

Slater Bradley

1975
born in San Francisco, CA

Education:

1998
BA, University of California, Los Angeles, CA

Solo Exhibitions:

2010
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY (forthcoming)

2009
Team Gallery, New York (forthcoming, Fall)
Max Wigram Gallery, London, *Boulevard of Broken Dreams* (forthcoming, June)
Frans Hals Museum, Haarlem, The Netherlands, *Nothing Changes How It Used To Be*

2008
Taka Ishii Gallery, Tokyo, *Perfect Empathy*

2007
Blum & Poe, Los Angeles, *Hope From A Dark Place*
Max Wigram Gallery, London, *The Unreleased Factory*
Galeria Helga de Alvear, Madrid, *Tonic-Clonic*
The Armory Show, New York, NY (under the auspices of Team Gallery)
Contemporary Art Museum, St. Louis, MO

2006
Team Gallery, New York, *The Abandonments*
Max Wigram Gallery, London, *In a Mixed State*

2005
Taka Ishii Gallery, Tokyo, *Uncharted Settlements*
Galerie Lisa Ruyter, Vienna, *Intermission*
Savannah College of Art and Design, Savannah, GA, *Lifetime Achievement Award* (with catalogue)
UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA, *Slater Bradley/MATRIX 216: The Year of the Doppelganger*
The Solomon R. Guggenheim Museum, New York, NY, *Recent Acquisitions: Slater Bradley's Doppelganger Trilogy*

2004
Blum & Poe, Los Angeles, CA, *The Doppelganger Trilogy*
Team Gallery, New York, NY, *STONED & DETHRONED*

2003
MW Projects, London, UK, *Nobody Gives a Fuck What You Go Do With Your Life*

Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, NY (with catalogue)

2002

The Armory Photography Show, New York, NY (under the auspices of Team Gallery)

Team Gallery, New York, NY, *Here are the Young Men*

Universitätsstadt Kaiserslautern, Kaiserslautern, Germany

Art + Public, Genève

Arndt & Partner, Berlin, *Keys in the Mailbox*

2001

Video Cube, FIAC, Paris (under the auspices of Galerie Yvon Lambert)

Statements, Art | 32 | Basel, Switzerland (under the auspices of Team Gallery)

Galerie Yvon Lambert, Paris, *Trompe Le Monde*

Refusalon, San Francisco, CA, *Home Town Hero*

2000

P.S.1, Long Island City, NY, *Special Projects Series*

Team Gallery, New York, NY, *Charlatan*

Irvine Fine Arts Center, Irvine, CA, *I was rooting for you*

1999

Team Gallery, New York, NY, *The Fried Liver Attack*

Selected Group Exhibitions:

2009

Guggenheim Museum, Bilbao, Spain, *Videowork from the Collection*

2009-2007

Museum of Contemporary Art, Chicago, IL, *Sympathy for the Devil: Art and Rock and Roll since 1967* (traveled to the Museum of Contemporary Art, Miami, and Musée d'Art Contemporain de Montréal, Montréal, curated by Dominic Molon)

2008

Domus Artium 02, Salamanca, Spain, *Rock My Religion* (curated by Javier Panera)

Centro Cultural de Cascais, Cascais, Portugal, *Young at Heart (Remix)* (curated by Alexandre Melo)

Paul Stolper Gallery, London, England, *Accessories to an Artwork* (curated by Peter Saville)

Malmo Konsthall, Malmo, Sweden, *Auto Stop*

New Orleans Museum of Art, New Orleans, LA, *A Curators Gift: Contemporary Photography from Diego Cortez*

Center for Visual Art, Metropolitan State University, Denver, CO, *still: Slater Bradley, Sally Mann, Nigel Poor* (curated by Greg Watts and Cinthia Fiss)

Kunstnernes Hus, Oslo, Norway, *The Ghost in the Machine* (curated by Elisabeth Byre and Susanne Sather)

Casino Luxembourg, Luxembourg, *VOLUME(S)* (curated by Marc Clement and Kevin Muhlen)

Wilkinson Gallery, London, UK, *The object is in the mirror part II*, (curated by Max Henry)

2007

Layr Wuestenhagen Contemporary, Vienna, Austria, *The Object is the Mirror* (curated by Max Henry)

Frans Hals Museum, Haarlem, The Netherlands, *The Present Order is the Disorder of the Future* (curated by Karel Schampers)

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, *Stop, Look and Listen* (traveled to Haggerty Museum of Art, Marquette University, Milwaukee, WI, curated by Andrea Inselmann)

Arndt & Partner, Berlin, Germany, *Sweet Bird of Youth* (curated by Hedi Slimane)

TH Inside, Milan, Italy, *Noise* (curated by Elena Bordignon)

2006

Ellipse Foundation, Cascais, Portugal, *Open House* (curated by Alexandre Melo)

Galeria Presenca, Portugal, *Young at Heart* (curated by Alexandre Melo)

Busan Museum of Modern Art, Busan, Korea, *Busan Biennale* (with catalogue)

Aspen Art Museum, Aspen, CO, *Belief and Doubt* (curated by Heidi Zuckerman Jacobsen)

Madre Modern Art Museum, Naples, Italy, *People* (curated by Eduardo Cicelyn and Mario Codagnato)

Andersen Gallery, Copenhagen, Denmark, *Boisterous*

Kunsthalle Mannheim, Mannheim, Germany, *Full House*

Collection Lambert, Avignon, France, *Figures of the Player, the Paradox of the Actor*

Pitti Foundation, Florence, Italy, *Human Game, Winners and Losers* (curated by Francesco Bonami)

University of Alabama Visual Arts Gallery, Birmingham, AL, *Smoke and Mirrors: Deception in Contemporary Art*

Discoteca di Stato Museo dell'Audiovisivo Auditorium, Rome, Italy, *Setting the Scene* (curated by Adrienne Drake)

Schirn Kunsthalle Frankfurt, Frankfurt, Germany, *Youth of Today* (curated by Matthias Ulrich)

Mary Boone Gallery, New York, *I Love My Scene: Scene 2* (curated by José Freire)

2005

De Appel Foundation, Amsterdam, The Netherlands, *The Gravity in Art* (curated by Theo Tegelaers and Rene Daalder)

Yvon Lambert, Paris, France, *Le Studio: Slater Bradley*

Kunsthalle Wien, Vienna, Austria, *Superstars-The Principle of Renown* (curated by Thomas Mießgang, Heike Eipeldauer, Florian Steininger, with catalogue, traveling to Kunsthallen Brandts, Odense, Denmark, DA2: Domus Artium 2002, Salamanca, Spain)

Estudio Helga de Alvear, Madrid, Spain, *3 or 4 Stories*

Contemporary Arts Center, Cincinnati, Ohio, *Star Star*

NRW-Forum Kultur und Wirtschaft, Dusseldorf, Germany, *Video II: Allegorie*

Allston Skirt Gallery, Boston, MA, *Downstrokes and Feedback* (curated by Lisa Schiff)

Barbara Gladstone Gallery, New York, NY, *Bridge Freezes Before Road* (curated by Neville Wakefield)

Max Wigram Gallery, London, England, *Threshold*

Museo Reina Sofia, Madrid, Spain, *video-musica-video* (curated by Bob Nickas)

Collection Lambert, Avignon, France, *La Collection D' Enea Rich*

2004

The Museum of Modern Art, New York, NY, *Premieres*

Institute of Contemporary Art, Palm Beach, FL, *I Feel Mysterious Today* (curated by Dominic Molon)

University Galleries, Florida Atlantic University, Boca Raton, FL, *Me, Myself and I*, (curated by Paul Laster and Renee Riccardo)

The Tang Museum, Saratoga Springs, NY, *A Very Liquid Heaven* (with catalogue)

The Salina Art Center, Salina, KS, *Will Boys Be Boys?: Questioning Masculinity in Contemporary Art*, curated by Shamim M. Momin (with catalogue, traveling to Museum of Contemporary Art, Denver, CO; The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY; Gulf Coast Museum of Art, Largo, FL, The Indianapolis Museum of Art, IN)

Bronx Museum of Art, Bronx, NY, *Music/Video*

Savannah College of Art and Design, Atlanta, GA, *Motion Stills*

Studio Museum in Harlem, New York, NY, *Harlem Postcards*

Museum of Contemporary Art, Chicago, IL, *Stalemate*

Galerie Nationale du Jeu de Paume, Paris, *Unlightment*

Museum of Contemporary Art, Belgrade, Serbia and Montenegro, *The Yugoslav Biennial* (with catalogue)

Galerie Lisa Ruyter, Vienna, *The Rose Garden Without Thorns*

Esso Gallery, New York, NY, *Portraits*

The Whitney Museum of American Art, New York, NY, *The Whitney Biennial* (with catalogue)

Palais de Tokyo, Paris, *Playlist* (with catalogue)

2003

Gallery 400, University of Illinois, Chicago, Illinois, *When Darkness Falls* (curated by Melanie Schiff and Kirsten Van Deventer, traveled to Midway, Saint Paul, Minnesota)

Team Gallery, New York, NY, *An Enquiry into those Kinds of Distress which excite agreeable Sensations (1773): Slater Bradley & Banks Violette*

Blum & Poe, Los Angeles, CA, *Inaugural Show, New Space*

Ramp Gallery, Wakaito Institute of Technology, Hamilton, New Zealand, *from the flat files* (curated by Brian Butler and Amada Cruz)

Taka Ishii Gallery, Tokyo, *Study*

ESSO Gallery, New York, NY, *What am I doing Here?*

Tina Kim Projects, New York, NY, *Then The World Would Be Upside Down* (curated by Randy Moore)

Space 101, Brooklyn, NY, *Country Mouse, City Mouse* (curated by David Hunt)

Blum & Poe, Santa Monica, CA, *I See a Darkness*

Fondazione Pitti Immagine, Florence, Italy, *The Fourth Sex: The Extreme People of Adolescence* (curated by Francesco Bonami and Raf Simons, with catalogue)

Smart Project Space, Amsterdam, Netherlands, *Someone to Watch Over Me* (curated by Thomas Peutz and Una Henry)

2002

Galeria Helga de Alvear, Madrid, Spain, *The Passing: Slater Bradley, Matt Collishaw, Christian Marclay* (curated by Charlotte Schepke)

Aux Anciennes Pompes Funebres de la ville de Paris, Paris, France, *Nuit Blanche: plus qu'une image* (curated by Caroline Bourgeois)

Musée d'Art Moderne et Contemporain, Strasbourg, France, *Music/Video* (curated by Lydia Yee)

Galerie Yvon Lambert, Paris, France, *Les Enfants du Paradis*

Art | 33 | Basel, Basel, Switzerland, *Art Unlimited* (with catalogue, under the auspices of Team Gallery)

Low, Los Angeles, California, *Slater Bradley, Mark Leckey, John Williams*

Lawson_Menzies Flynn, Sydney, Australia, *International Contemporary and Emerging Art*

The Standard, Los Angeles, CA, *The Standard Projection #3* (curated by Yvonne Force)

Collection Lambert en Avignon, Avignon, France, *Photographer*

Team Gallery, New York, NY, *burst*

Roth Horowitz Gallery, New York, NY, *Copy* (curated by Neville Wakefield)

Low, Los Angeles, California, *Heaven Knows I'm Miserable Now*

Ursula Blickle Stiftung, Kraichtal, Germany, *Dark Spring* (curated by Nicolaus Schafhausen and Liam Gillick, with catalogue)

2001

Stedelijk Museum voor Actuele Kunst, Ghent, Belgium, *Casino 2001* (curated by Jeanne Greenberg Rohatyn, with catalogue)

Kunsthaus Meran-Merano Arte, Merano, Italy, *Art and Wellbeing – The Aesthetics of Recreation* (curated by Andrea Domesle, with catalogue)

Borusan Centre for Culture and Arts, Istanbul, Turkey, *Metropolis Now* (curated by Elga Wimmer, traveling to the Reina Sofia, Madrid)

Le Studio at Galerie Yvon Lambert, Paris, *Inaugural Exhibition*

Team Gallery, New York, NY, *Objects in Mirror Are Closer Than They Appear*

Kunsthalle Fridericianum, Kassel, Germany, *Schau mir in die Augen, Kleines!* (curated by René Block, with catalogue)

National Museum of Film, Television and Photography, West Bradford, UK, *In a Lonely Place* (curated by Greg Hobson, with catalogue)

Momenta, Brooklyn, NY, *Dear Dead Person* (curated by Banks Violette)

2000

Echo Park Projects, Los Angeles, CA, *Friction Fiction*

Refusalon, San Francisco, CA, *1:1*

Museum of Contemporary Art, Washington, DC, *The World is Not Enough* (curated by Lisa Ruyter)

1999

Irvine Fine Arts Center, Irvine, CA, *SoCal Car Culture* (with catalogue)

Parco Gallery, Tokyo, *PO + KU ART REVOLUTION* (curated by Takashi Murakami)

Alternative Space, Amsterdam, *Oh my god, I live on the thirteenth floor in Holland, which does not exist in the United States, or no?* (curated by Jay Batlle)

Studio 870, Los Angeles, CA, *long cold winter in an endlessnameless*

1998

W139, Amsterdam, *Blind Date* with Erik Wesselo (with catalogue)

Studio 870, Los Angeles, CA, *A sound goodbye demand* with Jay Batlle

Remba Gallery, Los Angeles, CA, *Text and Numbers*

1997

W139, Amsterdam, *Ca 90001-185*

Videotapes:

1998

Take me home forever and ever

edition of fifty VHS signed and numbered (U.S)

unlimited VHS distribution in Japan (Takashi Murakami's Hiropon Factory)

Video Screenings:

power through joy, Melkweg theatre, Amsterdam 98

Curation:

2006

Blum & Poe, Los Angeles, "The Monty Hall Problem"

2004

Wallspace Gallery, New York, "I, Assassin"

1997

Spanish Kitchen, Los Angeles, CA, "new memory"

Selected Bibliography:

2008

Paterson, Carrie, "Slater Bradley: Blum & Poe," **Flash Art**, January/February, pp.148-9 (with illustration).

2007

Coburn, Tyler, "Slater Bradley: Man in the Mirror," **ArtReview**, December, pp.10, 74-77 (with illustration).

Sholis, Brian, "Slater Bradley," **Artforum**, February, p.295 (with illustration).

2006

Genocchio, Benjamin, "Slater Bradley," **The New York Times**, December 8, p.E29 (with illustration).

"Art Picks," **The New Yorker**, December 6, p.23.

Kley, Elisabeth, "Slater Bradley," **Time Out New York**, November 30, p. 76 (with illustrations).

Kunitz, Daniel, "Cinephile: Slater Bradley," **ArtReview**, November, p. 46 (with illustrations).

Uran, Pelin, "Slater Bradley: An Interview," **UOVO**, Issue 11, pp.156-69 (with illustrations).

Kley, Elisabeth, "Critic's Pick: Slater Bradley," **ARTnews**, June, p.168 (with illustration).

Herbert, Martin, "Slater Bradley," **Time Out London**, May 3-10, p.41 (with illustration).

Bonham-Carter, Charlotte, "Showdown," **ArtReview**, March, p.25 (with illustrations).

Weber, Bruce, "The Renegades," **W**, February, p.____ (with illustrations).

Feldman, Melissa E., "Slater Bradley at Berkeley Art Museum and Blum & Poe" **Art in America**, January, p. 128 - 129 (with illustration).

2005

Keats, Jonathon, "Popshots," **San Francisco**, April, P.____ (with illustration).

DiPietro, Monty, "New Art Seen," **The Japan Times**, November 17 (with illustration).

Jones, Kristin M., "Bridge Freezes Before Road," **Frieze**, October, pp. 217-8 (with illustration).

Cotter, Holland, "5 X U," **The New York Times**, July 22, p.E32

Cotter, Holland, "Fanciful to Figurative to Wryly Inscrutable," **The New York Times**, July 8, p.E29, 31 (with illustration).

Lo, Melissa, "Slater Bradley," **Flash Art**, March-April, pp. 117-118 (with illustration).

Bradley, Slater, "Speak Memory: Reflections on the Doppelganger Trilogy," **PAJ: A Journal of Performance and Art**, January, pp.108-110.

Kley, Elisabeth, "The Disappearing Subject: Looking for Slater Bradley," **PAJ: A Journal of Performance and Art**, January, pp.102-107 (with illustrations).

2004

Hildebrand, Lucas, "Grainy Days and Mondays: *Superstar* and Bootleg Aesthetics," **Camera Obscura 57**, Volume 19, Number 3, published by Duke University Press, pp. 56-91.

Willis, Holly, "The Doppelganger Trilogy," **LA Weekly**, December 24-30, p.74 (with illustration).

Wada, Kyoko, "Boys' Life: Slater Bradley," **Brutus**, August, pp. 90-93, 116 (with illustrations).

Heartney, Eleanor, "The well-tempered Biennial," **Art in America**, June-July, pp.71-77.

Wilson, Michael, "I, Assassin," **Frieze**, May, p.107 (with illustrations).

Knight, Christopher, "Binary days at the Biennial," **Los Angeles Times**, April 11, pp. E42-3.

Diez, Renato, "Alla Biennale del Whitney Torna la Pittura," **Arte**, April, pp.104-11 (with illustration).

Saltz, Jerry, "The OK Corral," **The Village Voice**, March 17-23, p.80

Kimmelman, Michael, "Touching All Bases At The Biennial," **The New York Times**, March 12, pp. E27, 38.

Schjeldahl, Peter, "What's New: The Whitney Biennial," **The New Yorker**, March 22, pp.100-01.

Milroy, Sarah, "Art in a tremulous time," **Globeandmail.com**, March 17.

Dawn, Randee, "Artist Salutes Cobain With New Music Video," **Billboard.com**

Stringfield, Anne, "Art Picks," **The New Yorker**, March 8, p.17.

Schambelan, Elizabeth, "Critic's Picks," **Artforum.com**.

Rosenberg, Karen, "Come as You Art," **New York**, February 23, p.76, (with illustration).

Sladen, Mark. "Buried Treasures," **Art Review**, January, pp. 37-38, (with illustration).

2003

Weiner, Clay. "The Importance of Being Slater Bradley," **Dazed and Confused**, November, pp.100-104, (with illustrations).

Watson, Simon, "Post Bubble," **Issue**, Fall, pp. 118-139, (with illustrations).

Harris, Jane. "Review of 'An Enquiry...'," **Time Out New York**, October 2, p. 63 (with illustration).

Genocchio, Benjamin, "Video and Photographs That Teeter on the Edge," **The New York Times**, August __, p. __ (with illustration).

Cotter, Holland, "Upstate, From Eerie Video to Moods of Shaker Calm," **The New York Times**, July 25, pp. __-__.

Valdez, Sarah, "The Observer," **Paper Magazine**, August, p. 48 (with illustration).

Mar, Alex, "Gallery Going," **The New York Sun**, July 3, p. 16.

LaBelle, Charles, "Review of 'I See a Darkness,'" **frieze**, June-August, p. 116.

Knight, Christopher, "On the Underbelly of the Zeitgeist," **The Los Angeles Times**, February 21, p. E24.

Fujimori, Manami, "Very New York," **Bijutsu Techi**, January, p. 45 (with illustration).

2002

Cohen, Michael, "Review: 'Slater Bradley at Team'" **Flash Art International**, July/September, p. 118 (with illustration).

Cotter, Holland, "Art In Review: 'Slater Bradley'" **The New York Times**, May 17. p. __

Schwendener, Martha, "Review," **Time Out New York**, May 23-30, p. 76 (with illustration).

2001

Levin, Kim, "Voice Choice: 'Objects in Mirror are Closer Than They Appear," **The Village Voice**, September 18, p. 78.
Lepore, Louise, "Early Risers," **W**, September, pp. 458-462 (with illustrations).
Boyer, Charles-Arthur, "Review of exhibition at Yvon Lambert," **Art Press**, June, pp. 79-80 (with illustration).
Kley, Elizabeth, "In Search of False Time: Slater Bradley/T.J. Wilcox/Isaac Julien" **PAJ: A Journal of Performance and Art**, No. 68, May, pp. 61-67 (with illustration).
Cotter, Holland, "Review of 'Dear Dead Person'" **The New York Times**, May 25, p. E29.
Guerrin, Michel, "Intimacies dérangeantes," **Le Monde**, April 1, p. __.
Henry, Max, "Review" **Art in America**, April, p. 144 (with illustration).
Iida, Takayo, "Slater Bradley" **Bijitsu Tech**, March, p. __ (with illustrations).
Isé, Claudine, "Feature" **Res Magazine**, March, pp. __ (with illustrations).
Hunt, David, "Review" **frieze**, March, pp. __ - __ (with illustration).
Westbrook, Lindsey, "Review of 'Home Town Hero'" **The San Francisco Bay Guardian**, January 17-23, p. 85 (with illustration).

2000

Sundell, Margaret, "Review" **Artforum**, November, p. 157, (with illustration).
Lin, Jeremy, "Prodigies: View Master," **Surface**, No. 26, November, pp. tocn. 1, 108, 110. (with illustrations).
Pizarro, Max, "Georgetown gallery strives to keep it real with exhibit," **The Georgetown Current**, September 27, pp. 16, 18.
Scott, Andrea, "Art Picks," **The New Yorker**, October 9, p.18
Levin, Kim, "Voice Choice: Recommended," **The Village Voice**, October 10, p.104
Mahoney, Robert, "Review" **Time Out New York**, September 21-28, p. 69 (with illustration).
Smith, Roberta, "Review" **The New York Times**, September 15, p.E33

1999

Levin, Kim, **The Village Voice**, "Voice Choice: Recommended", July 6
Henry, Max, <http://www.artnet.com>, "Edgy New Artist", July

1998

Murakami, Takashi, **Studio Voice**, 1998 Fall LA Art Scene News" (w/photos), 12/98
Fisher, Kevin, World Wide Video Festival Catalogue, "Recital for Flight" 9/98
Dutch TV, Bellissima, two promotional interviews for "Blind Date" show 9/98
Dutch TV, P.A.R.K4D, two live interviews for "Blind Date" show 9/98
Hagoort, Erik, **Volkstraat**, "What makes a blind date a bad experience", 9/98
Ise, Claudine, **LA Times**, "By the Numbers", 8/21/98

1997

Veraart, Karin, Volkstraat, 11/12/97
UCLA Arts Magazine, "Scholarship support offers lifelong opportunities" Fall 97

Awards and Grants:

UCLA Art Council Grant 98
UCLA Two year Lillian Levenson Scholarship 96
UCLA President's Undergraduate Fellowship 96
The Louis Comfort Tiffany Foundation Award in Video 2005

Assistant Work:

Filmmaker/Artist Harmony Korine summer 97

Commissions and Special Projects:

2005-2006

Dark Night of the Soul, NASA Art Program with cooperation from the Museum of Natural History

2004

Melody, Blonde Redhead, 4AD

Conquistadors (who took their share), Whitney Museum of American Art, Whitney Gala

The Animals, Art for Art's Sake

2001

Radio Gra Kill Rock Stars (KRS 369), Unwound

Public Collections:

Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley, CA

Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, NY

Ellipse Foundation, Cascais, Portugal

Frans Hals Museum, The Netherlands

Hamburger Kunsthalle, Hamburg, Germany

Herbert F. Johnson Museum, Cornell University, Ithaca

Jumex Collection, Mexico City

The Kramlich Collection, San Francisco

Museum of Contemporary Art, Los Angeles

Museum of Modern Art, New York

New Orleans Museum of Art, New Orleans

Progressive Collection, Cleveland, Ohio

The Solomon R. Guggenheim Museum, New York

21C Museum, Louisville, Kentucky

U.B.S. Collection, Zurich, Switzerland

The Whitney Museum of American Art, New York