



Museum of Contemporary  
Art Detroit

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## **MOCAD'S SUMMER 2019 SEASON FEATURES SOLO EXHIBITIONS AND INSTALLATIONS BY KAWS, EDDIE MARTINEZ, AND NICOLAS LOBO**

## **WITH NEW MEDIA INSTALLATIONS BY BAILEY SCIESZKA, MARY HELENA CLARK, LAURE PROUVOST, AND HELINA METAFERIA**

**DETROIT, MI** — For its summer 2019 season, MOCAD presents the first US museum solo presentation of **Bailey Scieszka** and the Detroit museum premieres of **Mary Helena Clark** and **Helina Metaferia**, along with an exhibition of **Eddie Martinez** and a new installation in Mike Kelley's *Mobile Homestead* by **Nicolas Lobo**. These exhibitions join **KAWS: ALONE AGAIN**, the Museum's lead exhibition of the season.

**KAWS: ALONE AGAIN**, is a solo exhibition of the Brooklyn-based artist KAWS (American, born 1974), organized by the Museum of the Contemporary Art Detroit's Executive Director Elysia Borowy-Reeder in close collaboration with the artist. Featuring five sculptures, a site specific wall work, and three paintings, this highly anticipated exhibition will occupy the main exhibition space of the museum. **ALONE AGAIN** will showcase the artist's masterful compositions that appear to be abstract while retaining the artist's colorful acrylic palette with his trademark motif. Riffing on specific genres of pop art, figuration, deconstruction, collage, and fashion, the exhibition represents an underlying irreverence and affection for our turbulent times,

as well as KAWS' agility as an artist to appropriate and transform.

*KAWS: ALONE AGAIN* is organized by the Museum of Contemporary Art Detroit (MOCAD). Exhibitions and public programs at MOCAD are supported by the A. Alfred Taubman Foundation. Additional support for *KAWS: ALONE AGAIN* is provided by Library Street Collective.

Image: KAWS, *ALONE AGAIN* (2016). Acrylic on canvas, 72 x 120 in. Photo: Farzad Owrang.



**Eddie Martinez: Fast Eddie** is a solo exhibition of the Brooklyn-based artist **Eddie Martinez** (American, born 1977). Featuring over 17 new paintings, this solo exhibition will occupy two gallery spaces showcasing never-before-seen paintings. Martinez's masterful abstract compositions include the artist's signature motif of floating heads and gestural sweeping paint strokes. Spanning from popular urban culture to Action Painting, Automatism, and Surrealism. Martinez's work joins together painting and drawing, abstraction and representation in non-traditional ways. Permeated with a sense of personal iconography, his practice often combines signature figurative elements, such as bug-eyed humans and eclectic headgear with gestural, abstract blocks of color. Energetic and raw, his paintings employ an aggressive use of color and texture with various combinations of oil, enamel, spray paint, and collage elements on canvas.

MOCAD is pleased to offer a limited-edition hand-painted artwork by Eddie Martinez as a special benefit for supporters of the exhibition. Each work within the edition is unique and has been made with the same set of materials, enamel and oil paint on paper. For inquiries please contact Elysia Borowy-Reeder at [eborowy@mocadetroit.org](mailto:eborowy@mocadetroit.org).



*Eddie Martinez: Fast Eddie* is organized by the Museum of Contemporary Art Detroit (MOCAD) and curated by Elysia Borowy-Reeder, executive Director. Exhibitions and public programs at MOCAD are supported by the A. Alfred Taubman Foundation. Additional support for *Eddie Martinez: Fast Eddie* is provided by the Edward C. and Linda Dresner Levy Foundation, Jorge Saade Tanus, and Mitchell-Innes & Nash.

Image: Eddie Martinez, *Time Takes* (2018). Oil paint, silkscreen, gesso, spray paint, and pencil, 72 x 108 in. Photo: Stan Narten/JSP Art Photography.

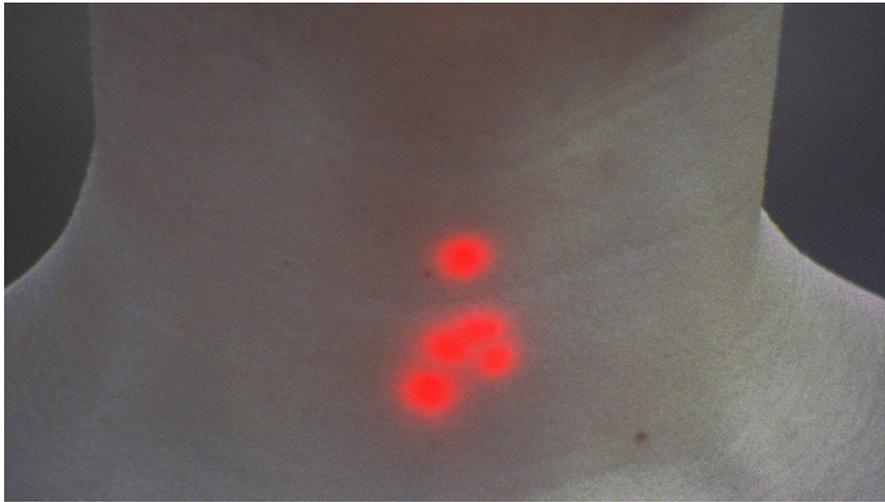
Mike Kelley's *Mobile Homestead* at MOCAD presents a new series of works by **Nicolas Lobo** (b. 1979, Los Angeles; lives in Miami) in a solo exhibition entitled *Wellness Center*. Miami's identity as a resort city built atop a crumbling ecology is a source of rich contemplation for Lobo's research-intensive process. His work often focuses on points of friction within the urban milieu, from informal markets—transnational multi-service shops and relics of the leisure industry. In recent work, the Miami-based artist has focused on ways in which the human body extends into the socioeconomic, spanning between individual and collective space.



*Wellness Center* is conceived specifically for Mike Kelley's *Mobile Homestead* at MOCAD, in which Lobo, concerned with the tension between labor and leisure imagines wellness and healing from a variety of collective harms; presenting a prototype for utilities of a new kind.

*Nicolas Lobo: Wellness Center* at Mike Kelley's *Mobile Homestead* is organized by Amy Corle, Curator of Education and Public Engagement. Generous support is provided by John S. and James L. Knight Foundation. *Nicolas Lobo: Wellness Center* is funded by The Ellies, Miami's visual arts awards, presented by ArtCenter/South Florida. Mike Kelley's *Mobile Homestead* is commissioned by Artangel in association with MOCAD, LUMA Foundation, and Mike Kelley Foundation for the Arts, with the generous support of the Artangel International Circle. Support for Mike Kelley's *Mobile Homestead* is provided by the Mike Kelley Foundation for the Arts and the MOCAD Leadership Circle.

Image: Nicolas Lobo, *Triple Rose Mask Residue Test* (*Rose water hydrogel, gooseberry hydrator, Cannabis pain creme, double phalaenopsis*), 2019. UV ink on aluminum, 12x18 in. Image courtesy of Nina Johnson Gallery.



***Unboxing: Doublespeak*** explores the boundaries between storytelling, self-perception, and moving image through a series of film and video installations. An ensemble of artists and filmmakers that includes **Bailey Scieszka, Mary Helena Clark, Laure Prouvost, and Helina Metaferia** engage the human voice as both material and technology—confronting its capacity as a narrative device, a vehicle for rendering history, and a means of individual empowerment. This suite of moving image and experimental media is comprised of new works and regional premieres, and accompanied by a public program series. *Doublespeak* is the first installment in *Unboxing*, an ongoing series of exhibitions, screenings, and performances dedicated to emerging ideas at the crossroads of technology, media, and contemporary art.

*Unboxing: Doublespeak* is organized by Pat Elifritz, Curator of New Media and Technology at the Museum of Contemporary Art Detroit, with generous support from the John S. and James L. Knight Foundation.

Image: Mary Helena Clark, *The Glass Note* (2018). Courtesy of the artist.

#### Exhibition Viewing Dates

**KAWS: ALONE AGAIN** on view May 10 through August 4, 2019

**Eddie Martinez: New Paintings** on view May 10 through August 18, 2019

**Nicolas Lobo: Wellness Center** on view May 10 through August 4, 2019

***Unboxing: Doublespeak*** on view May 10 through August 18, 2019

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#### ABOUT MOCAD

The Museum of Contemporary Art Detroit (MOCAD) is an innovative addition to Detroit's vibrant Midtown neighborhood, and functions as a hub for the exploration of emerging ideas in the contemporary arts. As a non-collecting institution, MOCAD is responsive to the cultural content of our time, fueling crucial dialogue, collaboration, and public engagement.

The Museum is located between the Detroit Symphony Orchestra and the Detroit Institute of the Arts, Wayne State University, and the College for Creative Studies. The cavernous 22,000 square foot building, a former auto dealership, has been simply renovated to maintain its raw historic character. MOCAD's ambitious series of public programs includes lectures, musical performances, films, literary readings and educational activities for area youth. Mobile Homestead, by late artist Mike Kelley, is a permanent artwork located on the grounds of the museum. It is both a public

sculpture and a private, personal construction – based on the artist's childhood home on Palmer Road in Westland. The ground floor serves as a community event space by and for a diverse public, as Kelley intended. MOCAD is generously supported by individual members, private and corporate foundations, and government agencies. More information can be found at [mocadetroit.org](http://mocadetroit.org).

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#### MUSEUM CONTACTS:

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#### MOCAD Support

MOCAD exhibitions and public programs are supported by the A. Alfred Taubman Foundation.

MOCAD Operations are supported by Masco Corporation Foundation, Erb Family Foundation, The Kresge Foundation, the Michigan Council for Arts & Cultural Affairs, the J. Christopher and Anne Reyes Foundation, and the National Endowment for the Arts.

The John S. and James L. Knight Foundation supports MOCAD in experimenting with technology and new media to engage regional and international audiences both inside and outside the museums' walls. Supported programs include Daily Rush, an online exhibition program for experimental media and moving image; Radix: Experience in the Age of Digital Everywhere, MOCAD's long-term new media and technology initiative; and a series of future-focused, technology-based enhancements to the MOCAD campus.

MOCAD's 2016-2021 Strategic Planning Initiative is funded in part by a generous grant from the Kresge Foundation.

MOCAD professional development funding is provided by Michigan Council for Arts and Cultural Affairs (MCACA) through a mini-grant from the Region 10b Regional Regranting Agency, CultureSource.

Martin Creed's façade project, Work No. 203: EVERYTHING IS GOING TO BE ALRIGHT (2007), is sponsored by generous support from the Alfred A. Taubman Foundation, Gavin Brown's Enterprise, Spectrum Neon, and the Applebaum Family Compass Fund.

Curatorial support for the Susanne Feld Hilberry Curator is provided by the Susanne Feld Hilberry Endowment for the Arts and the Ford Foundation.

MOCAD's Curator of New Media + Technology is supported by the John S. and James L. Knight Foundation.

The Ford Curatorial Fellows at MOCAD are supported by the Ford Foundation.

*The Intersection* was conceived by the Ford Curatorial Fellows with initial support from the Community Foundation for Southeast Michigan and MSUFCU with additional support by the Michigan State University Science Gallery Lab Detroit.

MOCAD Capital support is provided by the Richard and Jane Manoogian Foundation and the Michigan Council for Art and Cultural Affairs.

Mike Kelley's *Mobile Homestead* is commissioned by Artangel in association with MOCAD, LUMA Foundation and Mike Kelley Foundation for the Arts with the generous support of the Artangel International Circle. Support for Mike Kelley's *Mobile Homestead* is provided by the Mike Kelley Foundation for the Arts and the MOCAD Leadership Circle.

The ESB/SKS Junior Docents and other educational programs are supported by the Edith S. Briskin/Shirley K. Schlafer Foundation.

MOCAD Youth Programs are graciously funded by the Applebaum Family Compass Fund, the Mandell and Madeleine Berman Foundation, the Vera and Joseph Dresner Foundation, the Michigan Council for Arts and Cultural Affairs (MCACA), MGM Resorts Foundation, and Heart of Neiman Marcus.

MOCAD would like to thank our Leadership Circle (Linda Dresner and Ed Levy, Roz and Scott Jacobson, Sonia and Keith Pomeroy, Jane and Ed Schulak, Sandy Seligman and Gil Glassberg, and, Robert Taubman) for making these programs possible: Mike Kelley's *Mobile Homestead*, Lectures, Poetry, Performance Art, Exhibitions, Film, Music, Family Day, Public Programming, Education, Literature, and Museum Operations.



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