool, UK (2015); Yerba Buena Center for the Arts, San Francisco, USA (2015); Nottingham Contemporary, Nottingham, UK; Whitney Biennial 2014, New York, USA; Performa 13 in New York, USA (2013); Walker Art Center, Minneapolis, USA (2012) und Contemporary Arts Museum Houston, USA (2012). McKenzie hat zahlreiche Preise und Stipendien bekommen, darunter: the Foundation for Contemporary Arts Stipendium (2018), Rome Prize for Visual Arts (2014-2015); Guna S. Mundheim Visual Arts Fellow, The American Academy in Berlin (2011); USA Rockefeller Fellow, United States Artists und the Art Matters Foundation Grant (beiden in 2009).

McKenzie nimmt momentan an der Gruppenausstellung "Stories of Almost Everyone" im Hammer Museum, Los Angeles teil, die noch bis zum 6. Mai 2018 läuft.

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Dave McKenzie**Speeches Speeches Speeches**

Exhibition: 3 March 2018 –14 April 2018

Opening: Friday, 2 March, 6 – 9 pm

Conversation with Dave McKenzie about the exhibition

For your third exhibition at Barbara Wien you are presenting new works. Some are a continuation of *An Intermission*, a series of knitted banners printed with various kind of pictures, accompanied with text. For example “We Will Not” is written on a picture of a bottle that contains “natural vitamins” or under a cropped portrait of a businessman is written “Speeches”. The sources, contexts and meanings of the images are often ambiguous; they resist an easy and quick reading from the viewer. Moreover, you frequently heavily edit your images by cropping them. Could you tell us more about their sources, and how do you select them?

The images come from a collection of 35mm slides, containing travel, family portraits and other photos’ genres that I acquired from Ebay some years ago. It belonged to a private person who traveled a lot. I have worked with these images at different times and in different contexts but I have so many of them that I have never looked at all them. When I start a new project I will go through some portion of the archive and try to select a few images that suggest something outside of the literalness of the image. Often, this exercise has nothing to do with the intentions of the original photographer or the subjects that were depicted. In altering them I am also trying to refresh them, make them potentially ambiguous, and push them towards a potential future use. When I settle on an image, it is usually because I think it speaks to something that feels current and urgent—in this way it is a little like laying out a newspaper or magazine spread.

Banners bear a strong symbolic quality inherited from a long tradition of use (religious, advertisement, protest, politics, etc.). For demonstrations and parades, banners are truly performative objects as they materialize a statement, make it visible and impose its presence in a given space. Could you tell us more about this material choice? Are you somehow quoting a specific realm where banners are usually used such as for advertisements or demonstrations? Could these banners be used as props for performances?

I often work with forms that are recognizable at first glance and the banners definitely fit into that category, but they aren’t from any particular realm or tradition. I think they are probably a mash-up of all the traditions that you mentioned. Mostly, I like to think of them as stages for potential actions—real or imagined.

Banners are objects of communication, turning language into something visual. However, in earlier pieces you have been working with the impossibility or difficulty of speaking and not being understood (*Babel*, 2000), of addressing the other (encounter with Henry Kissinger in *Camera*, 2012), and you also made several mute replicas of yourself (*Self-Portrait Pinata*, 2002). How do you see your exhibition *Speeches Speeches Speeches* in this context?

Recently, Oprah Winfrey gave a really powerful speech at the Golden Globes, and the reaction to the speech largely dealt with whether or not she would run for President. The actual substance of her speech was placed in the background of what was imagined to be her ambition. I think about that and the difficulty of being heard, understood, and felt. The banners try to make something out of this difficult space; I care less whether I am understood and more about what you think you heard. To me that is a nice place to begin.

The texts printed on your banners show an interesting format, I have the impression you mimic or even pastiche the writing style one can witness on generic banners. Either used to display advertising or political slogan, these are often rather brief, catchy sentences with an almost invariable use of these subject pronouns: you, us and they. Whom are you addressing? Who is “us” as opposed to “them”?

Address is often a really important part of my work, which is why so much of the work takes the form of a letter. With a letter you generally know who it is from and who the intended recipient is. The banners do this a little differently but I hope that around them temporary communities can occasionally form. So, in the end you feel as if you are the speaker or addressee.

In the exhibition, you also show sculpture-tables with doll heads and other objects. These doll heads are faceless or speechless, so to speak. Could you tell us more about it?

The heads are more abstract than the banners in general. They are a surrogate for all sorts of associations and actions. In many ways I think they feel like characters in a play without a script. In fact when I work on the heads I feel like I am writing a text that I can’t always read and in this way I am depending on a deeper richer language of associations and even misunderstandings.

(Questions from Gauthier Lesturgie)

Dave McKenzie (* 1977 in Kingston, Jamaica) lives and works in Brooklyn, NY, US. He has had solo exhibitions at the University Art Museum, University at Albany, USA (2017); Aspen Art Museum, Aspen, USA (2010); Atlanta Contemporary Art Center, Atlanta, USA (2008); at REDCAT Gallery, Los Angeles, USA (2008) and at The Institute of Contemporary Art Boston, USA (2007) amongst others. He has participated in a number of group exhibitions, including: Cooper Union, New York, USA (2016); Studio Museum in Harlem, USA (2016); Tate Liverpool, UK (2015); Yerba Buena Center for the Arts, San Francisco, USA (2015); Nottingham Contemporary, Nottingham, UK; Whitney Biennial 2014, New York, USA; Performa 13 in New York, USA (2013); Walker Art Center, Minneapolis, USA (2012) and Contemporary Arts Museum Houston, USA (2012). He has been the recipient of numerous prizes and grants, such as the Foundation for Contemporary Arts’ grant (2018), Rome Prize for Visual Arts (2014-2015); Guna S. Mundheim Visual Arts Fellow, The American Academy in Berlin (2011); USA Rockefeller Fellow, United States Artists and the Art Matters Foundation Grant (both in 2009).

McKenzie is currently taking part in “Stories of Almost Everyone”, Hammer Museum, Los Angeles, USA until May 6, 2018.



Black Confetti

2018

Köpfe von Schaufensterpuppen, gefundene und modifizierte Objekte /
Mannequin heads, found and altered objects

Maße variabel / Dimensions variable



Black Confetti

2018

Köpfe von Schaufensterpuppen, gefundene und modifizierte Objekte /
Mannequin heads, found and altered objects

Maße variabel / Dimensions variable



Black Confetti
2018
Detail



Black Confetti
2018
Detail







Will Not
2018
Thermosublimationsdruck auf Polyester, Unikat
Dye sub print on polyester, unique piece
ca. 300 x 180 cm



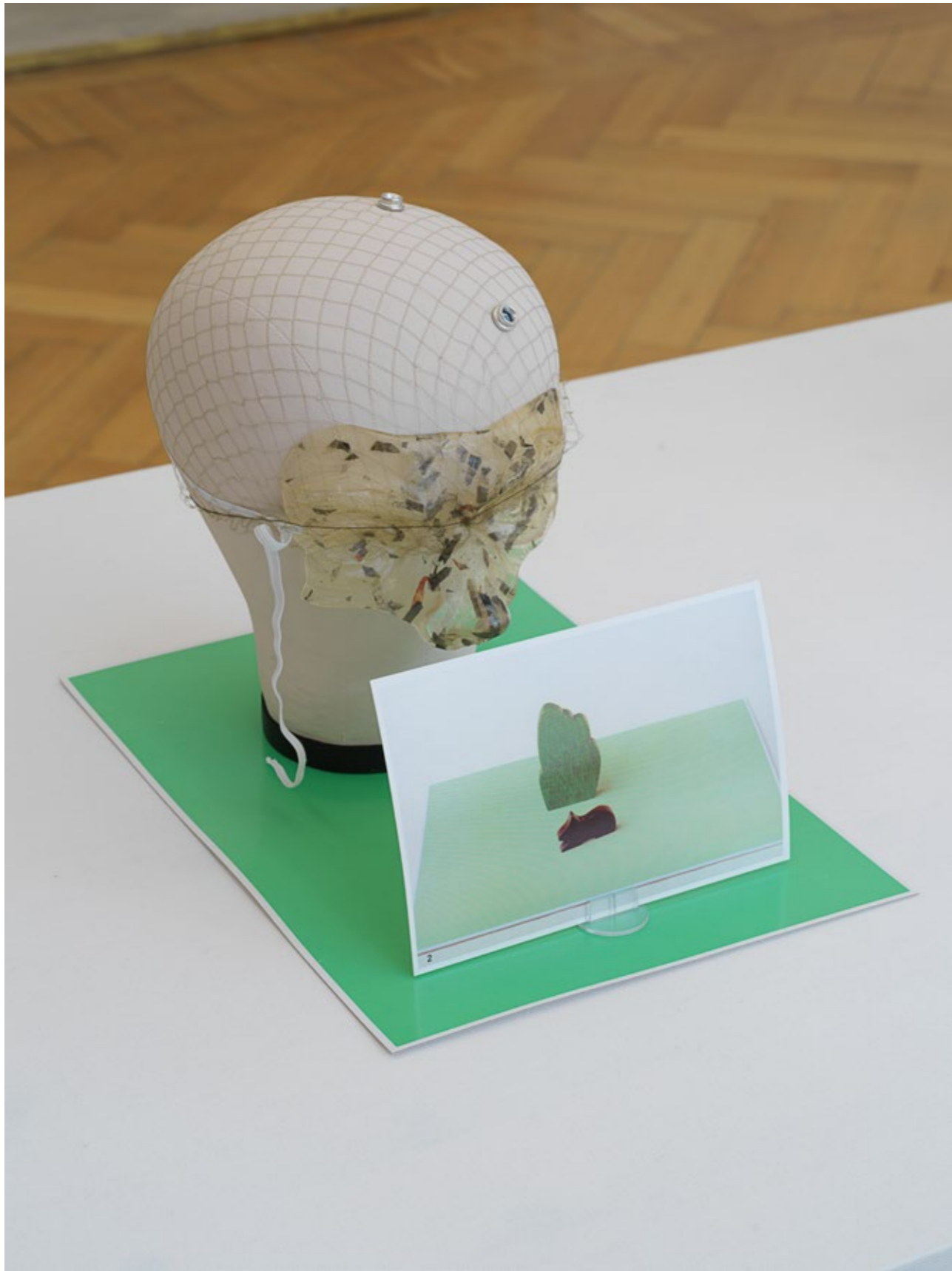
White Confetti

2018

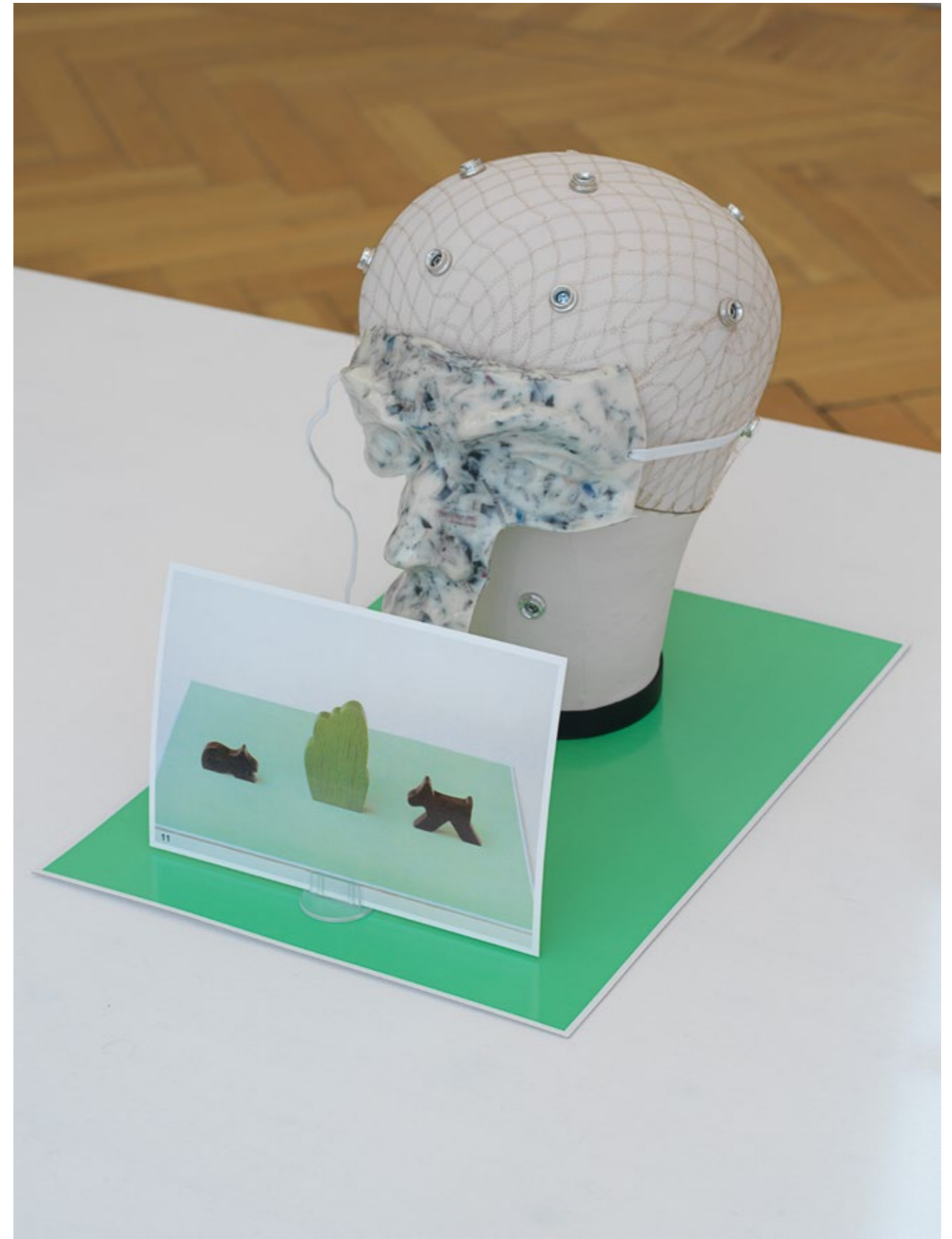
Köpfe von Schaufensterpuppen, gefundene und modifizierte Objekte /

Mannequin heads, found and altered objects

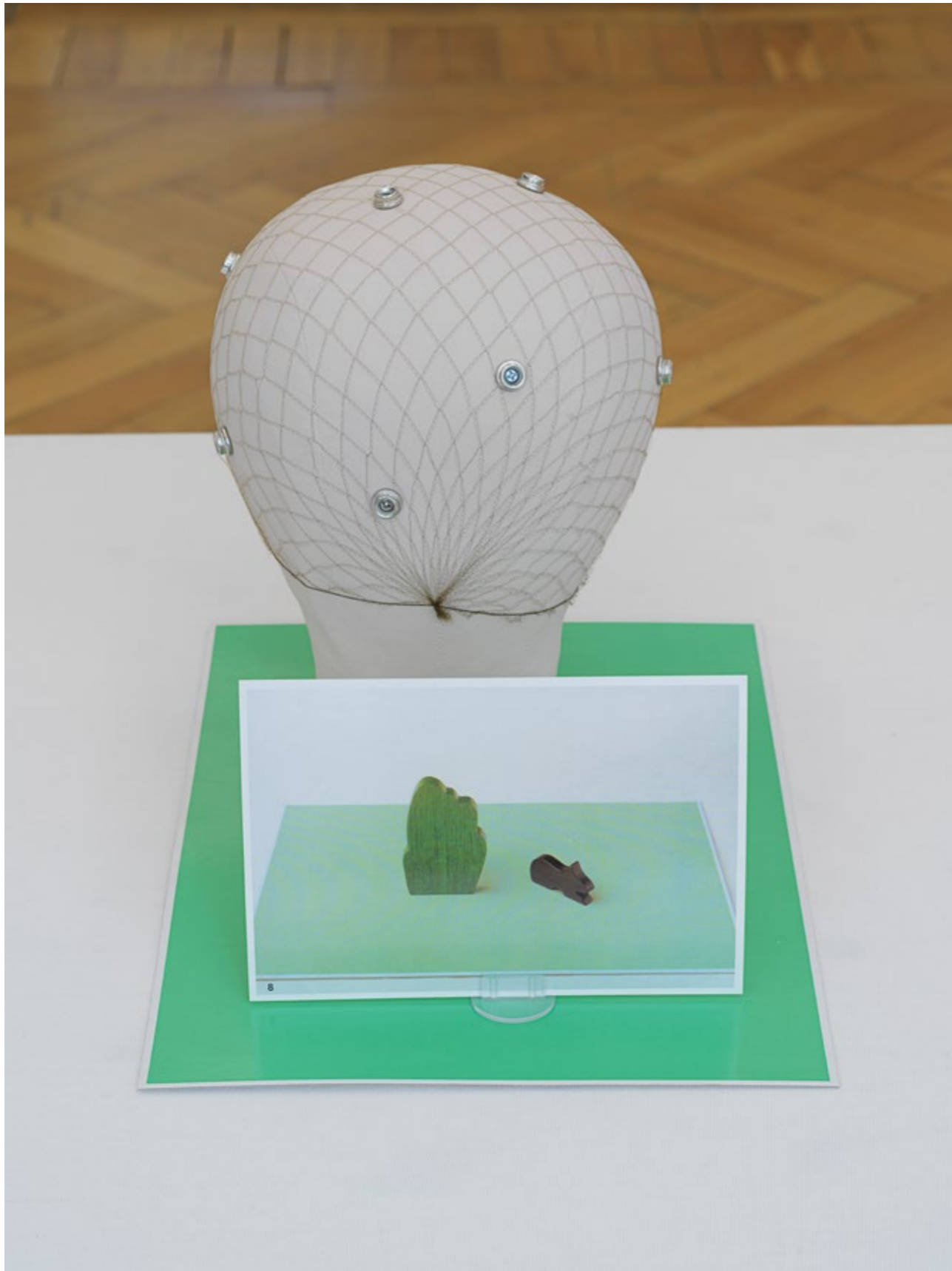
Maße variabel / Dimensions variable



White Confetti
2018
Detail



White Confetti
2018
Detail



White Confetti
2018
Detail







Speeches
2018
3 Thermosublimationsdrucke auf Polyester, Unikat
3 dye sub prints on polyester, unique piece
Je / Each ca. 300 x 180 cm











Look Out Below

2018

Thermosublimationsdruck auf Polyester, Unikat

Dye sub print on polyester, unique piece

ca. 300 x 180 cm



And Her Dog

2018

Thermosublimationsdruck auf Polyester, Unikat

Dye sub print on polyester, unique piece

ca. 300 x 180 cm



EVEN THIS
WILL NOT
SILENCE US

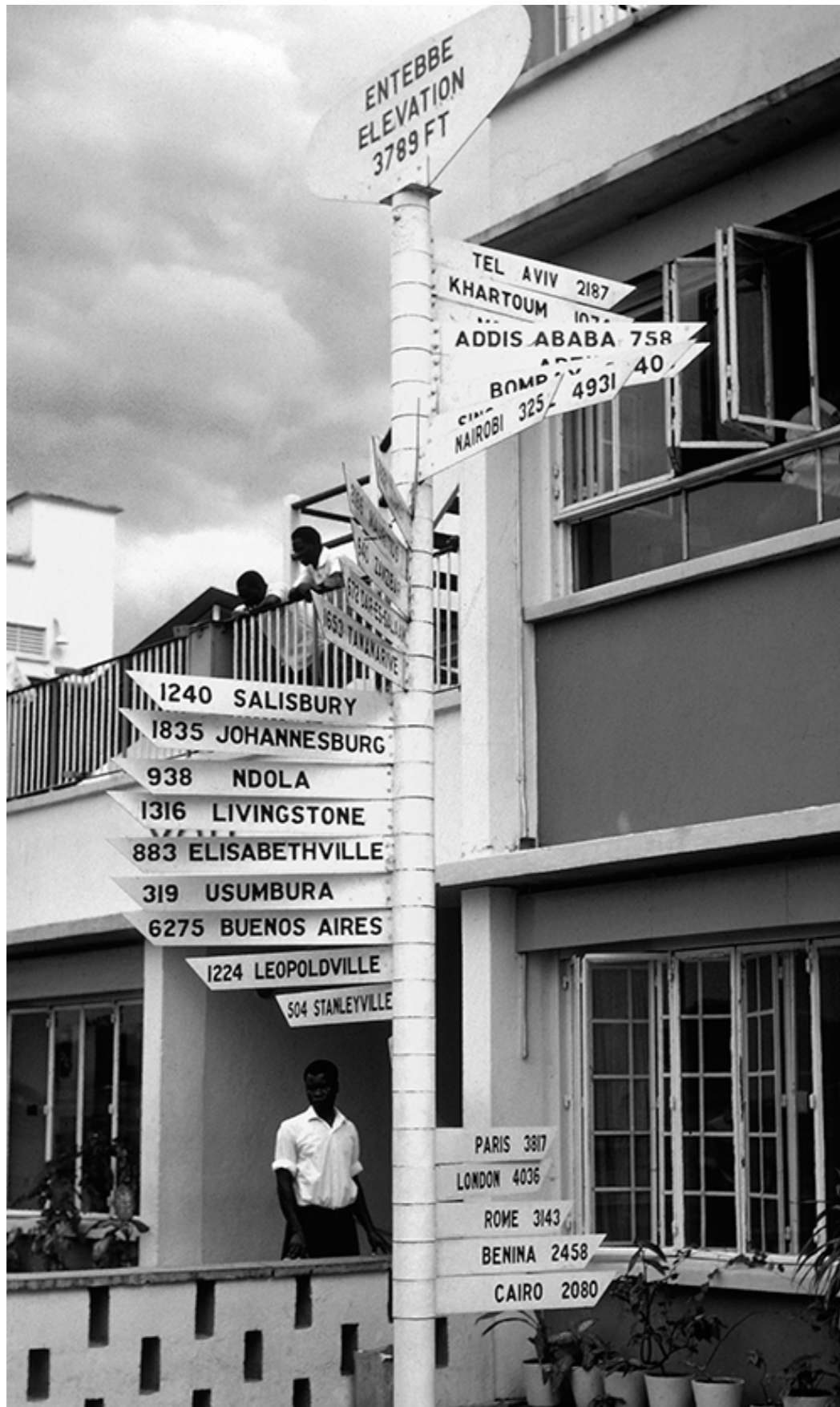
Not Even This

2018

Thermosublimationsdruck auf Polyester, Unikat

Dye sub print on polyester, unique piece

ca. 180 x 300 cm



Right Here Anywhere

2018

Thermosublimationsdruck auf Polyester, Unikat
Dye sub print on polyester, unique piece
ca. 300 x 180 cm



The Get Back

2018

Thermosublimationsdruck auf Polyester, Unikat
Dye sub print on polyester, unique piece
ca. 180 x 300 cm

Dave McKenzie

Born 1977, Kingston, Jamaica.
Lives and works in Brooklyn, NY

Education / Ausbildung

2000 Skowhegan School of Painting and Sculpture
B.F.A in Printmaking, The University of the Arts, Philadelphia, USA

Solo Exhibitions / Einzelausstellungen

- 2018 Speeches Speeches Speeches, Galerie Barbara Wien, Berlin, Germany
- 2017 An Intermission, University Art Museum, University at Albany, State University of New York, USA
- 2015 Pants full of hope, pockets full of adventure, or...don't call me Cheesus, Galerie Barbara Wien, Berlin, DE
- 2013 Where the Good Lord Split You, Susanne Vielmetter Los Angeles Projects, Los Angeles CA
- 2012 Everything's Alright, Nothing's Okay, Rosenwald-Wolf Gallery, The University of Arts, Philadelphia, USA
- 2011 Citizen, Wien Lukatsch Gallery, Berlin, DE
- 2010 Dave McKenzie, Aspen Art Museum, Aspen, CO
- 2009 On Premises, Susanne Vielmetter Los Angeles Projects, Los Angeles, CA
- 2008 Present Tense, Atlanta Contemporary Art Center, Atlanta, GA
Screen Doors on Submarines, REDCAT Gallery, Los Angeles, CA
- 2007 Momentum 8: Dave McKenzie, The Institute of Contemporary Art Boston, Boston, MA
Tomorrow will be Better, Small A Projects, Portland, OR.
- 2006 Haven't Seen You in a Minute, Gallery 40000, Chicago, IL
- 2005 Portrait as a Ghost, Savage Art Resources, Portland, OR
- 2004 Together is Forever, Susanne Vielmetter Los Angeles Projects, project space, Los Angeles, CA

Selected Group Exhibitions / Gruppenausstellungen

- 2017 Stories of Almost Everyone, Hammer Museum, Los Angeles, CA, USA
- 2016 Do You, Ms. Jones?, Rosenwald-Wolf Gallery, Philadelphia, PA, USA
WOUND: mending time and attention, Cooper Union, New York, USA
Joy Syringe, curated by Joseph Imhauser, Practice, New York, USA
SVA X Skowhegan, SVA Chelsea Gallery, New York, USA
The Window and the Breaking of the Window, Studio Museum in Harlem, NY, USA
- 2015 Glenn Ligon. Encounters and Collisions, Tate Liverpool, U.K.
Radical Presence. Black Performance in Contemporary Art, Yerba Buena Center for the Arts, San Francisco, USA
Glenn Ligon. Encounters and Collisions, Nottingham Contemporary, Nottingham, U.K.
Morning Pages, Laurel Gitlen, New York, NY, USA
- 2014 Biel Biennial, Le Mouvement: Performing the City, Movement III: The City Performed, Art Centre CentrePasquArt, Biel, Switzerland,
Whitney Biennial, Whitney Museum of American Art, New York, USA
- 2013 Performa 13, New York, NY
Body Language, The Studio Museum in Harlem, New York, NY
Assembly Required, Selections from the Permanent Collection, The Studio Museum in Harlem, New York, USA
Sinister Pop Family Day, Whitney Museum of American Art, New York, NY
Etched in Collective History, Birmingham Museum of Art, Birmingham, AL

- 2012 Optotype - Skowhegan at the 92Y Tribeca, New York, USA
Art Public, Bass Museum of Art, Miami, Florida, USA
The Ungovernables, 2012 New Museum Triennial, New Museum, New York, USA
The Living Years: Art after 1989, Walker Art Center, Minneapolis, Minnesota, USA
Typical Frankenstein, Laurel Gitlen, New York, USA
Radical Presence: Black Performance In Contemporary Art, Contemporary Arts Museum, Houston, Houston, TX; Grey Art Gallery at New York University, New York; The Studio Museum in Harlem, New York, NY; traveling to: Walker Art Center, Minneapolis, MN
Year of Cooperation, Broadway 1602, New York, USA
Configured, Benrison Contemporary, New York, USA
Blues for Smoke, The Museum of Contemporary Art, Los Angeles, CA; Whitney Museum of American Art, New York, NY; Wexner Center for the Arts, Columbus, OH
- 2011 The Bearden Project, The Studio Museum in Harlem, New York, NY.
Drawn to Disaster, ICA, Maine College of Art, Portland, ME.
- 2010 The Production of Space, The Studio Museum in Harlem, New York, NY.
Held Up By Columns, Renwick Gallery, New York, NY.
At Home/Not At Home: Works From the Collection of Martin and Rebecca Eisenberg, CCS Bard Hessel Museum of Art, Annandale-on-Hudson, NY.
Bard Hessel Museum of Art, Annandale-on-Hudson, NY.
The Absolutely Other, The Kitchen, New York, NY.
Collected. Reflections on the Permanent Collection, The Studio Museum in Harlem, New York, NY.
- 2009 30 Seconds Off an Inch, The Studio Museum in Harlem, New York, NY. [Catalog]
Gravity, Cornish Main Gallery, Cornish College of the Arts, Seattle, WA.
To the Left of the Rising Sun, Small A Projects, Greenwich, NY.
Unusual Behavior, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA.
Rockstone and Bootheel: Contemporary West Indian Art, Real Art Ways, Hartford, CT.
Character Generator, Eleven Rivington, New York, NY.
Convention, MOCA, North Miami, North Miami, FL.
Collected. Propositions on the Permanent Collection, The Studio Museum in Harlem, New York, NY.
- 2008 This Shadow is a Bit of Ideology, Gallery 400 at the University of Illinois at Chicago, IL.
As Others See Us: The Contemporary Portrait, Brattleboro Museum and Art Center, Brattleboro, VT.
Prospect. I New Orleans, New Orleans, LA. [Catalog]
Alternating Beats, The RISD Museum, Providence, RI.
Museum as Hub: Six Degrees, New Museum, New York, NY. [Brochure]
Free Parking, Boston Center for the Arts' Mills Gallery, Boston, MA
On Procession, Indianapolis Museum of Art, Indianapolis, IN.
Black is, Black Ain't, The Renaissance Society at the University of Chicago, IL. [itinerary: The Museum of Contemporary Art Detroit, MI; H & R Block Artspace, Kansas City, MO]
Disinhibition: Black Art and Blue Humor, Hyde Park Art Center, Chicago, IL.
You & Me, Sometimes..., Lehmann Maupin, New York, NY.
Good Doll Bad Doll, Armory Center for the Arts, Pasadena, CA.
A New High in Getting Low (NYC), John Connelly Presents, New York, NY.
2000 Years of Sculpture, Fleisher/Ollman Gallery, Philadelphia, PA.
Working History: African American Art and Objects, Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, OR.
Slightly Unbalanced, Chicago Cultural Center, Chicago, IL.
[itinerary: Museum London, London Ontario; Huntington Museum of Art, Huntington, West Virginia; Rodman Hall Arts Center, St. Catharines, Ontario; Paul and Lulu Hilliard University Art Museum, Lafayette, LA; Joel and Lila Harnett Museum of Art at the University of Richmond Museums, VA] [Catalog]
- 2007 Performa 07 Biennial: All Together Now, The Studio Museum in Harlem, New York, NY. [Catalog]
Looking Back: The White Columns Annual, selected by Clarissa Dalrymple, White Columns, New York, NY.
A New High in Getting Low, Artnews Projects, Berlin, Germany.
Just Kick It Till It Breaks, The Kitchen, New York, NY. [Catalog]
Mr. President, University Art Museum, University at Albany, Albany, NY. [Catalog]
- 2005 Here and There: City Acts, ACA Gallery, Atlanta College of Art, Atlanta, GA. [Brochure]
Hrlm: Pictures, The Studio Museum in Harlem, New York, NY.
Down the Garden Path, Queens Museum of Art, Queens, NY. [Catalog]

- 2004 Me, Myself and I, Schmidt Center, Florida Atlantic University, Boca Raton, FL.
Figuratively: Dave McKenzie, Wangechi Mutu, William Villalongo, The Studio Museum in Harlem, New York, NY. [Brochure]
Open House: Working in Brooklyn, Brooklyn Museum of Art, Brooklyn, NY. [Catalog]
The Sneeze 80 x 80, Gazon Rouge Gallery, Athens, Greece
- 2003 American Idyll, Metrotech Center Commons, Brooklyn, NY. [Catalog]
24/7, Contemporary Art Centre, Vilnius, Lithuania.
In Practice, Sculpture Center, Long Island City, NY.
- 2002 Videodrome II, New Museum, New York, NY
Americas Remixed, Comune di Milano, Milan, Italy. [Catalog]
Queens International, Queens Museum of Art, Queens, NY. [Brochure]
Listening to New Voices, P.S. I Contemporary Art Center, Long Island City, NY. [Catalog]
Supervideonight, Gale Gates, New York, NY
Slow Dive: Sculpture and Performance in Real Time, Yerba Buena Center for the Arts, San Francisco, CA.
Video Marathon: Bringing up the (Mediated) Body, Art in General, New York, NY
Multiplicity, Midway Gallery, St. Paul, MN.
Room for a Revolution, Deluxe Gallery, Chicago, IL
- 2001 Video Call, ICA, University of Pennsylvania, Philadelphia, PA
Something/Nothing-Passport to the State of Flux, Art in General, NY
Material World, Susquehanna Art Museum/VanGo, Harrisburg, PA.
Freestyle, The Studio Museum in Harlem, New York, NY. [itinerary: Santa Monica Museum of Art, Santa Monica, CA.]
[Catalog]
In/SITE/Out: Inquiries into Social Space, Apexart, New York, NY.

Grants and Residencies / Stipendien & Auszeichnungen

- 2018 Grants of the Foundation for Contemporary Arts (FCA)
2014/15 Rome Prize for Visual Arts, Rome, Italy
2011 Guna S. Mundheim Visual Arts Fellow, The American Academy in Berlin
2009 USA Rockefeller Fellow, United States Artists
2009 Art Matters Foundation Grant
2008 Rema Hort Mann Foundation Grant
2005 The Louis Comfort Tiffany Foundation
2005 William H. Johnson Prize
2005 Michael Richards Fund, Lower Manhattan Cultural Council
2003 Artist-in-Residence, The Studio Museum in Harlem, 2003-2004
2001 Artist-in-Residence, P.S. I National and International Studio Program, 2001-2002

Screenings / Filmvorführungen

International House Philadelphia, with Rodney McMillian, PA
Ethnography/Biography/Whimsy: Three Contemporary African American, Frederick Douglass Institute for African and African-American Studies, Rochester, NY
Declassified Daytime Screening, New Museum, New York, NY
Declassified: Recent Videos by Erik van Lieshout, Dave McKenzie, Museum, New York, NY
Enactment, Whitechapel Art Gallery, London, UK
Videos In Progress: Dave McKenzie, Stairwell Gallery, The RISD Museum, Providence, RI
Videodrome II, New Museum of Contemporary Art, New York, NY [Traveled]
Video Cafe: Dave McKenzie, Queens Museum of Art, Queens, NY
Selections from Art in General: A Program of Short Video Works in Russia, Various Venues, Russia.
Supervideonight, Gale Gates, Brooklyn, NY
Fourth Annual Video Marathon: Bringing up the (Mediated) Body, Art in General, New York, NY
Video Call, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA
Something/Nothing-Passport to the State of Flux, Art in General, New York, NY

Bibliography / Bibliografie

- 2014 Cotter, Holland, "One Last Dance in the Old Place," New York Times, March 6
Indrisek, Scott, "This Is Not a Survey: An Incomplete Review of the Whitney Biennial," Artinfo, March 6
Kunitz, Daniel, "9 Booths Not to Miss at This Year's Armory Show," Artinfo, March 6
- 2013 Copeland, Huey, " 'Babel' Screened: On Race, Narcissism, and the Predication of American Video Art," "Black is, Black Ain't" catalogue, Chicago: Renaissance Society, December
Newton, Mike, "Clashing Visions of Black American Life," The Independent, October 30
Johnson, Ken, "Riffs on Race, Role and Identity," New York Times, September 19
Backer, Yona, "Performance Trace: Staged Actions, Live Art, and Performance Made for the Camera," catalogue for "Radical Presence: Black Performance in Contemporary Art," Contemporary Art Museum Houston, September
Schwabsky, Barry, "Post-White? On 'Blues for Smoke:' The Whitey's adventurous, awkward attempt to explore abstract art through the blues," The Nation, May 20
- 2012 Schmelzer, Paul, "Yesterday's Newspaper: November 8, 2012," Untitled (blog), Walker Art Center, November 8
Simpson, Bennett, "Blues for Smoke," The Museum of Contemporary Art, Los Angeles, Prestel, October 25
Chou, Kimberly, "Local Talent Leads Downtown Triennial," Wall Street Journal, February 10
Buchmaier, Barbara, "Dave McKenzie," Artforum, January 6
"The Bearden Project," Exhibition Catalogue, The Studio Museum in Harlem
- 2011 "Clifford Owens" BOMB, December 15
- 2010 Williamson, Damien Alexander, "Dave McKenzie Explores Relationships, Identity and Change in New AAM Exhibit," Aspen Daily News, April 9
- 2009 Haddad, Natalie, "Dave McKenzie at Susanne Vielmetter," Frieze, Issue #127, November/December
Woodard, Josef, "Off the Off Radar Art," Santa Barbara News Press, November 20
Shaw, Michael, "Continuing and Recommended," ArtScene, October
"New York Artists Dictionary Part I," Flash Art, Volume 62, Number 264, January/February
Ligon, Glenn, "Civic Engagement: To Miss New Orleans," Artforum, 47 no. 5, January
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- 2008 MacCash, Doug, "Prospect. I New Orleans artist Dave McKenzie practices inspired unproductiveness," The Times-Picayune, November 14
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