

An abstract painting featuring two faces. On the left, a face with a white beard and blue eyes. On the right, a face with a yellow-green complexion and a purple tongue. A white, curved object, possibly a scythe or a halo, arches over the left face. The background is a mix of blue and purple hues.

SILVERLENS

STATE OF FLUX

Curated by
Jeanette Bisschops

Meriem Bennani
Nicholas Grafia
Josh Kline
Pow Martinez

SILVERLENS

STATE OF FLUX

12 January - 4 March 2023

Curated by
Jeanette Bisschops

Meriem Bennani
Nicholas Grafia
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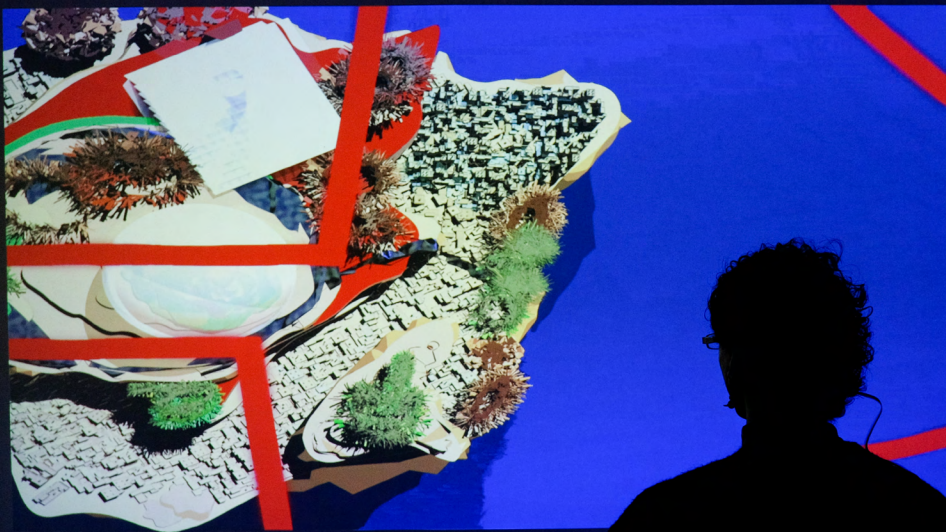
email

website

whatsapp

Meriem

Bennani



Meriem Bennani

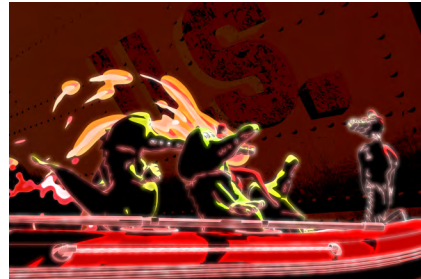
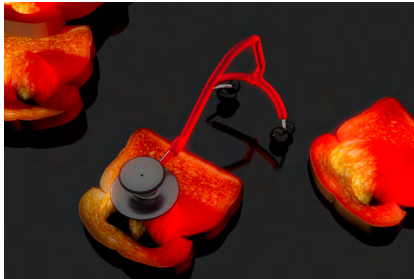
Guided Tour of a Spill (CAPS interlude), 2021
4K single channel digital video (15 min 49 sec)
Edition of 5 plus 2 artist's proofs (#5/5)

[email](#)

[whatsapp](#)

[trailer](#)





Stills from *Guided Tour of a Spill (CAPS interlude)*, 2021



Still from *Guided Tour of a Spill* (CAPS interlude), 2021



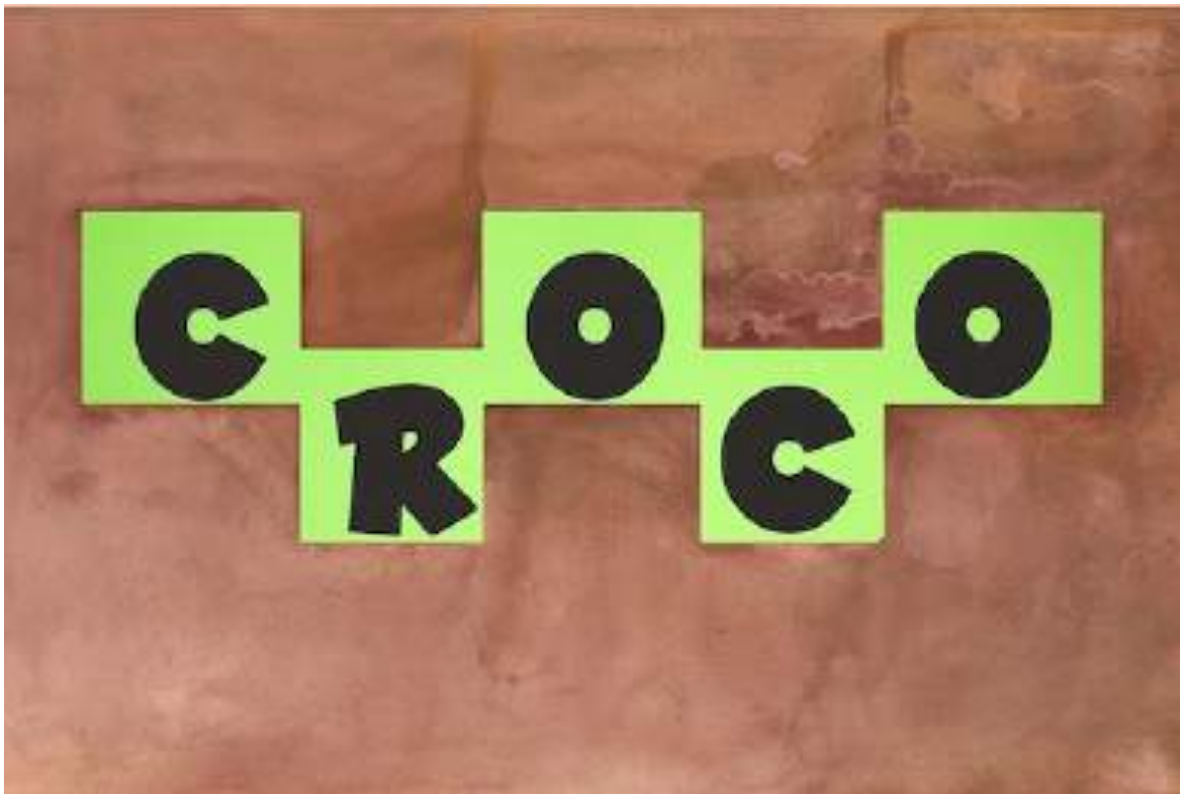
Meriem Bennani

Sidewalk Stream Column 2, 2021

Steel, monitors, media players, epoxy resin coated foam, three channel 4K digital video

78.25h x 41.50w x 6.50d in

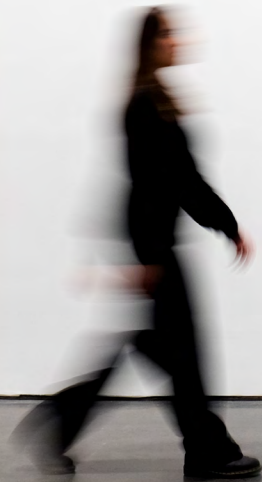
198.76h x 105.41w x 16.51d cm



Detail from *Sidewalk Stream Column 2*, 2021

Nicholas

Grafia



email whatsapp

Nicholas Grafia
Our Jimmy of the Flowers
(*Notre Jimmy des Fleurs*), 2022
acrylic on canvas

39.37h x 29.53w in
100h x 75w cm





Detail from *Our Jimmy of the Flowers* (*Notre Jimmy des Fleurs*), 2022



[email](#)

[whatsapp](#)

Nicholas Grafia

Nurse Core (Grinning in the Papers), 2022
acrylic on canvas

51.18h x 43.31w in
130h x 110w cm



Detail from *Nurse Core (Grinning in the Papers)*, 2022

email whatsapp

Nicholas Grafia

Tummy Top Hitting Rock Bottom
(Feeling Tight in Their Jeans), 2019
acrylic and indian ink on canvas

27.56h x 19.69w in
70h x 50w cm





Detail from *Tummy Top Hitting Rock Bottom (Feeling Tight in Their Jeans)*, 2019

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[whatsapp](#)



Nicholas Grafia

Billie Does Europe (Broke 'n Free), 2018
acrylic on canvas

49.21h x 59.06w in
125h x 150w cm



Detail from *Billie Does Europe (Broke 'n Free)*, 2018

[email](#)[whatsapp](#)[video preview](#)

Nicholas Grafia & Mikolaj Sobczak

Peasants, 2021

single channel HD video (00:41:00),

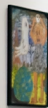
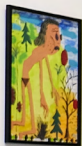
with sound and color

Edition of 5 + 2 AP

49.21h x 59.06w in

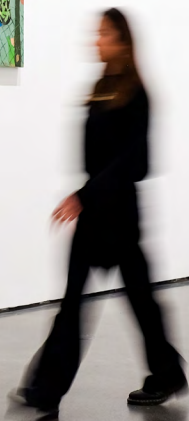
125h x 150w cm

Commissioned by and performed at Haus
der Kulturen der Welt (HKW), Berlin



Josh

Kline





Josh Kline

Wink Wink (Richard), 2017

CNC-carved basswood sculpture, potassium chlorate, red phosphorus, hydrocal, wood glue, stroller, polo shirt, Dockers pants, twill fabric

44.25h x 19.75w x 39.50d in
112.40h x 50.17w x 100.33d cm
Edition 1 of 3 + II AP



Detail from *Wink Wink (Richard)*, 2017

email whatsapp

Josh Kline

Smells Like Gas (Steve), 2017

CNC-carved basswood sculpture, potassium chlorate, red phosphorus, hydrocal, wood glue, playpen, Barbour jackets, Dockers pants, Ralph Lauren shirts

30w x 38l x 38h in

76.20w x 96.52l x 96.52h cm

Edition 1 of 3 + II AP





Detail from *Smells Like Gas (Steve)*, 2017

Josh Kline

American Camouflage 2, 2022

Ayn Rand novels, Wonder Bread,
mold, t-shirts, dried poppies (pods),
pennies, epoxy resin, aluminum, acrylic,
automotive paint, LED strips

23h x 33w x 3d in
58.42h x 83.82w x 7.62d cm





Detail from *American Camouflage 2*, 2022

[email](#)

[whatsapp](#)



Josh Kline

American Camouflage 5, 2022

Aleve pills, Hawaiian shirts, cardboard and plastic packaging, polyurethane resin, pigment, epoxy resin, aluminum, acrylic, automotive paint, LED strips

23h x 33w x 3d in

58.42h x 83.82w x 7.62d cm



Detail from *American Camouflage 5*, 2022



Pow

Martinez





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Pow Martinez

Wellness CULT, 2022

acrylic on canvas

72h x 60w in

182.88h x 152.40w cm



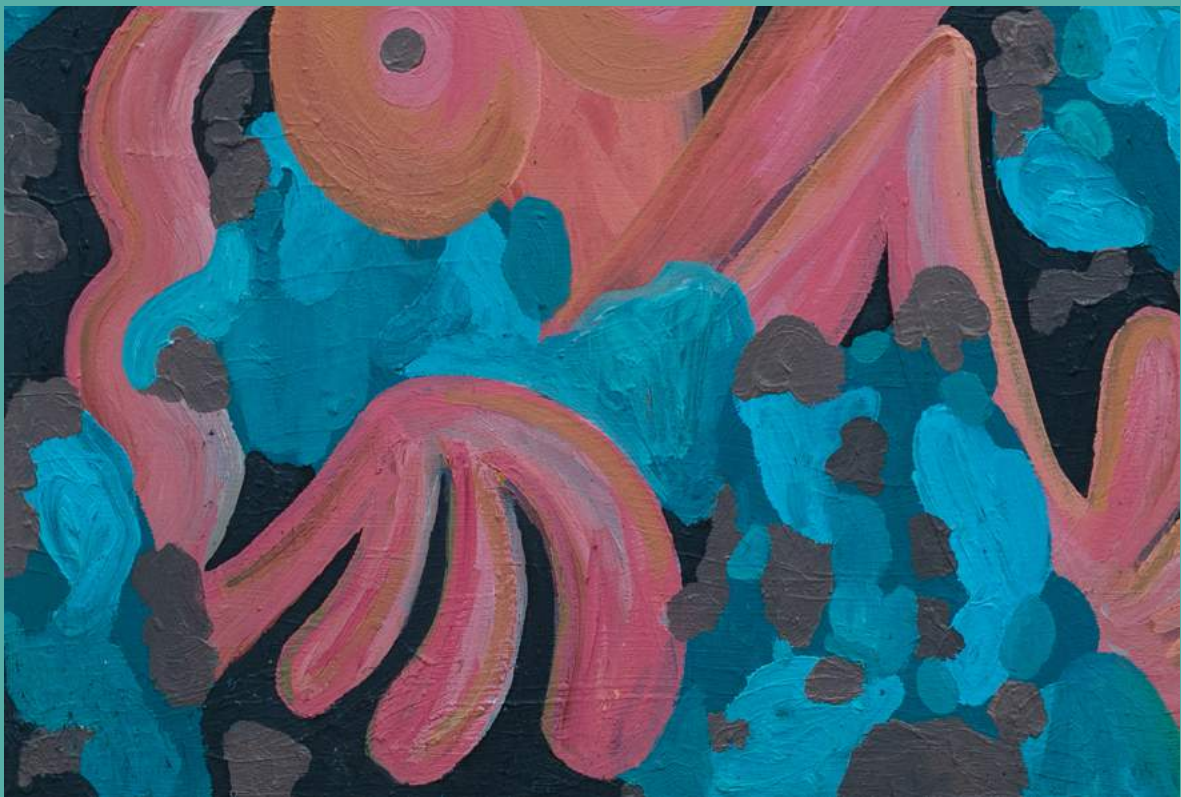
Detail from *Wellness CULT*, 2022

[email](#) [whatsapp](#)

Pow Martinez
DEEP DIVE, 2022
oil on canvas

36h x 36w in
91.44h x 91.44w cm





Detail from *DEEP DIVE*, 2022

[email](#)

[whatsapp](#)



Pow Martinez

THE DREAMERS, 2022

acrylic on canvas

60h x 72w in

152.40h x 182.88w cm

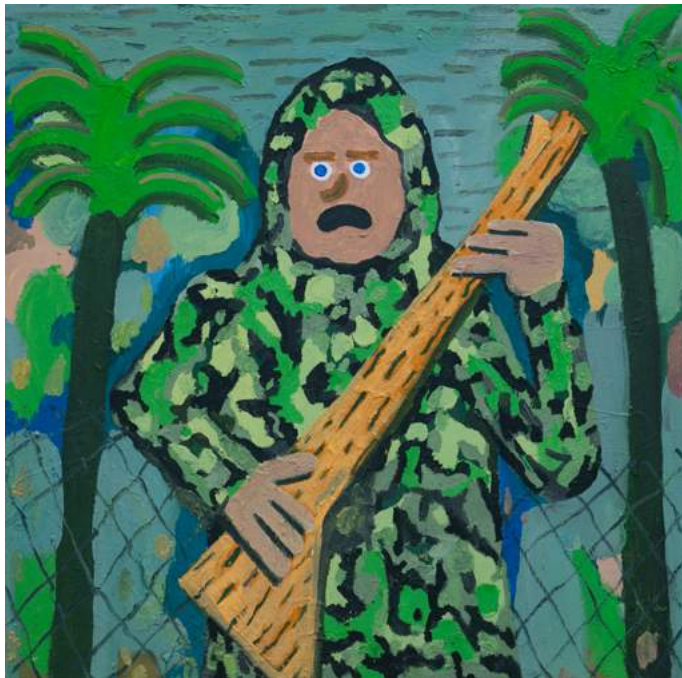


Detail from *THE DREAMERS*, 2022

email whatsapp

Pow Martinez
NO GO ZONE, 2022
oil on canvas

36h x 36w in
91.44h x 91.44w cm





Detail from *NO GO ZONE*, 2022



second nature 25, 2022
acrylic on paper

25.59h x 19.69w in
65h x 50w cm



second nature 26, 2022
acrylic on paper

25.59h x 19.69w in
65h x 50w cm



second nature 27, 2022
acrylic on paper

25.59h x 19.69w in
65h x 50w cm



Detail from *second nature* 27, 2022



second nature 28, 2022
acrylic on paper

25.59h x 19.69w in
65h x 50w cm



second nature 29, 2022
acrylic on paper

25.59h x 19.69w in
65h x 50w cm



second nature 30, 2022
acrylic on paper

25.59h x 19.69w in
65h x 50w cm



Detail from *second nature* 28, 2022



MERIEM BENNANI

Bio

Meriem Bennani (b. 1988, Rabat, Morocco; lives and works in New York) has presented solo exhibitions at the Renaissance Society, Chicago, Illinois (2022); Nottingham Contemporary, Nottingham, England (2022); Julia Stoschek Collection, Berlin, Germany (2020); Fondation Louis Vuitton, Paris, France (2019); The Kitchen, New York, New York (2017); and MoMA PS1, Long Island City, New York (2016). Her work has been featured in group exhibitions at institutions including LAX, Los Angeles, California (2020); Kunsthal Charlottenborg, Copenhagen, Denmark (2020); and MAXXI National Museum of XXI Arts, Rome, Italy (2018). She has participated in major international exhibitions including the Whitney Biennial, Whitney Museum of American Art, New York, New York (2019); Biennale de l'Image en Mouvement, Turin, Italy (2019); Centre d'Art Contemporain, Geneva, Switzerland (2018); Biennale de Rennes, France (2018); and 11th Shanghai Biennale, China (2016).



Photo: Cheril Sanchez. Courtesy the artist and Francois Ghebaly.

MERIEM BENNANI CV

b. 1988, Rabat, Morocco;
lives and works in
Brooklyn, USA

SOLO AND TWO PERSON EXHIBITIONS

- 2022 *2 Lizards*, Whitney Museum of American Art, New York, USA (forthcoming)
Meriem Bennani: Life on the CAPS, The Power Plant, Toronto, Canada
CLEARING gallery, Brussels, Belgium (forthcoming)
Meriem Bennani, Kahlil Joseph, Karrabing Film Collective - Eye Art & Film Prize, The Eye, Amsterdam, Netherlands
Life on the Caps, The Renaissance Society at University of Chicago, Chicago, USA
Life on the Caps, Nottingham Contemporary, Nottingham, UK
- 2021 *Guided Tour of a Spill*, François Ghebaly, Los Angeles, USA
- 2020 *Party on the CAPS*, Julia Stoscheck Collection, Berlin, Germany
- 2019 *Mission Teens*, Foundation Louis Vuitton, Paris, France
Party on the CAPS, CLEARING, New York, USA
- 2018 *Siham Hadida*, Stanley Picker Gallery, London, UK
- 2017 *Siham Hafida*, The Kitchen, New York, USA
Ghariba / Stranger, Art Dubai, Dubai, UAE
- 2016 *FLY*, MoMA PS1, Queens, USA
- 2015 *Gradual Kingdom*, SIGNAL, Brooklyn, USA
Fardaous Funjab, Stream Gallery, Brooklyn, USA
- 2014 *Paste, with Hayden Dunham*, SIGNAL, Brooklyn, USA

SELECTED GROUP EXHIBITIONS

- 2023 *State of Flux*, Silverlens, New York
- 2022 *Barbe à Papa*, CAPC, Bordeaux, France
Outlaw, Sydney Modern, Sydney, Australia
Munch Tienniale, Oslo, Norway
NAFAS, The Invisible Dog, Brooklyn, New York, USA
Il était une fois..., FRAC, Reims, France
Geneva Sculpture Biennial, Geneva, Switzerland
WORLDBUILDING: GAMING & ART: 15th Anniversary Exhibition, Julia Stoschek Collection, Dusseldorf, Germany
Role Play, Prada Fondazione, Milan, Italy
- 2021 *Ridynes' Cavern of Fine Gay Wine and Videos: Hauser & Werk Bitch: Don't Be Mad At Us!*, curated by Nicole Eisenman and A.L. Steiner, Hauser and Wirth, New York, USA
the view from there, Sadie Coles HQ, London, UK
In-Between Days: Videos from the Guggenheim Collection, The Guggenheim, New York, USA
Munch Musuem, Oslo, NO

MERIEM BENNANI CV

- LAX**, Public Comission, Los Angeles, USA
- 2020 **Au-delà des Apparences**, Les Abattoirs, Toulouse, France
- DIS PRESENTS: What Do People Do All Day?**, Kunsthal Charlottenborg, København, Denmark
- Prelude: Melancholy of the Future**, Museum Dhondt-Dhaenens, Deurle, BE
- THE SECRET LIFE OF LOBSTERS**, C L E A R I N G, Knokke-Heist, BE
- LIFE STILL**, C L E A R I N G, New York, USA
- A Love Letter to a Nightmare**, Petzel Gallery, New York, USA
- DIS presents: What Do People Do All Day?**, Kunsthal Charlottenborg, Copenhagen, DK
- 100 Drawings from Now**, The Drawing Center, New York, USA
- No Space Just A Place**, Daelim Museum Seoul, Seoul, South Korea
- 2019 **DOGDAYS**, CLEARING, New York, USA
- Whitney Biennial**, curated by Rujeko Hockley and Jane Panetta, New York, USA
- Biennale de l'Image en Mouvement**, OGR, Turin, IT
- Peel**, François Ghebaly, Los Angeles, USA
- 2018 **The Sound of Screens Imploding, Biennale de l'Image en Mouvement**, Centre d'Art Contemporain Genève, Geneva, Switzerland
- FLY**, curated by Neil Beloufa, Fondation d'entreprise Ricard, Paris, FR
- Siham & Hafida**, Biennale de Rennes, Rennes, FR
- MAXXI** National Museum of XXI Arts Rome, IT
- LOW FORM** Water Pressure, Jaou Tunis, Tunis, TN
- The Lulennial II: A Low-Hanging Fruit**, Lulu, Mexico City, MX
- Eye to Eye**, Arsenal Contemporary, New York, USA
- 2017 **Ghariba/Stranger**, Art Dubai, UAE
- Immigrancy**, Samsøñ Gallery, Boston, USA
- Sticky Fingers**, Arsenal Contemporary, New York, USA
- alt-facts**, Postmasters Gallery, New York, USA
- Commercial Break**, Public Art Fund, New York, USA
- 2016 **Flying House**, Shanghai Biennale, Shanghai, China
- Reality Bytes**, Frank F. Yang Art & Education Foundation, Shenzhen, China
- We Dance, We Smoke, We Kiss**, Flax Fahrenheit, Los Angeles, USA
- 2015 **Unorthodox**, The Jewish Museum, New York, USA
- ARA-B- LESS ?**, Nour Festival at Saatchi Gallery, London, UK
- Surface Support**, SIGNAL, Brooklyn, USA
- Kick in the Door**, MANA Contemporary, Jersey City, New Jersey, USA

MERIEM BENNANI CV

PUBLIC COLLECTIONS

Guggenheim Museum, New York, USA
The Museum of Modern Art, New York, USA
Whitney Museum of American Art, New York, USA
Kadist Foundation, Paris, FR
Musée d'Art Moderne de la Ville de Paris, FR
Frac ile-de-france, Paris, FR
Art Gallery of New South Wales, Australia

RESIDENCIES & AWARDS

2019 Eye Art & Film Prize, Amsterdam, NL
2015 ESKFF Residency, MANA Contemporary, Jersey City, New Jersey, USA

SCREENINGS

2022 Anthology Film Archives, New York, USA, Screening of Ghariba Unpacking the ArteArchive, Screening of Ghariba
Afterimage, Screening of Party on the CAPS
2020 RenBen: Wildcard 2020, The Renaissance Society, Chicago, USA
Rhizome, Screening of Party on the CAPS
Screening: Sci-Fi Sessions, MCA Chicago, Screening of Party on the CAPS
2019 Rewire Festival, Screening of Party on the CAPS
2018 Provisional Presents and Speculative Futures, Screening of Party on the CAPS, ICA, London, UK
Biennale de l'Image En Mouvement: The Sound of Screens Imploding, Day One, Screening of Party on the CAPS,
Swiss Institute, New York, USA
2017 Art21 Nighthawk Shorts Festival Screening with Meriem Bennani
I Heard You Laughing, Screening of FLY, Galerie Gregor Staiger, Zurich, Switzerland
Alternative Facts, Screening of FLY, 221A, Vancouver, Canada
I Heard You Laughing, Screening of FLY, KADIST, Paris, France
2016 I Heard You Laughing, Screening of FLY, KADIST, San Francisco, USA
2015 Humain trop humain [Journée Thématique], Screening of Sitting with Hair Implants (2014), with Flavien Berger, Palais de Tokyo, Paris, France
Render Series, with Maggie Lee and Liz Magic Laser, MoMA PS1 Printshop, Queens, USA

SELECTED PRESS

2022 Yusuf, Muhammad. "Moroccan artist Meriem Bennani's public sculpture unveiled in NYC," Gulf Today, July 2022.
Su, Hannah. "Windy by Meriem Bennani touches down on the High Line,"

MERIEM BENNANI CV

The Architect's Newspaper, June 2022. Rayner, Alex.

"Beam me up, Priti! The sci-fi about teleporting refugees that feels very real," The Guardian, May 2022. Greenberger, Alex.

"Ending a Trilogy, Artist Meriem Bennani Contemplates What Liberation Means for an Imagined Place," Artnews, April 2022.

Gluhaich, Marko. "What to See During EXPO Chicago," Frieze, April 2022.

Waxman, Lori. "A little levity, please: Meriem Bennani's 'Life on the CAPS' at the Renaissance Society is full of dark humor," Chicago Tribune, March 2022.

Goldstein, Caroline. "'Mixing It Together Allowed Me to Hit the Right Note': Watch Meriem Bennani Meld T.V., Sculpture, and Film Into Her Own Artistic Language," Artnet News, March 3, 2022.

"Meriem Bennani will present a new public artwork for the High Line in New York," Flash Art, February 2022.

"18 Must-See Exhibitions in Europe in 2022, From a Duet Between Van Gogh and Etel Adnan to Francis Bacon's Animal Paintings," Artnet News, January, 5, 2022.

2021 Diehl, Travis. "The Robotic Heart of Freedom," Art in America, April 14, 2021. Clayton, Jace.

"That Singing Crowd, e-flux, February 2021.

2020 Marine, Brook. "The Most Resouceful Directors of 2020," W Magazine, December 31, 2020.

"Here Are 25 Inspiring Women in the Art World Who Overcame Obstacles to Accomplish Incredible Things in This Surreal Year," Artnet News, November 24, 2020.

Caramanica, Jon. "The '2 Lizards' of Instagram are Coronavirus Art Stars," The New York Times, April 22, 2020.

2019 Leland, Erin. "Meriem Bennani and Her Absurdist Island in the Futuwre," Cultured Magazine, June 27, 2019. Greenberger, Alex.

"Here's the Artist List for the 2019 Whitney Biennial," Artnews, February 25, 2019.

2018 Cliff, Aimee. "The future-spanning work of video artist Meriem Bennani," DAZED, December 13, 2018. 2017 Cavalier, Jane.

"MERIEM BENNANI: Siham and Hafida," The Brooklyn Rail, October 17, 2017.

Howe Bukowski, Anastasia. "The intimate humor of Meriem Bennani's art," The Fader, October 4, 2017. Artspace Editors.

"8 Artists to Watch in September." Artspace, September 2017.

"'Sticky Fingers' at Arsenal Contemporary, New York." Artnews, August 2017.

Cannon, Blair. "Sticky Fingers" Art Forum, July 2017.

"'alt-facts' at Postmasters, New York." Blouin Artinfo, July 2017.

"Meriem Bennani's Exploded Visions." Art21: New York Close Up, June 2017.

Smith, William S. "Commercial Break." Art in America, May, 2017.

Erkara, Busra. "Meriem Bennani's fictional hijab collection blends metallica and modest wear." I-D, April 2017.

MERIEM BENNANI CV

"Meriem Bennani's Surreal Life | Like Art." The Creators Project, Vice. March 2017.

Boucher, Brian. "Meet 3 Cutting-Edge Artists Pushing the Boundaries at Art Dubai." Artnet, March 2017. Wierzbka, Leanne.

"Virtual Insanity." The Art Newspaper, March 2017.

Gleisner, Jacquelyn. "Meriem Bennani's Holiday Headscarf," Art21 Magazine, February 2017.

Herriman, Kat. "Meriem Bennani: 30 Under 35." Cultured, January 2017.

2016 Embuscado, Rain. "10 Exceptional Millennial Artists to Watch in 2016" Artnet, September 2016.

Khan, Nora N. "Meriem Bennani's iPhone-Video Collage Mesmerizes at MoMA P.S.1." The Village Voice, August 2016.

Steinkopf-Frank, Hannah. "Meet Meriem Bennani, the video artist creating her own social media reality." PAPER, August 2016.

Nunes, Andrew. "Experience Morocco Through the Eyes of an Anthropomorphic Fly." The Creators Project, July 2016.

Herriman, Kat. "CRITIC'S PICKS: Meriem Bennani: FLY." Art Forum, June 2016.

Khachiyani, Anna. "Meriem Bennani at Signal." Art in America, February 2016.

2015 Schwendener, Martha. "Meriem Bennani's 'Gradual Kingdom' Focuses on Morocco." The New York Times, December 2015.

Herriman, Kat. "The Absurdist Hijabs and Instagram Wizardry of One Millennial Artist." T: The New York Times Magazine, October 2015.

2014 Schwendener, Martha. "Art In Review: PASTE." The New York Times, April 2014.

EDUCATION

2012 BFA, The Cooper Union, New York, USA

2011 MFA in Animation, Ecole Nationale Supérieure des Arts Décoratifs, Paris, France

NICHOLAS GRAFIA

Bio

Nicholas Grafia (b. 1990, Angeles City, Philippines; lives and works in Düsseldorf, Germany, and Paris, France) holds an MFA from the Kunstakademie Düsseldorf (DE). He has previously studied at the School of Arts and Cultures in Newcastle (UK), the Kunstakademie Münster (DE), as well as the University of Münster (DE).

His paintings, videos and performances negotiate processes of memory formation, as well as the in- and exclusion of subjects from history writing.

His work has been recently exhibited at KW (Berlin, DE), Shoot the Lobster (New York, US), MoMa (Warsaw, PL), HKW (Berlin, DE), Kunsthal Aarhus (Aarhus, DK), Peres Projects (Berlin, DE), Bergen Kunsthall (Bergen, NO), Captain Petzel (Berlin, DE), 7th Moscow International Biennale For Young Art (Moscow, RU), Shedhalle (Zurich, SUI), Kunstverein für die Rheinlande und Westfalen (Düsseldorf, DE), Museum Ludwig (Cologne, DE), Dortmunder Kunstverein (Dortmund, DE), Tramway (Glasgow, UK), MUDAM (Luxembourg, LU) and Steirischer Herbst (Graz, AT) amongst other venues.



NICHOLAS GRAFIA CV

b. 1990, Angeles City,
Philippines; lives and
works in Düsseldorf,
Germany, and Paris,
France

RECOGNITIONS AND RESIDENCIES

- 2021 Kunsthaus NRW Kornelimünster Museum Acquisition
PACT Zollverein Fellowship
Art Explora Residency Paris
- 2020 Sponsorship Award for Fine Arts of the City of Düsseldorf
K21 Museum Acquisition 2020 by the Young Art Foundation of
Kunstsammlung Nordrhein-Westfalen
- 2019 MALT AIR Residency Kunsthall Aarhus, Denmark
Travel Grant of Kunstverein für die Rheinlande und Westfalen and The
Foundation for Art and Culture of the Sparkasse Düsseldorf, Germany

SOLO EXHIBITIONS

- 2022 *Comeback Kid.*, Silverlens, Manila, Philippines
- 2021 *Free Verse Spirit*, Peres Projects, Berlin, Germany
Soul Burner, KOENIG2, Vienna, Austria
- 2020 *MVP: Most Valuable Player*, Andersen's Contemporary, Copenhagen,
Denmark

SELECTED GROUP EXHIBITIONS

- 2023 *State of Flux*, Silverlens, New York
- 2022 *Dangerous When Wet*, Copenhagen Contemporary, Copenhagen, DK
THE FAIREST 01: Open Your Eyes Again, Kühlhaus Berlin, Berlin, DE
Dissonance. Platform Germany, Künstlerhaus Bethanien, Berlin, DE
You'd Think By Now, curated by Rachel Vera Steinberg, Smack Mellon, New
York, US
We Meet at Dusk, Hordaland kunstsenter, Bergen, NO
Phantasmatic Riff, Untere Augartenstrasse 26, Vienna, Austria
Craving Supernatural Creatures, VBKO, Vienna, Austria
Women Artists (VBKÖ), Vienna, AT
- 2021 *Vordemberge-Gildewart Grant 2021*, KIT - Kunst im Tunnel, Duesseldorf, DE
Utopia, Peres Projects, Berlin, DE
Nicholas Grafia & Mikołaj Sobczak: WILL., GOLD + BETON, Cologne,
Germany
THE FAIREST: Teaser 01, Blake & Vargas, Berlin, Germany
Type / Cast / Thrill., Temnikova & Kasela, Tallinn, Estonia
- 2020 *what fruit it bears*, Peres Projects, Berlin, Germany
Untitled (Molly House), Exile Gallery, Vienna, Austria
Protozone: CONTAMINATION/RESILIENCE, Shedhalle, Zurich
MILK ME SUGAR, Arsenal Gallery, Bialystok, Poland
In order of appearance, Kunstsammlung Nordrhein-Westfalen (K21 Museum),
Düsseldorf, Germany

NICHOLAS GRAFIA CV

- NAK Digital Benefit Auction 2020*, Neuer Aachener Kunstverein, Aachen, Germany
- Who Am I*, Mélange, Cologne, Germany
- side by side*, fffriedrich, Frankfurt am Main, Germany
- Body Lotion*, Zeller van Almsick Gallery, Vienna, Austria
- 2019 *Prune*, Shoot the Lobster, New York City
- The Theatre of Robert Anton*, Tramway, Glasgow, UK
- Jahresgaben 2019*, Kunstverein für die Rheinlande und Westfalen Düsseldorf, Düsseldorf, Germany
- Amitié*, Exo Exo at David Giroire, Paris, France
- Body Works*, State Art Gallery, Sopot, Poland
- Undetectable Realness, PS120*, Berlin, Germany
- 2018 *Opening: Fremdkörper. Non-Normative Body and Voice Mapping*, BOZAR, Brussels, Belgium
- 2017 *Open Triennial, 8th Young Triennale in Orońsko*, Centre of Polish Sculpture, Orońsko, Poland
- ARTAGON.III*, Akademie Galerie, Düsseldorf, Germany
- Meet me at the Metro Station*, Guest Rooms, Amsterdam, Netherlands

PERFORMANCES

- 2021 *Mudam Performance Season: The Illusion of the End*, MUDAM - The Contemporary Art Museum of Luxembourg, Luxembourg
- Steirischer Herbst 2021: The Way Out*, Graz, Austria
- Illiberal Arts. Institutions, Humiliations, Rituals, Perceptibilities*, Haus der Kulturen der Welt, Berlin, Germany
- Pogo Bar: It's 10PM. Do You Know Where Your Children Are?*, KW Institute for Contemporary Art, Berlin, Germany
- 2020 *7th Moscow International Biennale For Young Art*, Museum of Moscow, Moscow, Russia
- 2020 Biennale Zielona Góra - Back to the Future*, Zielona Góra, Poland
- On the Politics of Delicacy*, Captain Petzel, Berlin, Germany
- Queer Queer Casimir*, Salon 14 during Warsaw Gallery Weekend 2020, Warsaw, Poland
- IGNITION CYCLE*, Montag Modus at Alte Münze, Berlin, Germany
- Weak Links of a Strong Chain*, Kunstverein für die Rheinlande und Westfalen Düsseldorf, Düsseldorf, Germany
- 2019 *HERE AND NOW at Museum Ludwig Transcorporealities*, Museum Ludwig, Cologne, Germany
- I Saw the Devil*, Kunsthall Aarhus, Aarhus
- Hits Like an Elbow*, Kunstverein für die Rheinlande und Westfalen Düsseldorf, Düsseldorf, Germany
- DISPLAY. Staging Identities*, Kunstverein Dortmund, Dortmund, Germany
- 2018 *Pride & Prejudice: New Practices of Dignity*, Museum of Modern Art, Warsaw, Poland

NICHOLAS GRAFIA CV

2017 **Akademie [Arbeitstitel]**, Kunsthalle Düsseldorf, Düsseldorf, Germany
The Hardest Word, BLASK/BRZASK, Łódź, Poland

EDUCATION

2016-2019 **Kunstakademie Düsseldorf**, Düsseldorf, German
2012-2016 **Kunstakademie Münster**, Münster, Germany
University of Münster, B.A. British, American and Postcolonial
Studies, Münster, Germany
2014-2015 **School of Arts and Cultures**, Newcastle, UK

SELECTED PUBLICATIONS

2022 Heiser, Jörg and Ricupero, Cristina, *Ridiculously Yours?! Art, Awkwardness and Enthusiasm*, Berlin: DISTANZ Verlag, 2022
Kühn, Karolina and Zadoff, Mirjam (eds.), *To Be Seen: Queer Lives 1900-1950*, Munich: Hirmer Verlag, 2022
Gisbourne, Mark and Tannert, Christoph, *Dissonance: Platform Germany*, Berlin: Dr. Cantz'sche Verlagsgesellschaft, 2022
2021 Franke, Anselm and Stakemeier, Kerstin (eds.), *Illiberal Arts*, Berlin: b_books verlag (PoLYpeN Series), 2021
2017 Bergmann, Dana, Jansen, Gregor and Seiser, Anna Lena (eds.), *Akademie [Arbeitstitel]*, Cologne: Kunsthalle Düsseldorf Verlag and Verlag der Buchhandlung Walther König, 2017

SELECTED BIBLIOGRAPHY

2022 Toth, Alexandra-Maria, *Craving Supernatural Creatures*, KubaParis, January 2022
2021 Kulturstiftung des Bundes Magazin, Krisenwissen, Issue 37, Autumn-Winter 2021
Rossi, Simone, *Hands on Time: The Illusion of the End*, Panorama Series, Cactus Magazine, October 2021
Grunenberg, Robert, *Artist to Watch: Nicholas Grafia*, Numéro Berlin, Issue 10, The Sexxx Issue, Spring-Summer 2021
Stadel, Stefanie, *Wie junge Künstler die Pandemie erleben*, Welt, June 9, 2021
Pofalla, Boris, *Auf der Reise, Spezial: Gallery Weekend*, Monpopol, May 2021
Rieger, Birgit, *Tipps zum Gallery Weekend: Kunst durchs Schaufenster*, Der Tagesspiegel, April 30, 2021
Bukuts, Carina, *The Best Show's to See During This Year's Gallery Weekend Berlin*, Frieze, April 28, 2021
Känd, Maria-Helen, *Pop-folklore tricksters smashing stereotypes*, Arterritory, March 30, 2021
Nicholas Grafia in Conversation with Francesca Altamura, KubaParis, March 26, 2021
Superfacesurface / Malerei in Düsseldorf #4, KubaParis, January 21, 2021

NICHOLAS GRAFIA CV

- | | |
|------|---|
| 2020 | Lang, Colin, <i>New Fauves</i> , Spike Art Magazine, #62, Winter 2020
Del Prete, Luisa, <i>ffriedrich gallery in Frankfurt: An exhibition in three acts</i> , the ARTicle, September 08, 2020 |
| 2019 | Fauq, Cédric, <i>PRUNE: Cudelice Brazelton & Nicholas Grafia</i> , Shoot the Lobster, September 14, 2019
<i>Performance: Mikołaj Sobczak und Nicholas Grafia</i> , Dortmunder Kunstverein, June 14, 2019 |

JOSH KLINE

Bio

Josh Kline (b. 1979, Philadelphia, PA; lives and works in New York, NY) was born in Philadelphia; he now lives and works in New York, as a curator, collaborator and artist.

Josh Kline aligns his art with the philosophy of post-humanism. Spanning a wide variety of media with specific focus upon the technologically innovative, his art has an ergonomic sensibility. It is centred upon the ability of humanity to function efficiently within its working environment, with corporeality being marginalised in favour of digital expressions of selfhood.

The beating heart of his work is found in the human obsession with an abstract future and the obsessive desire to project onto this imagined existence. It is quintessentially sci-fi that exists as an expression of the contemporaneous obsession with progression; it is a statement of art's ability to exist at the frontiers of scientific advancement and simultaneously a warning against the potential to strip one's humanity away to better function within a technocratic society. Kline opposes the often-held belief that technological progress is necessarily positive. There appears to be a commodification of the individual, forced to operate as a near superhuman machine, enhanced by caffeinated drinks, drugs and accessories. In his work human productivity is improved at the cost of one's humanity: technological progress comes to serve societal means over the personal and creates a society, which enables the production of commodities that do not truly benefit the masses.

There is an interesting duality in Kline's work, as the strongly theoretical foundation marries itself to the concrete world it inhabits. There is a tendency to circumnavigate artistic intellectualism and to ignore its inherent historicity. As a result his oeuvre opens a discussion which transcends the art industry, contextualising the works in terms of the present, and this is reflected in his curatorial practice. Integral to understanding his work as an expression of post-humanist theory, is an attempt to escape from the past. His work exists within the expanding intersection between the sterile syntheticism of technological progression and the primordial corporeality of base human existence; it is an expression of the modern obsession with mass media replication and the importance of digitisation.

This idea is best noted in the contrast between his works, such as *Living Wages* that features bacterial cultures continually reproducing, and his sculptures, such as *Ready to Wear*, that are so easily reproduced by 3D printing techniques. These two contrasting elements represent a real human fear, embodied within the principle of bacterial fission. These living sculptures can only reproduce to the point that there are available growth factors; once these diminish the bacteria also dissipates. This is a warning against the industrial reproduction of technology that consumes great amounts of human and inorganic resources; if it is not carefully monitored and managed, it can potentially approach an apocalyptic teleology. In this way Kline's work questions the technological juggernaut as an entity that endangers existentialist humanism.

JOSH KLINE CV

b. 1979, Philadelphia,
PA; lives and works
in New York, NY

SOLO EXHIBITIONS

- 2023 *Josh Kline: Project for a New American Century*, Whitney Museum of American Art, New York
- 2022 *Josh Adaptation*, LAXART, Los Angeles
- 2020 *Antibodies*, Astrup Fearnley Museet, Oslo (Catalogue)
Alternative Facts, Various Small Fires, Seoul
- 2019 *Climate Change: Part One*, 47 Canal, New York
- 2017 *Civil War*, Stuart Shave/Modern Art, London, UK
- 2017 *Unemployment*, Fondazione Sandretto re Rebaudengo, Turin, Italy
Freedom, Portland Art Museum, Portland, OR
Unemployment, 47 Canal, New York
- 2016 *Freedom*, Modern Art Oxford, Oxford, England
- 2013 *Quality of Life*, 47 Canal, New York
- 2011 *Dignity and Self-Respect*, 47 Canal, New York
- 2011 *Loveless Marriages*, 179 Canal, New York (two person show with Anicka Yi)

SELECTED GROUP EXHIBITIONS

- 2023 *State of Flux*, Silverlens, New York
- 2022 *A Gateway to Possible Worlds*, Centre Pompidou-Metz, France
Backwards Ahead, Fondazione Sandretto Re Rebaudengo, Torino, Italy
What's Going On, Rubell Museum, DC
The Tale Their Terrors Tells, Lyles & King, New York
blue monday, 47 Canal, New York
- 2021 *100 Sculptures*, Anonymous Gallery, New York
Bodies at Stake: Works from the Sandretto Re Rebaudengo Collection, MO.CO.Hôtel Des Collections, Montpellier, France (Catalogue)
Work it Out, Kunsten Museum of Modern Art, Aalborg, Denmark
Proof of Stake Technological Claims, Kunstverein In Hamburg, Hamburg, Germany
THE DREAMERS, 58th October Salon, Belgrade Biennale, The Cultural Centre of Belgrade
- 2020 *Drawing 2020*, Gladstone Gallery, New York (Catalogue)
The Body Electric, Museum of Art and Design at Miami Dade College, Miami
Supernatural: Sculptural Visions of the Body, Kunsthalle Tübingen, Tübingen, Germany
Psychic Wounds: On Art & Trauma, The Warehouse, Dallas
- 2019 *The Assembled Human*, Museum Folkwang, Essen, Germany
Exodus, created by Paul Pfeffer, Watergate Office Building, Washington, D.C.
It's Urgent! - Part II, Luma Westbau, Zurich, Switzerland
The Body Electric, Yerba Buena Center for The Arts, San Francisco
Whitney Biennial 2019, Whitney Museum of American Art, New York

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The Body Electric, Walker Art Center, Minneapolis, MN

New Order: Art and Technology in the Twenty-First Century, Museum of Modern Art, New York

Laws of Motion, Gagosian, San Francisco, CA

2018 *Art in the Age of the Internet*, 1989 to Today, Curated by Eva Respini, University of Michigan Museum of Art, Ann Arbor, MI

After the Finish Line, Curated by Helga Christoffersen, Galleri Susanne Ottesen, Denmark Laws of Motion, Gagosian, Hong Kong

The Artist is Present, organized by Maurizio Cattelan, Yuz Museum, Shanghai

Ghost 2561, organized by Korakrit Arunanondchai, Bangkok CityCity Gallery, Bangkok FRONT International: Cleveland Triennial for Contemporary Art, Museum of Contemporary Art Cleveland, Cleveland, OH

Evidence, curated by Josh Kline, Metro Pictures, New York

Dime-Store Alchemy, curated by Jonathan Rider, FLAG Art Foundation, New York

Art in the Age of the Internet, 1989 to Today, Curated by Eva Respini, ICA Boston, Boston, MA

2017 *Markers*, David Zwirner, London, UK

The Preservationists, curated by Ingrid Pui Yee Chu, Duddell's, Hong Kong

The Sweat of Their Face: Portraying American Workers, Smithsonian National Portrait Gallery, Washington, D.C

Group Shows at Shimizu Brand, Shimizu Brand, Long Island City, NY

Suspended Animation, Les Abattoirs, Toulouse, France

Cult! Legends, Stars and Icons, Zeppelin Museum, Friedrichshafen, Germany

We Need to Talk..., Petzel Gallery, New York

2016 *High Anxiety*, Rubell Family Collection, Miami, FL

Human Interest: Portraits from the Whitney's Collection, the Whitney Museum of American Art, New York

Giles, Gagosian Athens, Athens

Goulding the Lolly, Gavin Brown's Enterprise, New York

The Politics of Portraiture, Jessica Silverman Gallery, San Francisco

Good Dreams, Bad Dreams - American Mythologies, Aishti Foundation, Beirut

FOOD-Ecologies of the Everyday, 13th Fellbach Small Sculpture Triennial 2016, Fellbach, Germany

9th Berlin Biennale for Contemporary Art, Berlin

Life Itself, Moderna Museet, Stockholm

Suspended Animation, Hirshhorn Museum and Sculpture Garden, Washington, D.C.

History of Nothing, White Cube, London

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- 2015 *1,000 Islands*, Simon Lee, Hong Kong
Office Space: The Modern Workplace Disrupted, Yerba Buena Center for the Arts, San Francisco *The Extreme Present*, Metropolitan Art Society, Beirut
You're Fired!, Various Small Fires, Los Angeles
No Shadows in Hell, Pilar Corrias, London
All Watched Over, curated by Tina Kukielski, James Cohan Gallery, New York
America Is Hard to See, Whitney Museum of American Art, New York
Overtime: The Art of Work, organized by Cathleen Chaffee, Albright-Knox Art Gallery, Buffalo, NY
Open Source: Art at the Eclipse of Capitalism, Galerie Max Hetzler, Berlin
2015 Triennial: Surround Audience, organized by Lauren Cornell and Ryan Trecartin, New Museum, New York
Till the stars turn cold, Glasgow Sculpture Studios, Glasgow
Looking Back/The 9th White Columns Annual - Selected by Cleopatras, White Columns, New York
- 2014 *To Have and to Hold*, Rubell Family Collection, Miami
Till the stars turn cold, S1 Artspace, Sheffield, UK
As We Were Saying: Art and Identity in the Age of "Post", curated by Claire Barliant, EFA Project Space, New York
ICA@50: Pleasing Artists And Publics Since 1963, curated by Liz Park, Institute of Contemporary Art, Philadelphia, PA
The Husk, Untitled, New York
Infinite Jest, curated by Matthias Ulrich, Schirn Kunsthalle Frankfurt, Germany
Archeo, curated by Cecilia Alemani, High Line, New York
Season of the Which, castillo/corrales, Paris
- 2013 *Designed in California*, Night Gallery, Los Angeles
Speculations on Anonymous Materials, Fridericianum, Kassel, Germany
Spectators, Rendered and Regulated, Konig and Clinton, New York
ProBio, organized by Josh Kline, MoMA PS1, New York
Screens, Murray Guy, New York
Out of Memory, Marianne Boesky Gallery, New York
DIS Image Studio, Susan Geiss Company, New York
- 2012 *New Pictures of Common Objects curated by Chris Lew*, MoMA/PS1, Long Island City, NY
Public Relations, Night Gallery, Los Angeles
Summer Show, Galerie Christine Mayer, Munich, Germany
Too Old For Toys, Too Young For Boys, OHWOW, Los Angeles
- 2011 *Looking Back / The 6th White Columns Annual*, selected by Nick Mauss and Ken Okiishi, White Columns, New York

JOSH KLINE CV

I Feel Like I'm Disappearing..., West, Den Haag, Netherlands

I don't know if it makes any sense - I feel quite dizzy and a little drunk due to the blow. I will return with more info shortly..., curated by Howie Chen & Tim Saltarelli (Dispatch, NY), IMO, Copenhagen

Skin So Soft, organized by Josh Kline, Gresham's Ghost, New York

HOW DO YOU DO, organized by Margaret Lee, NOMA Gallery, San Francisco

2010 *179 Canal / Anyways*, organized by Margaret Lee, White Columns, New York

Sculpture Sabbath, curated by Bridget Donahue, Socrates Sculpture Park, Long Island City, NY

Big Apple, Clifton Benevento, New York

2009 *Magic Jackpot*, Galerie Christine Mayer, Munich, Germany

The Living and The Dead, curated by Darren Bader, Gavin Brown's Enterprise, New York

TIME-LIFE Part II, Taxter & Spengemann, New York

Today and Everyday, curated by Margaret Lee, X-Initiative, New York

Nobodies New York, 179 Canal, New York

Cleopatra's: Trade Secrets, John Connelly Presents, New York

If The Dogs Are Barking, Artists Space, New York

On From Here, Guild & Greyshkul, New York

2008 *Workspace*, curated by Antoine Catala, Galerie Christine Mayer, Munich, Germany

O Natural, 400 Morgan, Brooklyn, NY

Cube Passerby 2008, Gavin Brown's enterprise at Passerby, New York

2007 *The Poster Project*, curated by Devon Costello and Ilya Lipkin, Participant Inc. and Printed Matter, New York

PERFORMANCES AND SCREENINGS

2017 *Being*, performance evening organized by Sasha Laing, Situations, New York

Breaking Joints, Screened as part of the ICA Artists' Moving Image Network, Exeter Phoenix, Exeter, England

Breaking Joints, Screened as part of the ICA Artists' Moving Image Network, Tramway, Glasgow

2015 *Enter / Exit*, group screening and lecture organized by Steven Cairns, Kunsthalle Bern, Bern, Switzerland

Artists' Moving Image Programme: *Breaking Joints*, MK Gallery, Milton Keynes, UK Black Box 2.0: Over Deliver Every Time, Seattle Art Museum, Seattle, WA

Artists' Film Club: *Breaking Joints: Part 1*, ICA, London

2014 *Scan Scroll Surf*. Digital Film Aesthetics Today, mumok kino, Vienna

SCREENING, group screening organized by Georgia Sagri, Stadtkino Basel, Switzerland

Artist's Choice: Josh Kline, solo screening organized by Paul Chan,

JOSH KLINE CV

Schaulager, Basel, Switzerland

Prospectif Cinema: La vie de bureau, screening, curated by Julie Boukobza, Centre Pompidou, Paris

- 2013 **Josh Kline: Desirable Demographics**, screening, Image Movement, Berlin
- 2012 **RAVE LABOR**, performance in collaboration with Jon Santos, MoMA PS1, Long Island City, NY
- 2009 **CIRCULAR FILE CHANNEL**, 3 episode cable access TV Show, Commissioned by Tairone Bastien, Performa, for the Performa 09 Biennial, New York. Broadcast in Manhattan on Manhattan Neighborhood Network (MNN)
- 2008 **Art Swap Meet**, installation with Circular File, organized by Amy Yao and Wendy Yao, High Desert Test Sites CB08, Joshua Tree, CA
- Performance Laboratory**, organized by Shana Moulton, continuous video program, Broadway 1602, New York
- Unspa**, performance with Circular File, Albion, New York
- 2007 **Circular File Casting #2: Sleepwalkers by Doug Aitken**, screening and installation with Circular File, Commonsplace, New York

SELECTED CURATORIAL PROJECTS

Evidence, Metro Pictures, New York, 2018

Living Rooms, Old Room, New York, 2015

Uncanny Valleys, group video screening, Electronic Arts Intermix, New York, 2013

ProBio, EXPO 1: New York, MoMA PS1, New York, 2013

Neoteny, 247365, Brooklyn, New York, 2013

Future Formats, group video screening, Electronic Arts Intermix, New York, 2011

Skin So Soft, Gresham's Ghost, New York, 2011

Charlemagne Palestine: Running Outburst, screening, Electronic Arts Intermix, New York, 2011
Amnesia, film and video program, curated with Rebecca Cleman, Andrea Rosen Gallery, New York, 2010

Bruce + Norman Yonemoto: Made In Hollywood, screening and conversation, Migrating Forms Festival, Anthology Film Archives, New York, 2010

Made in Photoshop, online exhibition, Why + Wherefore, 2009

Nobodies New York, 179 Canal Street, New York, 2009

Clean Cut, group video screening, Electronic Arts Intermix, New York, 2008

Michael Smith: Baby Ikki Birthday Party, performance, Electronic Arts Intermix, New York, 2008

Curious Green, screening, Circus Gallery, Los Angeles, 2007

Values, curated with Anthony Marcellini, Art in General, New York, 2007

Shana Moulton: Body ÷ Mind + 7 = Spirit, performance, Electronic Arts Intermix, New York, 2007
Action Adventure, curated with Melissa Brown and Michael Williams, Canada Gallery, New York, 2006

Precious Moments, group exhibition, Joymore, Brooklyn, NY, 2005

PUBLICATIONS

JOSH KLINE CV

- 2021 INDEX Maurizio Cattelan with Marta Papini and Michele Robecchi; edited by Roberta Tenconi and Vicente Todolí with Fiammetta Griccioi, 2021
Passing in Postcolonial Production: Michelle Lopez, Josh Kline, Paul Pfeiffer, Joselina Cruz and Alex Klein; Michelle Lopez: Ballast and Barricades; edited by Alex Klein, 2021
Best! Letters from Asian Americans in the Arts, edited by Christopher K. Ho and Daisy Nam, 2021
- 2020 Antibodies, exhibition catalog, Astrup Fearnley Museet
Psychic Wounds: On Art & Trauma, exhibition catalog, The Warehouse
12 Artists On: The Financial Crisis, by Zoë Lescaze, T Magazine, New York Times
- 2018 Out Of Order Magazine. "Preconceived Notions". Issue #10 (Spring/Summer 2018)
- 2016 Brand New: Art and Commodity in the 1980s by Gianni Jetzer (Contributor), Leah Pires (Contributor), Bob Nickas (Contributor), 2018
Conversation: Josh Kline and Paul Pfeiffer; Art in the Age of the Internet, 1989 to Today; edited by Eva Respini, 2018
A Magazine Curated by, Eckhaus Latta, 2017
How Does it Feel?, Inquiries into Contemporary Sculpture, SculptureCenter, edited by Mary Ceruti and Ruba Katrib, 2016
Food: 13th Fellbach Triennial Catalogue, 2016
9th Berlin Biennale Catalogue, curated by DIS, 2016
Surround Audience: New Museum Triennial 2015 Catalogue, Lauren Cornell and Ryan Trecartin,
- 2015 High Art: Public Art on the High Line, edited by Cecilia Alemani, 2015
Cave Abscess Rectum Septum, Ramiken Crucible, edited by Mike Egan, 2015
Photography is Magic, Charlotte Cotton, 2015
- 2012 How to Download A Boyfriend, Badlands Unlimited, 2012
47 Canal Wants to Share "Lee" with You, Tank Magazine, Volume 7, Issue 4, 2012
- 2011 Survey: On Screen, Frieze Magazine, September 2011
- 2010 New Century Modern Surface Magazine, essay for IMG MGMT Series, Art F City, 2010
- 2009 Today and Everyday, Used Future #45, 2009
- 2003 Luxury Reborn/Live Like a Rockefeller, Party Like a Rockstar, Amy Yao Curates for The Kingsboro Press, The Kingsboro Press, Issue 5, 2003

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- 2022 Recinto, Marv, "Tradition and Invention in Diaspora Filipino Art," ArtReview, August 22, 2022. Woolbright, Andrew, "Office Landscaping," Art Papers, August 1, 2022.
Keenan, Annabel, "Artist-led campaign urges climate action across California," The Art Newspaper, April 1, 2022.

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Guilford, Lauren, "Pick of the week: Josh Kline," artillery mag, March 2, 2022.

Diehl, Travis, "Josh Kline: Living in the Ruined World," The New York Times, March 3, 2022. Thaddeus-Johns, Josie, "Not All Microbes," Art in America, March 18, 2022.

Battaglia, Andy, "Water Logged: Josh Kline's First Solo Show in L.A. Centers on New Film About Climate Change," ARTnews, February 18, 2022.

Sutton, Benjamin, "In Josh Kline's new film, cataclysm has become quotidian," The Art Newspaper, February 17, 2022.

Cascone, Sarah, "All the Biggest Museum Exhibitions to See in L.A. During Frieze Week, From Miyazaki's Animations to an Immersive Pipilotti Rist Retrospective," Artnet News, February 15, 2022.

2021 Russeth, Andrew, "Art x Food: How Artists Use Food to Cook Up New Work," ARTnews, September 17, 2021.

Chan, Carson, "New Wave," Frieze, January 1, 2021.

2020 Blidaru, Adriana, "Josh Kline," Kaleidoscope, December 20, 2020

Taft, Catherine, "Josh Kline: Inside the Cover," Cura, November 11, 2020 (cover)

Diner, El, "Radical Futures: A Conversation with Josh Kline," Flash Art, October 30, 2020 (cover) Diehl, Travis, "Josh Kline is Here To Give You Some Alternative Facts," Art in America, June 9, 2020.

Battaglia, Andy, "Vital Vittles—12 Masterful Uses of Food in Art," ARTnews, April 7, 2020.

Gosse, Johanna, "Humans are Underrated: Art and Labor after Amazon," Media-N, Spring 2020.

2019 Ables, Kelsey, "World-class conceptual art pops up in a vacant bank at the Watergate," The Washington Post, November 14, 2019.

Freeman, Nate, "Just in Time for Trump's Impeachment, the Watergate Is Back in the Spotlight—as a Place to Show Contemporary Art," Artnet News, October 29, 2019.

Kuo, Michelle, "System Warning: Josh Kline," Mousse Magazine, October 1, 2019.

Mellin, Haley, "Josh Kline's Water Damage," Garage Magazine, September 20, 2019.

Meltzer, Marisa, "Why Is Everyone Drinking Celery Juice as if It Will Save Them From Dying?," The New York Times, June 27, 2019.

Cohn, Gabe, "What 7 Visitors (and One Guard) Cherished on MoMA's Closing Day," The New York Times, June 17, 2019.

Editors, "Things to do in New York City this Weekend," The New Yorker, June 2019. Schwendener, Martha, "Encountering the 'New Order' at MoMa," The New York Times, June 6, 2019.

Zeiba, Drew, "Artist Josh Kline brings climate change home in a new Manhattan show," The Architects Newspaper, June 6, 2019.

Solomon, Deborah, "Review: The Whitney Biennial Cops Out," wNYC, May 17, 2019.

Cotter, Holland, "The Whitney Biennial: Young Art Cross-Stitched With

JOSH KLINE CV

- Politics," The New York Times, May 16, 2019.
- Sajej, Nadja, "Whitney Biennial 2019: why is this year's show so safe?," The Guardian, May 15, 2019.
- Howard Halle, "The five must-see artworks at the Whitney Biennial," Time Out New York, May 14, 2019.
- Saltz, Jerry, "The New Whitney Biennial Made Me See Art History in a New Way," Vulture, May 14, 2019.
- Editors, "Talking Houses, Wet Photographs, and White Noise: A Few Highlights from the 2019 Whitney Biennial," ARTnews, May 13, 2019.
- 2019 Editors, "New York Galleries: What to See Right Now," The New York Times, May 8, 2019.
- Editors, "ArtArt Guides: Editors' Picks: 11 Things Not to Miss in New York's Art World This Week," Artnet News, May 6, 2019.
- Scott, Andrea, "Goings On About Town: Josh Kline," The New Yorker, May 2019.
- Harry, "At Gagosian San Francisco, 'Laws of Motion' Destroys American Icons," KQED Arts, February 4, 2019.
- Hodges, H. Michael, "Internet-influenced art at UMMA," The Detroit News, January 30, 2019.
- 2018 Obrist, Hans Ulrich, "New Experiments in Art, Science and Technology Ten Years of Images selected by Hans Ulrich Obrist," CURA, 2018.
- Bradley, Paige Katherine, "The Future Is Liquid, Unemployed, and Ghosting Us All," Garage Magazine, October 18, 2018.
- Goldstein, Andrew, "10 of the Best Artworks at Frieze London 2018," Artnet News, October 4, 2018.
- Greenberger, Alex, "The Browser: On John Akomfrah, Adrian Piper, and Two Group Shows About Interconnectivity," ARTnews, August 2018.
- Wiley, Chris, "The Toxic Legacy of Zombie Formalism, Part 2: How the Art System's Entropy Is Raising the Political Stakes for Culture," Artnet News, July 30, 2018.
- Editors, "The New Domestic Landscape," Kaleidoscope, Issue #32 (Spring/Summer 2018).
- Marotta, Ilaria, "Josh Kline in conversation with Ilaria Marotta," CURA, June 2018.
- Scott, Andrea K., "Galleries - Chelsea," The New Yorker, June 25, 2018.
- Heinrich, Will, "What to See in New York Art Galleries This Week," The New York Times, June 20, 2018.
- Aima, Rahel, "Issues & Commentary: Face Off," Art in America, April 1, 2018.
- Stapley-Brown, Victoria, "Cleveland's Front International triennial teams up with local museums for new commissions," The Art Newspaper, January 2018.
- Shaw, Anny with additional reporting by Miller, James H., Angeleti, Gabriella, and Olesen, Ivy, "Trump: the first year," The Art Newspaper January 10, 2018.
- 2017 Shaw, Anny, "A string of shows across the US, starting in Miami, examines the impact of technology on identity and raises the question: what does it mean

JOSH KLINE CV

to be human?," The Art Newspaper, December 9, 2017.

Editors, "Josh Kline at Modern Art," Contemporary Art Daily, November 7, 2017.

Boucher, Brian, "Josh Kline's New Work Envisions a Coming American Civil War—to Be Followed by a Socialist Utopia," Artnet, October 4, 2017.

Cohen, Kris, "Josh Kline: Freedom," caa reviews, July 26, 2017.

Zabala, Santiago, "Turning to Art's Demands", E-Flux Conversations, June 16, 2017.

Hirsch, Annabelle, "Hingerafft vom Virus der Arbeitslosigkeit," Frankfurter Allgemeine Zeitung, January 17, 2017.

2016 Höller, Christian, "Kontrafaktische Parallelwelt: Josh Klines digitale De-Animationen," springerin, January 2017.

LaCava, Stephanie, "Stephanie LaCava on John Barth, Authorship, and "Giles" at Gagosian Athens", The Believer, October 5, 2016.

Russeth, Andrew, "The Year in, and Beyond, the Galleries of New York: a Relatively Concise Chronicle of Highlights and a Top 10 List," ArtNews, December 19, 2016.

Fletcher, Michael A, "A President in Oils and Rhymes," Andscape, December 2016.

Odorici, Martina, "Interview with Josh Kline | FSRR Turin," ATP Diary, November 12, 2016.

Bucci, Stefano, "Gli Scarti Della Crisi," Corriere della Serra, November 2016.

Bucci, Stefano, "Sono disoccupata Per fare la spesa studio le offerte," Corriere della Serra, November 2016.

Droitcour, Brian, "Terminal Velocity," Art in America, November 1, 2016.

Obrist, Hans Ulrich, "Über Morgen," Das Magazin, October 1, 2016.

2016 Smith, William S, "Biennials: Mixed Messages," Art in America, September 1, 2016.

Chamberlain, Colby, "Josh Kline," Artforum, September 2016.

Nolle, Jörg, "So wird die Kunst genießbar," Zeitungsverlag Waiblingen, August 19, 2016.

Buffenstein, Alyssa, "Meet the Exciting Young Female Artists Rendering the Body in Grotesque Plastic," Artnet News, August 10, 2016.

Jacobson, Rebecca, "Teletubby Riot Police and Razor Blade Doughnuts: This Is Freedom," Portland Monthly, July 20, 2016.

Fronz, Hans-Dieter, "Bontjes sum Mitnehmen," Badische Zeitung, June 25, 2016.

Braun, Adrienne, "Guten Appetit," Art Das Kunstmagazin, June 20, 2016.

Greenberger, Alex, "Josh Kline's 'UNEMPLOYMENT' at 47 Canal: A Brilliant, High- Concept Thriller," ARTnews, June 14, 2016.

Penny, Daniel, "The Future According to Josh Kline," New Republic, June 10, 2016.

Diehl, Travis, "'The Present in Drag,' 9th Berlin Biennale," Art Agenda, June 6, 2016.

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Editors, "Josh Kline at 47 Canal," Cura, June 2016.

Editors, "Josh Kline, 'Unemployment,'" Time Out New York, May 23rd, 2016.

Editors, "Josh Kline," The New Yorker, May 2016.

Atallah, Laura, "Josh Kline 47 Canal 291 Grand St 2nd Floor," Artforum, May 2016.

McGarry, Kevin, "An Art Show That Addresses the Economic Collapse Head-On," T: The New York Times Style Magazine, May 6, 2016.

Cattelan, Maurizio, "When The Boundaries Between Art and Life Dissolve JOSH KLINE," Purple Magazine, March 2016.

Quack, Gregor, "Am Ende Bin Ich Wohl Ein Populist," Blau, February 2016.

Bettridge, Thom, "Susanne Pfeffer: How Art's POST-HUMAN TURN Began in Kassel," O32c, February 2016.

Droitcour, Brian, "Bodies in the Expanded Field: Animation at the Hirshhorn," Art in America, February 12, 2016.

Dingfelder, Sadie, "'Suspended Animation' may be the Hirshhorn's trippiest exhibit yet," The Washington Post, February 12, 2016.

Chiaverina, John, "A Josh Kline Sculpture is Featured on the Cover of the Forthcoming Fatima Al Qadiri Album," ARTnews, January 20, 2016.

Lerner, Ben, "The Custodians How the Whitney is transforming the art of museum conservation," The New Yorker, January 11, 2016.

2015 Lamy de La Chapelle, "Post Human, twenty years later," Benoît. Revue 02, Autumn 2015. Stacey, Nguyen, : "Office space' peers into deep isolation of banal work life," The Daily Californian, November 2015.

Trigg, David, "Josh Kline: Freedom, Modern Art Oxford," Art Monthly, October 2015.

Moloney, Ciara, "Josh Kline," Cura, Fall 2015.

Davis, Jaime Marie, "Josh Kline: Freedom," this is tomorrow, October 2015.

Adams, Tim, "Josh Kline: Freedom; Kiki Kogelnik. Fly Me to the Moon review - an unnerving fantasy world and off-the-peg identities," The Guardian, August 23, 2015.

Wullschlager, Jackie, "Critics' choice: Visual Arts," FTWeekend, August 22, 2015.

Coatman, Anna, "RA Recommends," Royal Academy of Arts, August 21, 2015.

Aiso, Nobuko, "Artist Interview: Josh Kline," BijutsuTecho, June 2015.

Ito, Tuybko and Kanai, Miki, "2015 New Museum Triennial: Surround Audience," BijutsuTecho, June 2015.

Nathan, Emily, "Josh Kline: Dystopian Visions of a Posthuman Future," BijutsuTecho, Spring 2015.

Hohmann, Silke, "Review: Surround Audience," Monopol, May 2015.

McLean-Ferris, Laura, "3rd New Museum Triennial," Frieze, May 2015.

Scott, Sue, "Only Connect, 2015 Triennial: Surround Audience," The Brooklyn Rail, May 6, 2015.

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Soscia, Peter, "Labor is celebrated in an exhibit at the AKAG," Artvoice, April 23, 2015.

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Scott, Andrea K., "The future us in the hands of young artists at the New Museum," The New Yorker, March 30, 2015.

Wolin, Joseph R., "2015 Triennial: Surround Audience," Time Out New York, March 26, 2015.

Rafferty, Penny Victoria, "Capitalism, Eclipsed at Max Hetzler," Sleek, March 19, 2015.

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Editors, "New Museum's Tech-y Third Triennial Get It (Mostly)," NYU Local, March 13, 2015.

Editors, "Critic's Page: Josh Kline," The Brooklyn Rail, March 5, 2015.

Ebony, David, "Surrounded by the Future: The New Museum Triennial Tackles Tech, Politics, and Gender," Observer, March 03, 2015.

Saltz, Jerry, "'Digital's Bitches': The New Museum Triennial," Vulture, March 3, 2015.

Cotter, Holland, "Review: New Museum Triennial Casts a Wary Eye on the Future," The New York Times, February 26, 2015.

Johnson, Paddy, "The New Museum Triennial Offers a Dazzling and Dystopian Vision of the Future," Artnet News, February 26, 2015.

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Magazine, February 2015.

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2014 Smith, Roberta, "15 Group Shows Not to Miss: Art Exhibitions From Chelsea to the Lower East Side," The New York Times, January 29, 2015.

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Pollack, Maika, "Painting Outside the Lines: New Shows at the Jewish Museum and EFA Project Space," New York Observer, October 1, 2014.

Editors, "As We Were Saying: Art and Identity in the Age of 'Post'," The New Yorker, October 2014.

Clark, Robert and Sherwin, Skye, "Till the Stars Turn Cold, Sheffield," The Guardian UK, October 3, 2014.

Cotter, Holland, "As We Were Saying: 'Art and Identity in the Age of 'Post',' Out of Order, October 2, 2014.

Shannon, Thor, "Josh Kline," Out of Order, Spring 2014.

Schwendener, Martha, "Elevated Perspectives Artworks Along the High Line," The New York Times, August 7, 2014.

Doran, Kerry & Homersham, Lizzie, "Digital Handwork," Rhizome, July 1, 2014.

Scott, Andrea K, "Parklife," The New Yorker, June 9, 2014.

Amy Lien and Enzo Camacho, "Speculations on Anonymous Materials," Flash Art, March-April 2014.

Stakemeier, Kerstin, "Prosthetic Productions. The Art of Digital Bodies/ On 'Speculations on Anonymous Materials' at Fridericianum, Kassel," Texte Zur Kunste, March 2014.

Editors, "Yoga mat smoothie, anyone?," Phaidon, February 2014.

Lescaze, Zoë, "On Tap in Manhattan: 'Williamsburg' Brew 'Archeo,' the High Line's next sculpture show, brings smoothies, 'frogs' to elevated park," Gallerist NY, February 18, 2014.

Nedo, Kito, "Speculations on Anonymous Materials: Kassel," art Das Kunstmagazin, January 7, 2014.

2013 Von Jörg Heiser, "Mein Rindfleisch wird aus reinem Marmor sein," Frankfurter Allgemeine Feuilleton, December 12, 2013.

McLean-Ferris, Laura, "Josh Kline: Quality of Life," ArtReview, December 2013.

Nedo, Kito, "Best of 2013," Artforum, December 15, 2013.

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Editors, "Portfolio: Curated by Dis Magazine," Modern Weekly, December 2013.

Chambers, Christopher, "Josh Kline: 47 Canal, New York," Flash Art, November/December 2013.

Wiley, Chris, "Beginnings + Ending," Frieze, November/December 2013.

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- Pofalla, Boris, "Halt dich fest, Hybrid!" Frankfurter Allgemeine Sonntagszeitung, October 20, 2013.
- Lew, Christopher Y., "Objects of Common Pictures," Mousse Magazine, October 2013.
- Wong, Ryan, "Zombies and Pop Stars," Hyperallergic, October 11, 2013.
- Smith, William S., "ProBio: New York, at MoMA PS1," Art in America, October 8, 2013.
- Gentles, T., "New York - Josh Kline: 'Quality of Life' at 47 Canal Through October 13th, 2013," Art Observed, October 2, 2013.
- Durantini, Lorenzo, "DIScuss: Josh Kline's Quality of Life," DISMagazine, October 2, 2013.
- Rutland, Beau, "Critics' Picks," Artforum, September 23, 2013.
- Rosenberg, Karen, "Josh Kline," The New York Times, September 6, 2013.
- Scott, Andrea K., "Active Culture," The New Yorker, September 2, 2013.
- Ammirati, Domenick, "Focus Interview", Frieze Magazine, Issue 157, September, 2013.
- Pollack, Maika, "'Expo1: New York' at the Museum of Modern Art, MoMA PS1 and the VW Dome 2," GalleristNY, June 25, 2013.
- Sanchez, Michael, "2011," Artforum, Summer 2013.
- Lew, Christopher Y., "Swiping at Pictures," Aperture, March 7, 2013.
- Russeth, Andrew, "New York Artists Now," GalleristNY, February 20, 2013.
- Lew, Christopher Y., "Welcome to the UnSpa at the Standard, High Line," The Standard, January 17, 2013.
- 2012 Exposito, Frank, "Deep Space (insides)," Artforum, December 5, 2012.
- Jones, Alice, "The Shock of the Old at Frieze," The Independent, October 6, 2012.
- Saltarelli, Tim, "art fair within an art fair: frieze frame," NYLON Magazine, October 2012.
- Russeth, Andrew, "The Season Begins: Scrappy Expansion, Autopilot Art and a New Avant- Garde," GalleristNY , September 11, 2012.
- Jovanovic, Rozalia, "Tweens Take Spotlight at Ohwow Gallery in Los Angeles," GalleristNY, July 3, 2012.
- 2012 Scott, Andrea K, "How to Download a Boyfriend," The New Yorker, June 25, 2012.
- Gartenfeld, Alex, "Josh Kline," Fantom, Spring 2012.
- Russeth, Andrew, "When Is a Cat Not a Cat? When It's a Sculpture," Gallerist NY, April 10, 2012.
- Tan, Lumi, "Dignity and Self Respect," Frieze, March 2, 2012.
- Stewart, Christabel, "47 Canal Street Wants to Share 'Lee' with You," Tank Magazine, Vol. 7, issue 4, Spring 2012.

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- Borland, Jenny, "Interview," BOMBlog, January 20, 2012.
- 2011 Friedman, Amanda Beroza, "Interview," Art21, December 16, 2011.
- Droitcour, Brian, "Best of 2011," Artforum, December 2011.
- Editors, "Survey: On Screen: What have you been watching?" Frieze Magazine, September 2011.
- Editors, "Goings on About Town," The New Yorker, June 27, 2011.
- Rutland, Beau, "Critics' Picks," Artforum, June 17, 2011.
- 2010 Chamberlain, Colby, "Critics' Picks," ArtForum, November 18, 2010.
- Kitnick, Zak, "not so autonomous maybe: 179 Canal at White Columns," Idiom, November 10, 2010.
- Gartenfeld, Alex, "Malls for America: Devon Dikeou at 179 Canal," Interview Magazine, May 19, 2010.
- Fiduccia, Joanna, "Critics' Picks," Artforum, April 20, 2010.
- 2009 Moss, Ceci, "Circular File Channel," Rhizome, December 8, 2009.
- Smith, Roberta, "Unspooling Time Loops," The New York Times, August 7, 2009. Robinson, Walter, "Weekend Update," Artnet Magazine, July 22, 2009.
- Cook, Mary, "Haberdashery Anyone?," art21, June 5, 2009.
- 2005 Krudy, Catherine, "Precious Moments," Flavorpill, August 30, 2005.
- Davis, Ben, "August Company," Artnet Magazine, August 26, 2005.
- Cotter, Holland, "Precious Moments," The New York Times, August 19, 2005.

COLLECTIONS

Whitney Museum of American Art, New York

Astrup Fearnley Museet for Moderne Kunst, Oslo

Fondazione Sandretto Re Rebaudengo, Torino, Italy

Aïshti Foundation, Beirut, Lebanon

Julia Stoschek Collection, Düsseldorf, Germany

Museum of Modern Art, New York

Rubell Family Collection, Miami, FL

Solomon R. Guggenheim Museum, New York

POW MARTINEZ

Bio

Pow Martinez (b. 1983 Manila, Philippines; lives and works Manila) is a recipient of the 2010 Ateneo Art Award for his exhibition *1 Billion Years* at West Gallery, Philippines. He exhibits internationally and has worked with different media, from painting to sound. His recent exhibitions include *City Prince/sses* (2019) at Palais de Tokyo in Paris; Art Jakarta 2019 with Silverlens and ROH Projects; *50 Years in Hollywood* (2019) at Pinto Art Museum in New York; Art Basel Hong Kong 2019 with Silverlens; *WXXX* (2019), West Gallery, Manila; Art Taipei 2017; *WASAK! Reloaded* (2016) in Arndt, Singapore; and *WASAK!* (2016) in Arndt, Berlin. Martinez has also held a number of solo shows in major galleries in Manila, the most recent of which is *Sustainable Anxiety* (2020) in Silverlens. Early in 2022, Martinez had his first solo exhibition in Madrid entitled *Underground Spiritual Unit* at Galeria Yusto/Giner. In 2018, he had a solo exhibition in Indonesia. Titled *Aesthetic Police*, the exhibition is an outcome of his month-long residency program at OPQRStudio in Bandung.

Martinez's paintings belie their grotesque subject matter with the indelibly beautiful surfaces and a wide-ranging, daring use of color. Mutants, monsters, demons, deviants, and freaks lurch, sit, and appear to transform amidst weirdly lit landscapes or disintegrating urban scenarios, or emerge from a painterly graffiti mess, but, as his more abstracted works insist, Martinez's ability to render intriguing relationships between forms and surfaces ensure his works are endlessly compelling—an experience akin to a beautiful nightmare.



POW MARTINEZ CV

**b. 1983 Manila,
Philippines; lives and
works Manila**

RESIDENCIES

2018 OPQR Residency, Bandung, Indonesia

SOLO EXHIBITIONS

- 2022 *Clunker*, Silverlens, Manila
Underground Spiritual Unit, Galería Yusto/Giner, Madrid
- 2020 *Sustainable Anxiety*, Silverlens, Manila
- 2018 *Aesthetic Police*, ROH Projects, Jakarta
- 2017 *Techno-utopian*, Silverlens, Manila
and now back to our regular programming, Art Informal, Manila
- 2016 *Advanced Human*, Random Parts, Oakland
a man without a hobby is worthless, TAKSU Gallery, Singapore
- 2015 *psychedelic behavior*, West Gallery, Manila
From the bitter abyss, Megumi Ogita Gallery, Tokyo
- 2014 *May Cause Profound Mental Retardation*, Pablo Gallery, Manila
Caught between honor and revenge, how far will one man go, Silverlens, Manila
dogs playing poker, Manila Contemporary, Manila
- 2013 *1 bit*, Mo_Space Project Room, Manila
Losing my edge, Pablo Gallery, Manila
Medieval woodcuts, Finale Art File, Manila
- 2012 *Sploshing*, Finale Art File, Manila
Low Res, West Gallery, Manila
Cyborg Scallops, Silverlens, Manila
- 2011 *Nature Paintings*, NOW Gallery, Manila
Destroyed Planets, Pablo Gallery, Manila
Cut Hands has the Solution, West Gallery, Manila
Easy Listening Paintings, Mag:net Gallery, Manila
- 2010 *march of the pigs*, Lost Projects, Manila
hyper blast abomination, Mag:net Gallery, Manila
- 2009 *the brutal gardener*, Mag:net Gallery, Manila
one billion years, West Gallery, Manila
- 2007 *pathetic doggy paddle*, Mag:net Gallery, Manila

GROUP EXHIBITIONS AND PROJECTS

- 2023 *State of Flux*, Silverlens, New York
- 2022 *Fuck Art Let's Dance*, Modeka, Manila
The Sea and The Jungle: Frieze Seoul, South Korea
OVR: Art Basel Hong Kong
Art Fair Philippines, Silverlens, Manila
- 2021 *Art Basel*, Silverlens, Hong Kong
'Only a Joke Can Save Us' Present Projects Gallery, Sham Shui Po, Hong Kong
Art Fair Philippines, Silverlens, Manila
S.E.A. Focus, Tanjong Pagar Distripark, Singapore
SOUTH SOUTH VEZA, SOUTH SOUTH Platform

POW MARTINEZ CV

- 2020 *Anticipating the Day*, Silverlens, Manila
Searching Sanctuary, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 2019 *An Artinformal Christmas Group Show*, Artinformal, Manila
Art Jakarta, ROH Projects, Jakarta
WXXX, West Gallery, Manila
City Prince/sses, Palais de Tokyo, Paris, France
50 Years in Hollywood, Pintô International, New York
Art Basel, Silverlens, Hong Kong
Art Fair Philippines, Silverlens, Manila
Taipei Dangdai, Silverlens, Taipei
- 2018 *Recent Works*, Underground Gallery, Manila
Art Basel, Silverlens, Hong Kong
Chaos, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 2017 *Art Taipei*, Taipei World Trade Center, Hall One, Taipei
Translación, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2016 *WASAK! Reloaded*, Arndt, Singapore
WASAK!, Arndt, Berlin
- 2015 *No Singing Allowed*, Silverlens, Manila
- 2014 *Brave New Worlds*, Metropolitan Museum of Manila, Philippines
- 2013 *manila vice*, MIAM, Sete, France
pirates, Megumi Ogita Gallery, Tokyo
- 2012 *bastards of misrepresentation*, Topaz Arts, New York
- 2011 *Confessions of a sinner*, Manila Contemporary, Manila
Post local, Silverlens, Manila
Greatest Hits, Bastards of Misrepresentation, doing time on Filipino time, 8 Salon, Hamburg
Hide the Women and Children, Mo_Space, Manila
Salvation in a nest of vipers, Y3K, Melbourne
Complete and Unabridged, Osage Gallery, Hong Kong
- 2010 *bastards of misrepresentation, doing time on Filipino time*, Fries Museum, Berlin
serial killers from tate modern to taksu Singapore, Taksu, Singapore
beautiful inside my head forever, Silverlens, Manila
sirens hall, Mo_Space, Manila
in fairness, Finale Art File, Manila
happily unhappy, Blanc Gallery, Manila
- 2009 *selected memory*, Richard Koh Fine Art, Kuala Lumpur
one small step for man, one giant leap for woman, Mag:net Gallery, Manila
welcome to the jungle, Art Informal, Manila
- 2007 *shoot me*, Mo_Space, Manila
i have nothing to paint and i'm painting it, Manila Contemporary, Manila
Sungdu-an 4"extensions," Cagayan de Oro University
- 2006 *the blank show*, West Gallery, Manila
long goodbye, Mag:net Gallery, Manila

POW MARTINEZ CV

Strait from the source, Future Prospects, Manila

missing vocabularies, Green Papaya Art Projects, Manila

2005 *common and uncommon goods*, Future Prospects, Manila

other matters, Future Prospects, Manila

EDUCATION

2004-2006 *Kalayaan College*, Painting

2002-2004 *University of the Philippines*, Visual Communication

PUBLICATIONS

Gomez, Jerome. "Pow Martinez just painted these staircase walls of Palais de Tokyo in Paris." ANC-X. Accessed 2 May 2020. <https://news.abs-cbn.com/ancx/culture/art/07/16/19/pow-martinez-just-painted-these-staircase-walls-of-the-palais-de-tokyo-in-paris>

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Chen, Junni. "2 Young Filipino Artists to Watch: Pow Martinez and Dina Gadia." Art Radar Journal. Accessed 31 July 2017. <http://artradarjournal.com/2017/07/31/2-young-filipino-artists-to-watch-pow-martinez-and-dina-gadia/> "Exploring the Diversity of Expression." Business Mirror. Accessed 16 Januray 2017. <http://businessmirror.com.ph/exploring-the-diversity-of-expression/>

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Bastards of Misrepresentation. Re:Surgol. 2012.

MERIEM BENNANI

Guided Tour of a Spill (CAPS Interlude), 2021. 4K single channel digital video, 15 min 49 sec. film stills, trailer, and full film Copyright © Meriem Bennani and François Ghebaly, Los Angeles 2021

NICHOLAS GRAFIA

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JOSH KLINE

Courtesy of the artist and 47 Canal, New York. Artwork photos: Joerg Lohse

POW MARTINEZ

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JEANETTE BISSCHOPS

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SILVERLENS

505 West 24th Street, New York, NY 10011

T +1 646 449 9400

infoNY@silverlensgalleries.com

www.silverlensgalleries.com