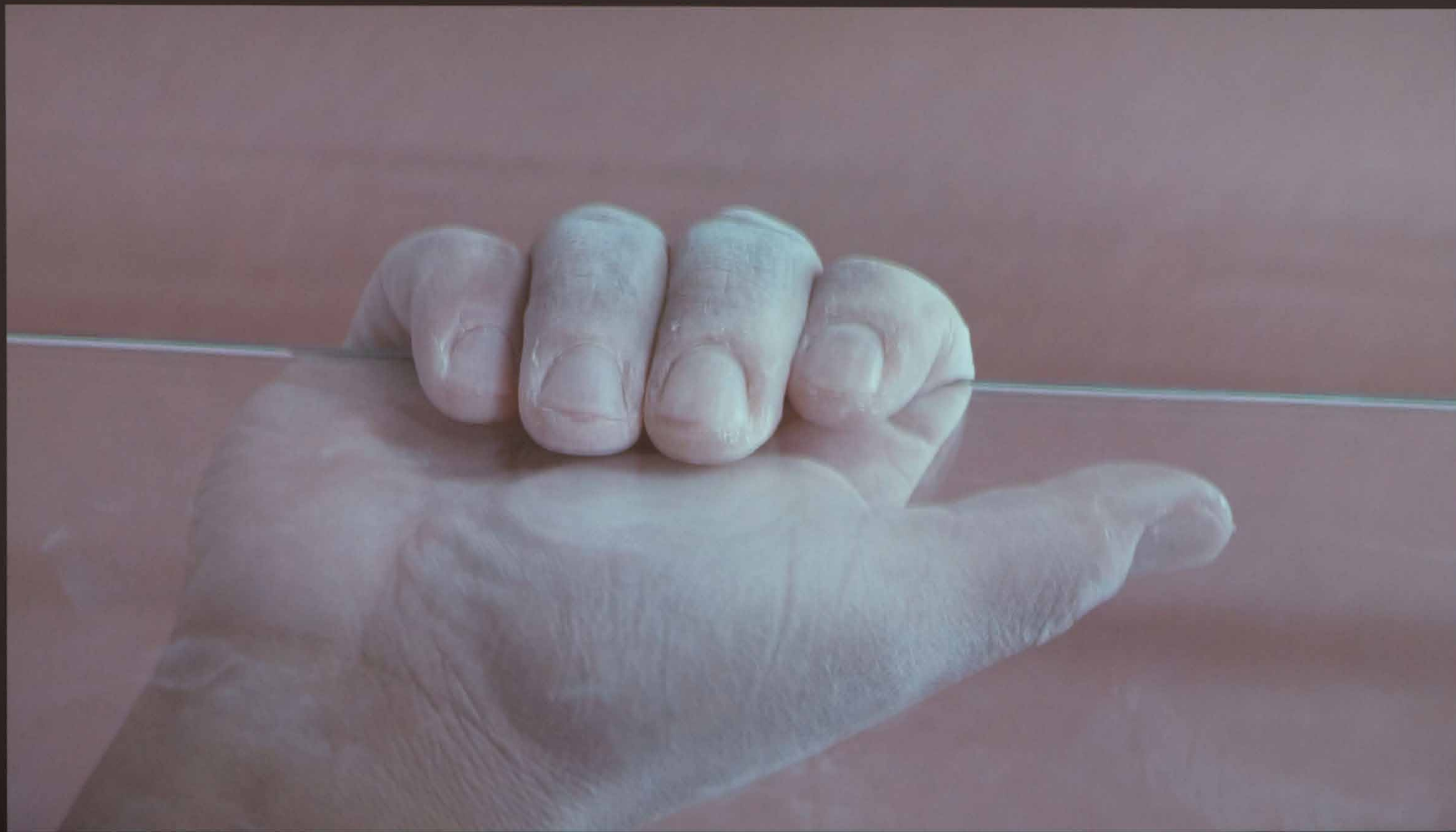


# Dave McKenzie

**Barbara Wien**  
**gallery & art bookshop**

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**A, E, I, O, U, & Y**  
2023

Series of 7 video performances; digital video, colour, sound each, duration variable

Serie von 7 Video-Performances; Digitalvideos, Farbe, Ton, Dauer variabel

Edition: 4 (+ 1 A.P.)

Installation "AEIOU", Galerie Barbara Wien, Berlin, 2023



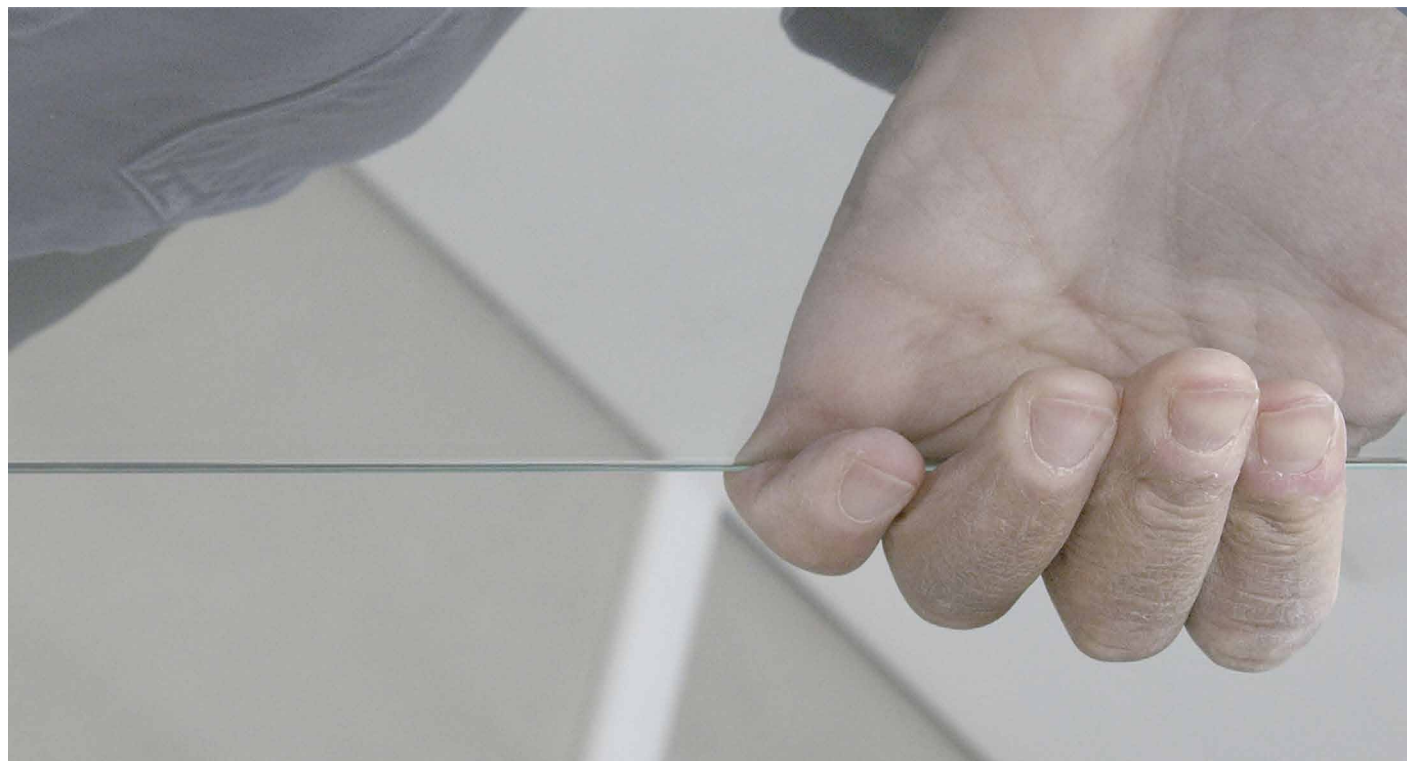
**A** (10:36 min.)

Excerpt: [vimeo.com/800549275/f7f46da0e6](https://vimeo.com/800549275/f7f46da0e6)



**E** (4:13 min.)

Excerpt: [vimeo.com/800551893/31e791d232](https://vimeo.com/800551893/31e791d232)



**I** (16:57) min.

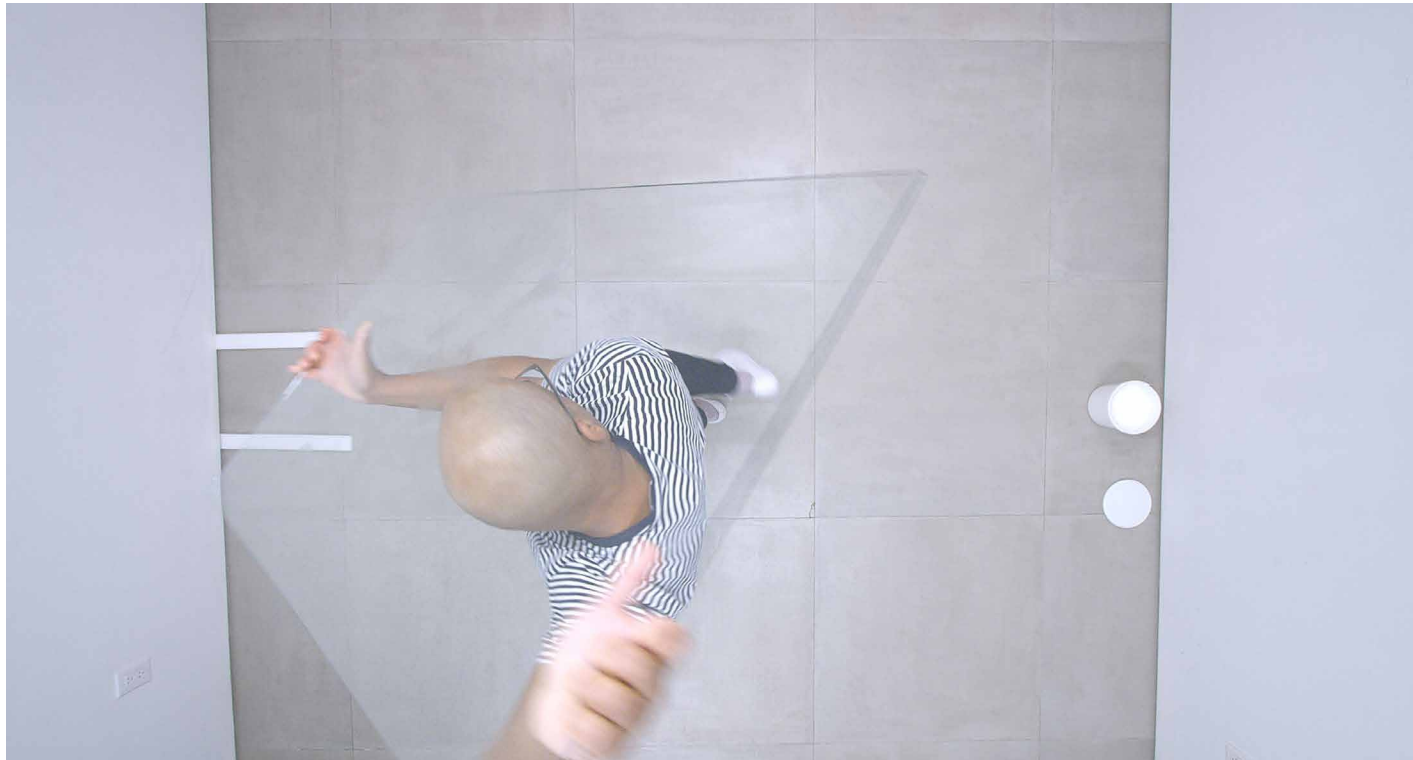
Excerpt: [vimeo.com/800559482/4a6143cc73](https://vimeo.com/800559482/4a6143cc73)



**O** (24:35 min.)

Excerpt: [vimeo.com/800562820/61f0eaf1bb](https://vimeo.com/800562820/61f0eaf1bb)





**U** (20:16 min.)

Excerpt: [vimeo.com/803054066/0f22f74347](https://vimeo.com/803054066/0f22f74347)



**&** (30:06 min.)

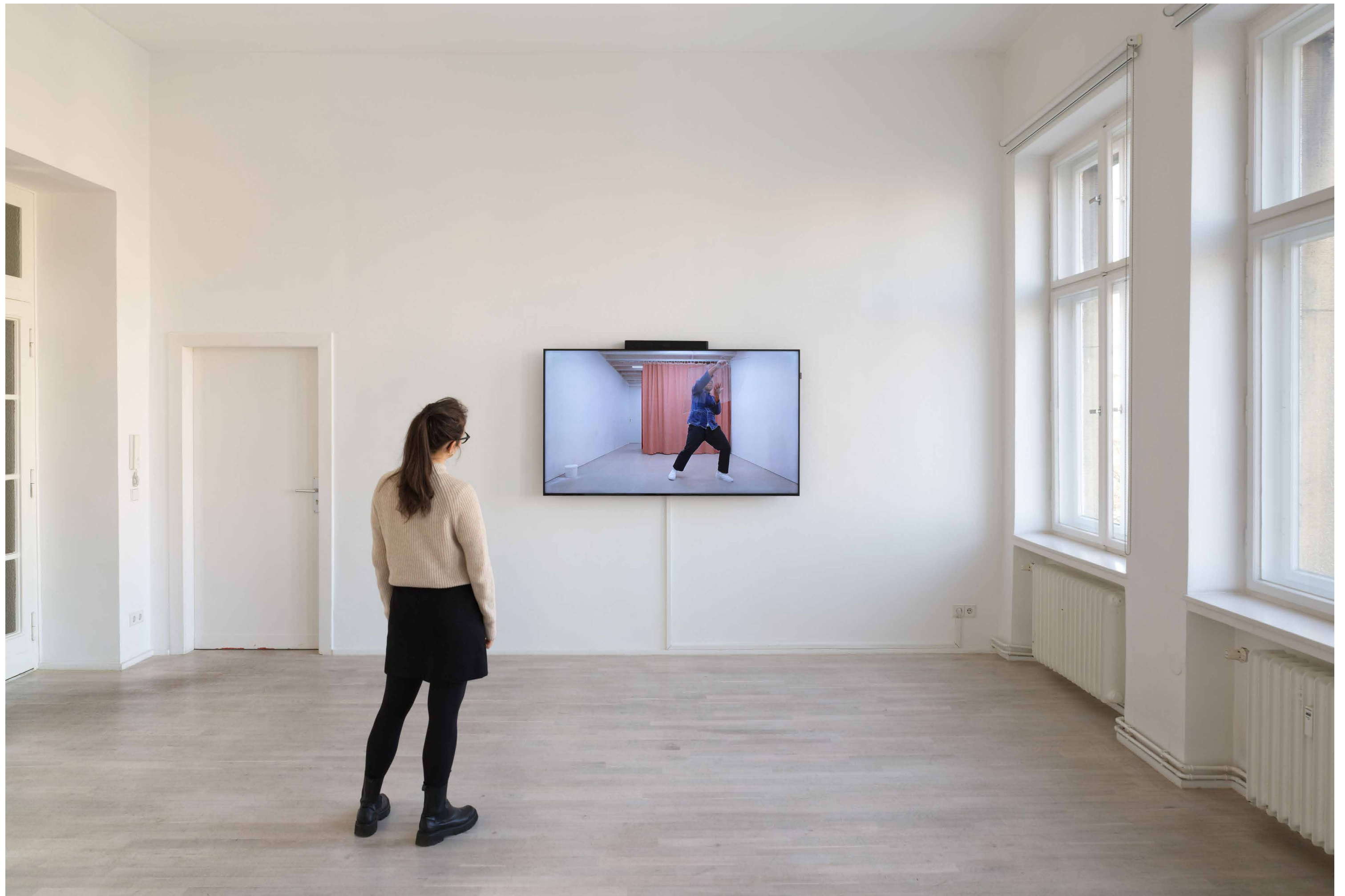
Excerpt: [vimeo.com/806976088/27b8adb821](https://vimeo.com/806976088/27b8adb821)



**Y** (38:22 min.)

Excerpt: [vimeo.com/809382321/1fca7f275c](https://vimeo.com/809382321/1fca7f275c)





Installation "AEIOU", Galerie Barbara Wien, Berlin, 2023



**Listed under accessories**

2022

Two-channel digital video, colour, sound

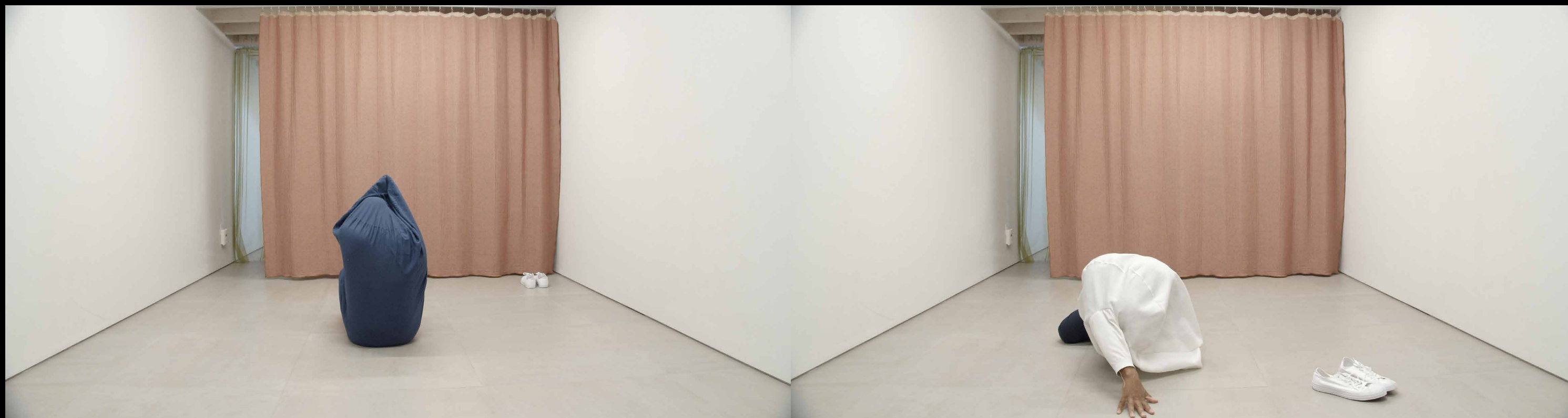
Zweikanal-Digitalvideo, Farbe, Ton

34:12 Min.

Edition: 4 (+ 1 A.P.)

Installation *Quiet as It's Kept*, Whitney Biennial 2022,

Whitney Museum of American Art, New York

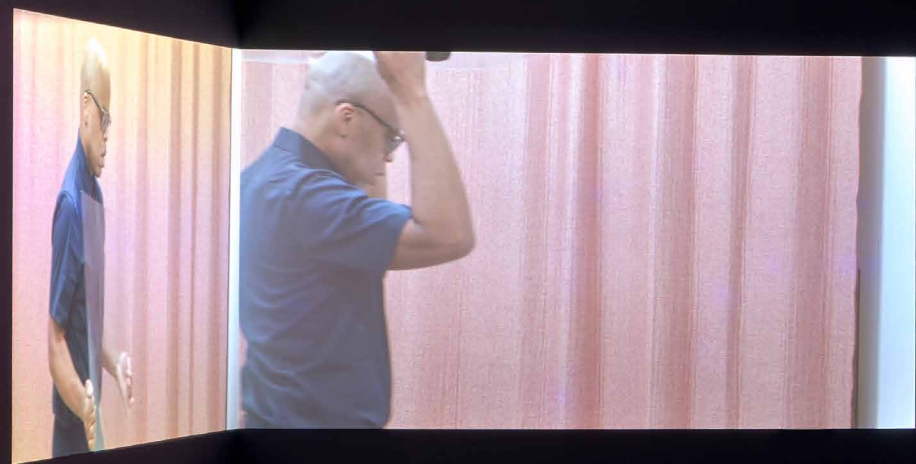


*Listed under accessories*

2022

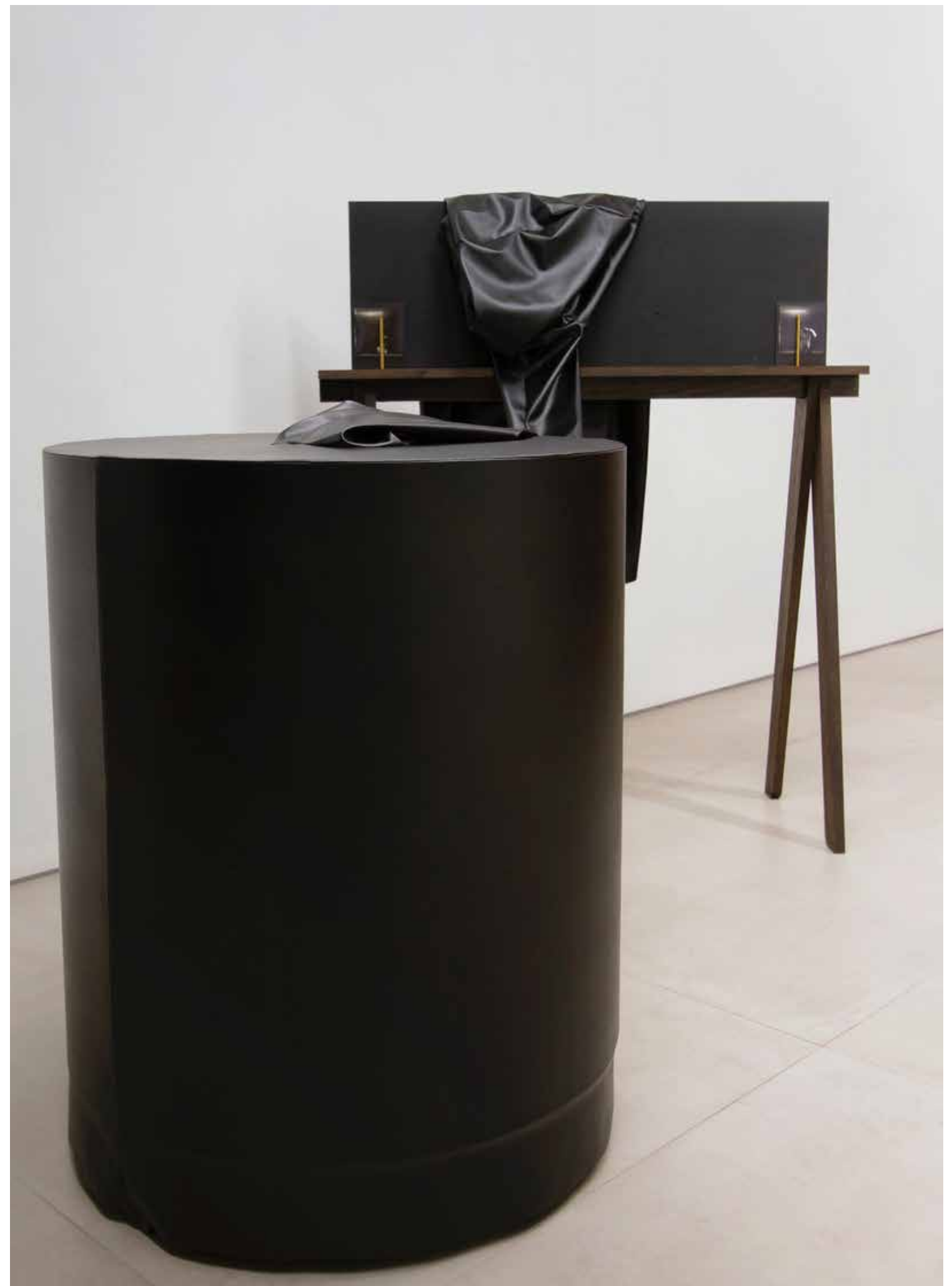
Video stills





Installation *Quiet as It's Kept*, Whitney Biennial 2022,  
Whitney Museum of American Art, New York

***Drawing in Black II***  
2022  
Wood, vinyl, metal  
Holz, Vinyl, Metall  
Dimensions variable / Maße variabel



***Drawing in Black III***

2022

Wood, latex, metal

Holz, Latex, Metall

Dimensions variable / Maße variabel





**LB**

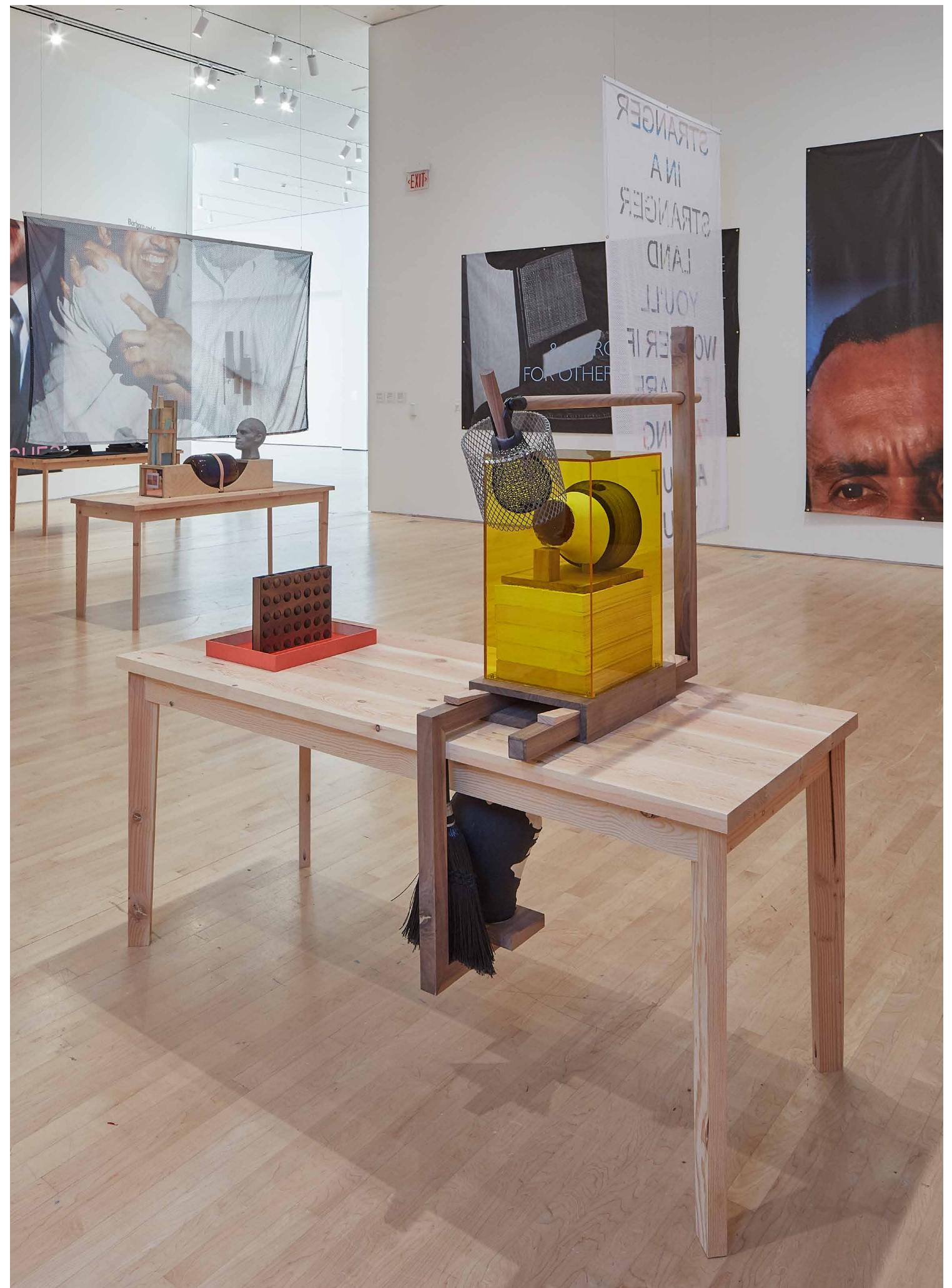
2019

Books wood, plexiglass, metal, mannequin and found objects

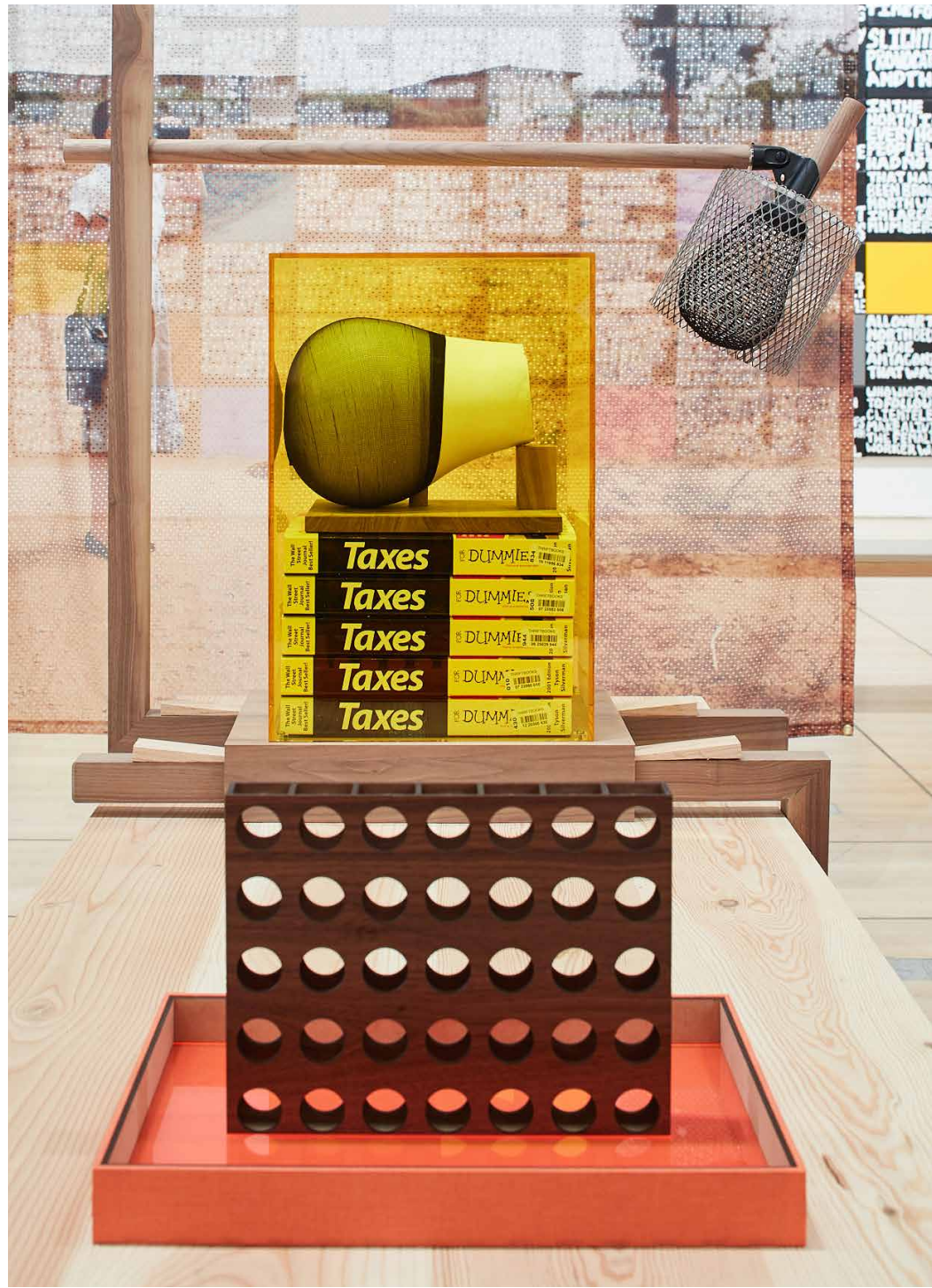
Bücher, Holz, Plexiglas, Metall, Schaufensterpuppe und gefundene Objekte

Dimensions variable / Maße variabel (table / Tisch: 101.5 x 162.5 x 71 cm)

Installation *SOFT POWER*, San Francisco Museum of Modern Art, San Francisco, 2020







LB  
2019  
Details





**RPM**

2019

Wood, glass, plexiglass, leather, mannequin, and inkjet print

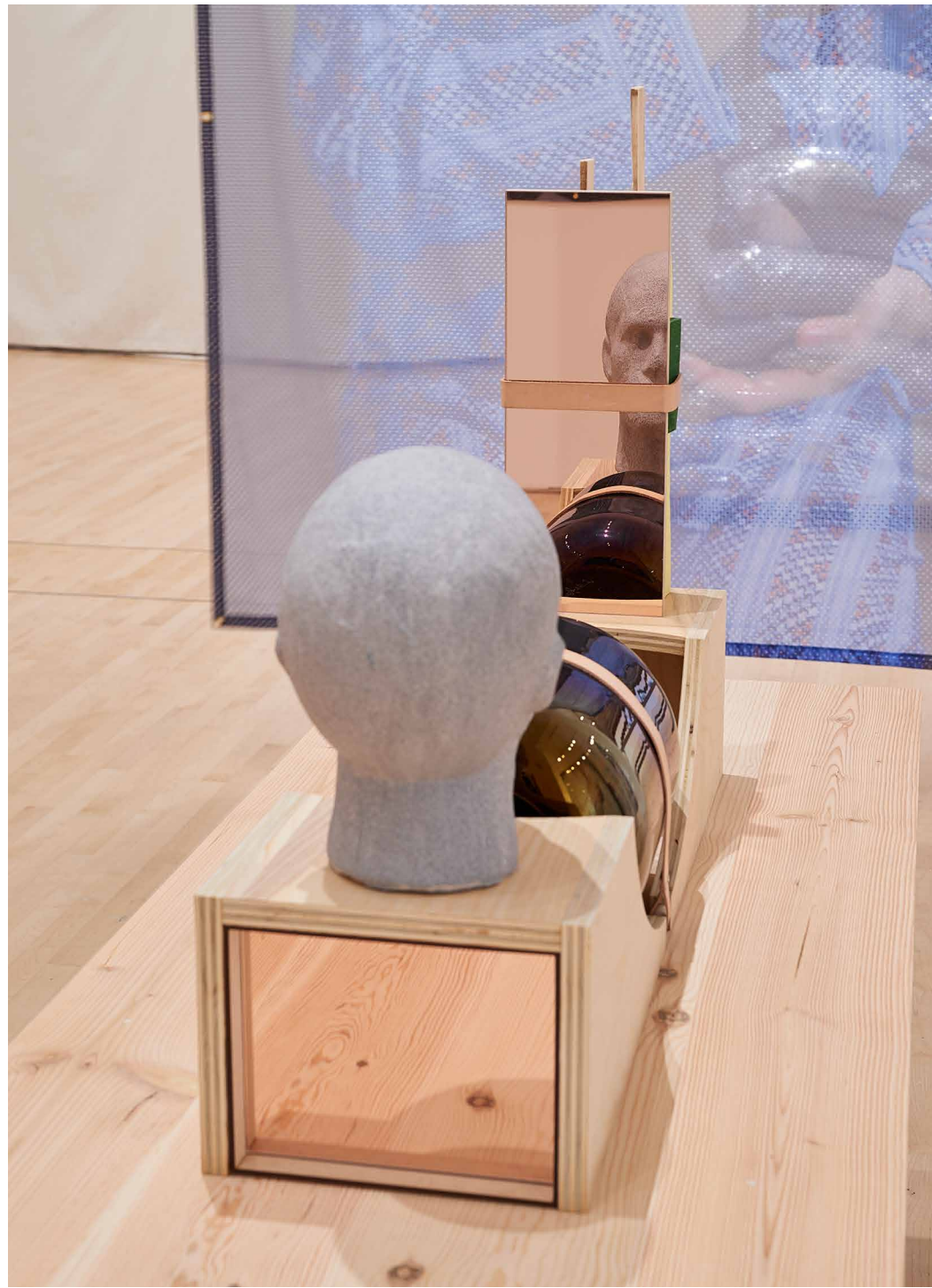
Holz, Glas, Plexiglas, Leder, Schaufensterpuppe und Tintenstrahl Druck

Dimensions variable / Maße variabel (table/Tisch: 101.5 x 162.5 x 71 cm)

Installation *SOFT POWER*, San Francisco Museum of Modern Art, San Francisco, 2020

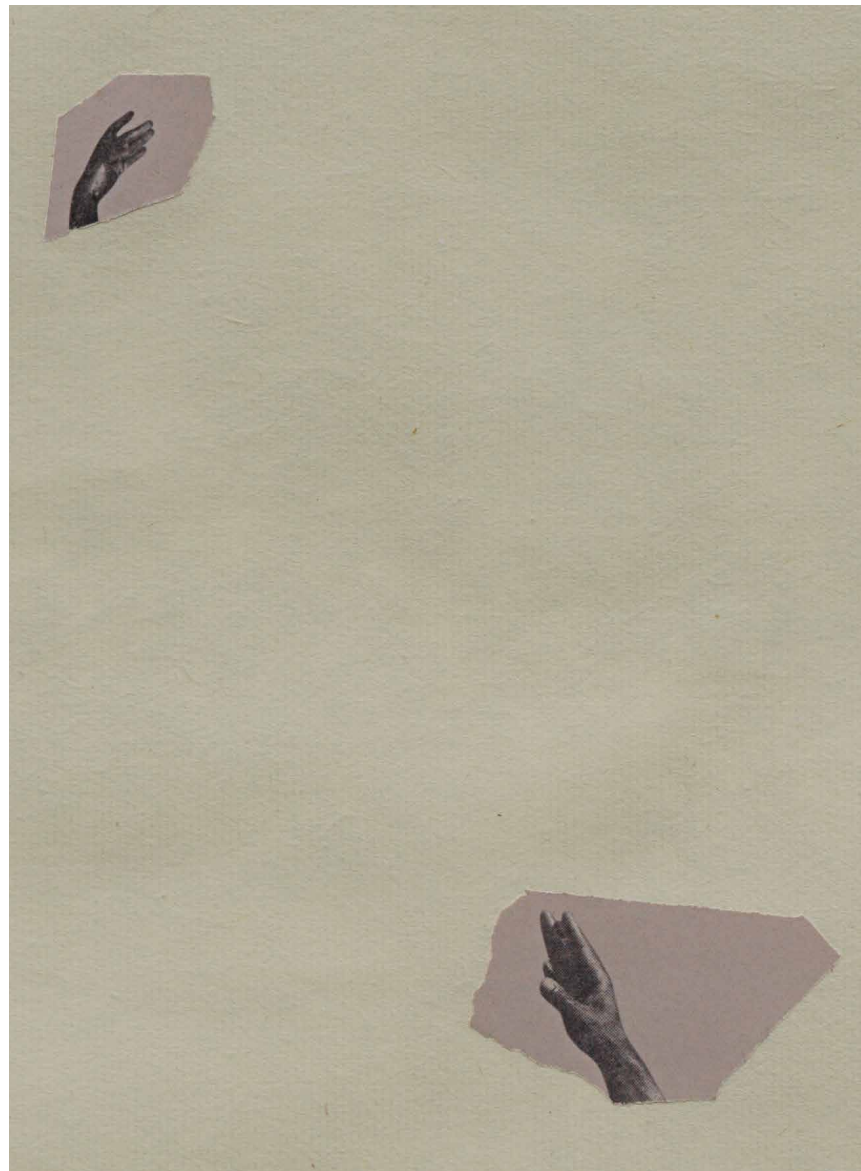




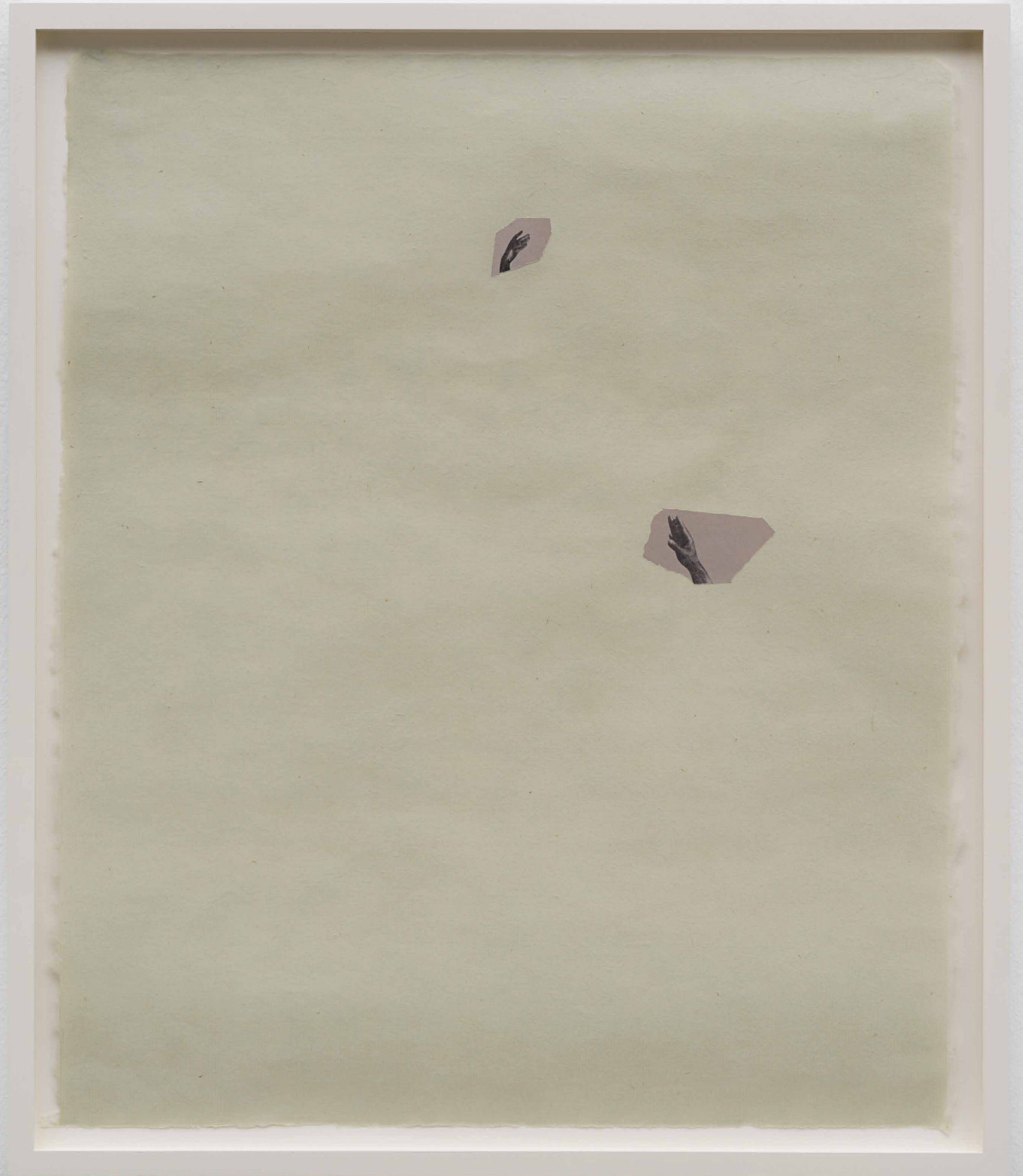


**RPM**  
2019  
Details

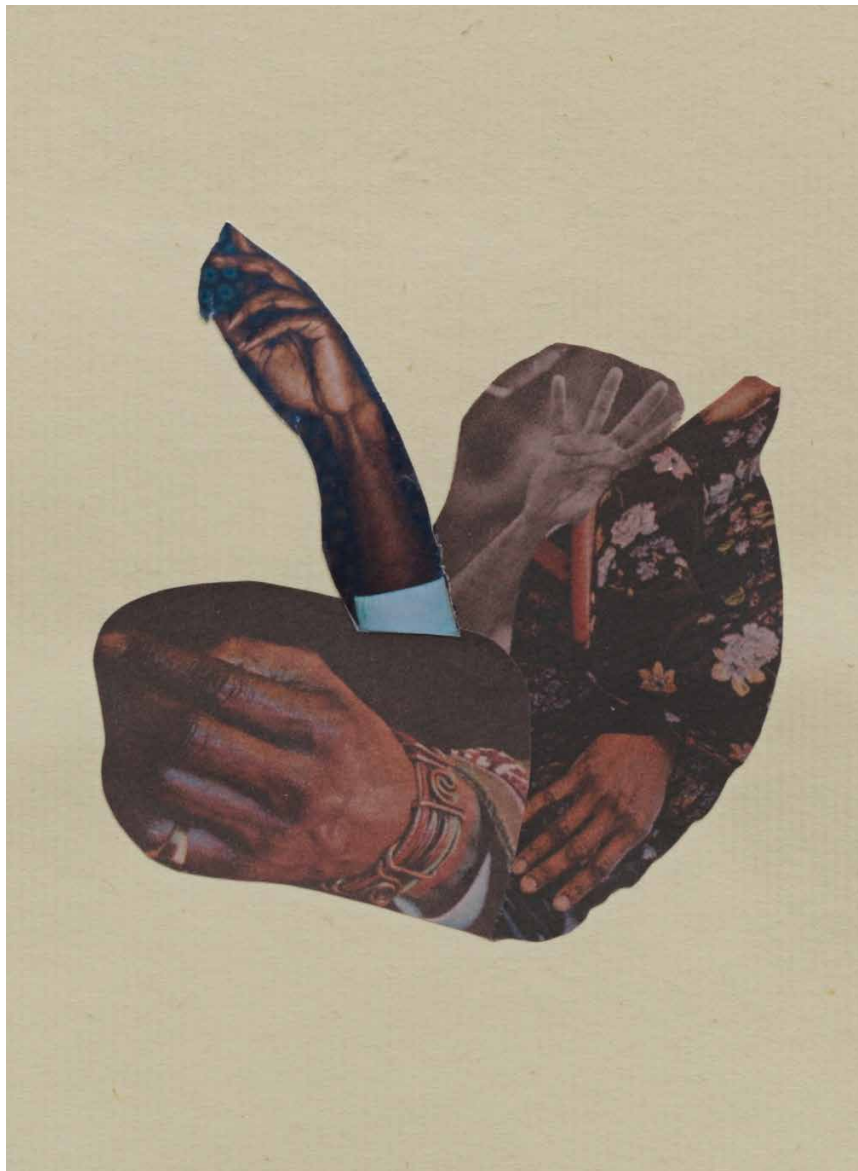




***Furtive Movements (Post Movement Study #1)***  
 2018  
 Collage on *Awagami Kitakata Green* paper, framed  
 Collage auf *Awagami Kitakata Green*-Papier, gerahmt  
 Paper/Papier: 52 × 43 cm  
 Frame/Rahmen: 57 × 48 × 3.5 cm







***Furtive Movements (Post Movement Study #2)***  
 2018  
 Collage on *Awagami Kitakata Green* paper, framed  
 Collage auf *Awagami Kitakata Green*-Papier, gerahmt  
 Paper/Papier: 52 × 43 cm  
 Frame/Rahmen: 57 × 48 × 3.5 cm







Installation *Speeches Speeches Speeches*, Galerie Barbara Wien, Berlin, 2018

**White Confetti**

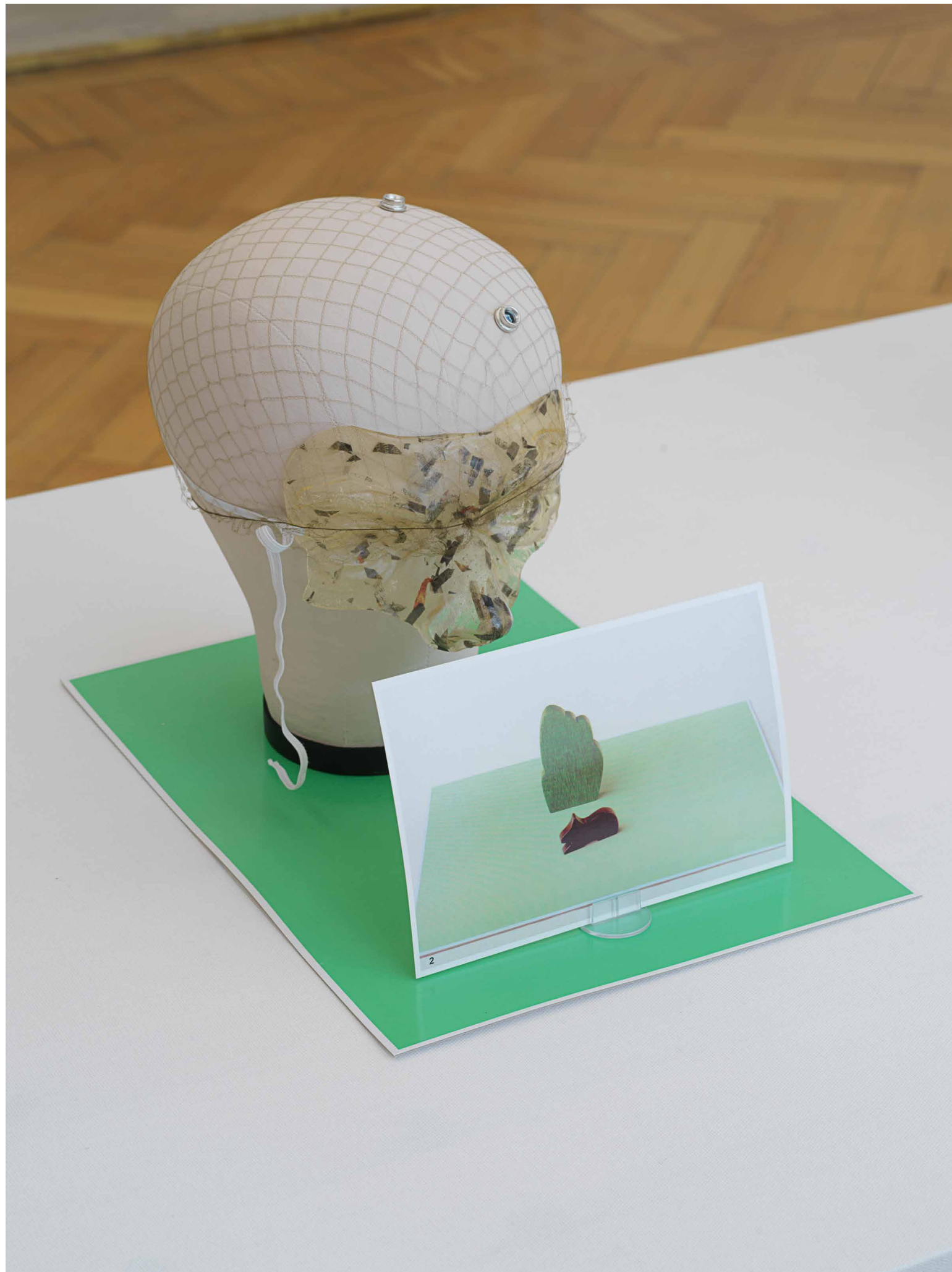
2018

Mannequin heads, found and altered objects

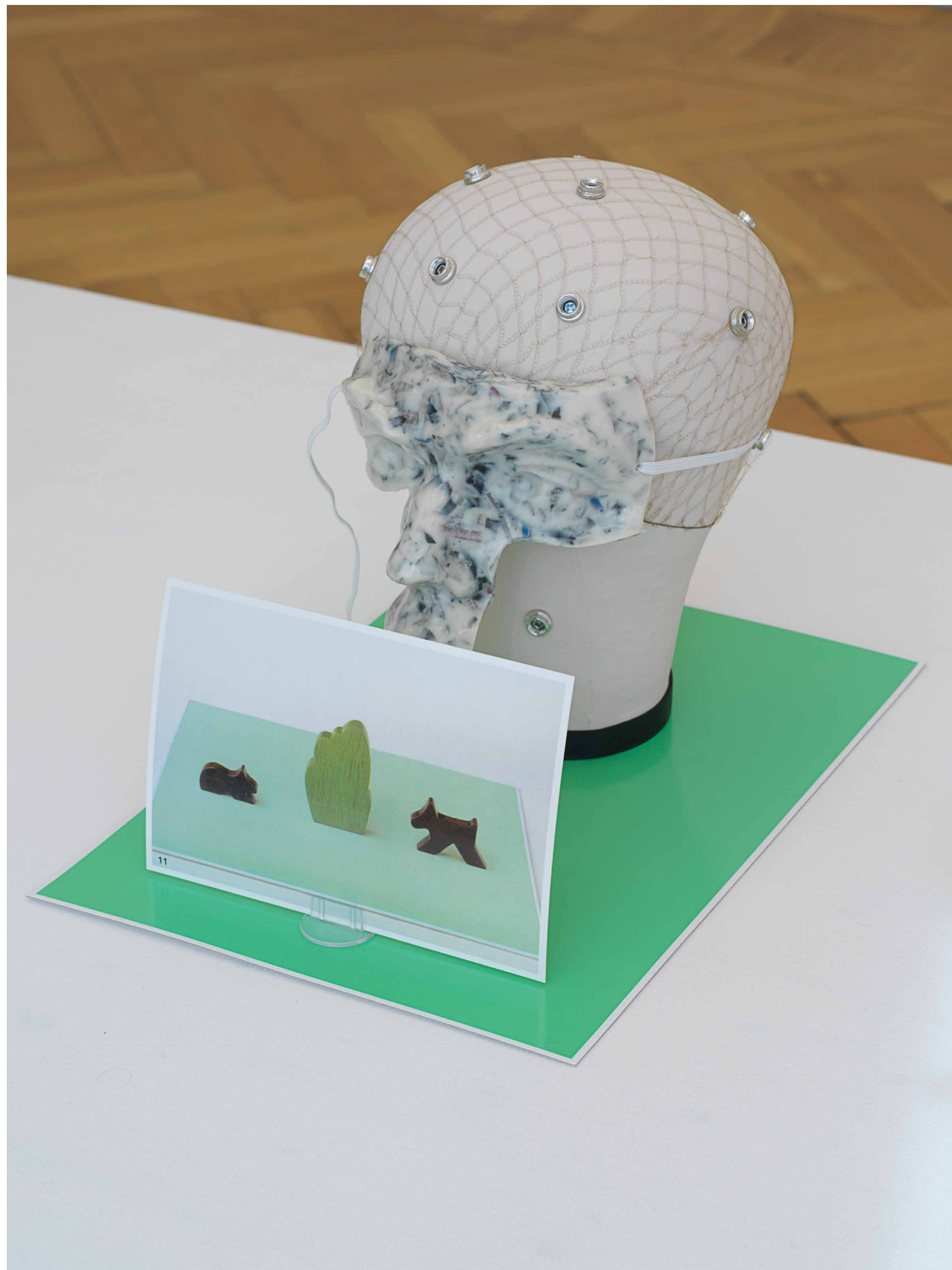
Köpfe von Schaufensterpuppen, gefundene und modifizierte Objekte

Dimensions variable / Maße variabel





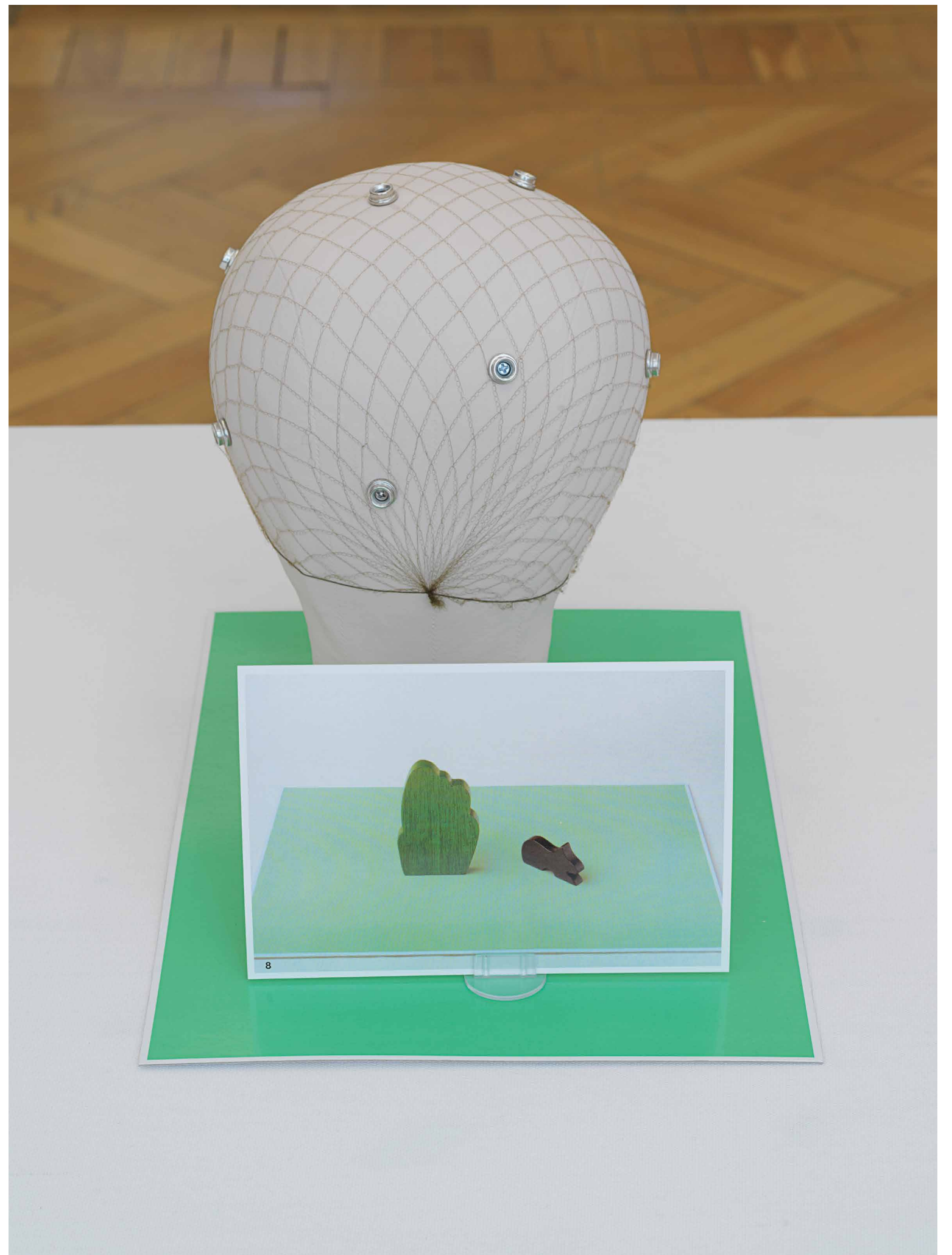
**White Confetti**  
2018  
Detail



**White Confetti**  
2018  
Detail



**White Confetti**  
2018  
Detail



**Will Not**

2018

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







**Speeches**

2018

3 dye sub prints on polyester, unique piece

3 Thermosublimationsdrucke auf Polyester, Unikat

Each/je ca. 300 × 180 cm





Installation *Speeches Speeches Speeches*, Galerie Barbara Wien, Berlin, 2018





***Look Out Below***

2018

Dye sub print on polyester; unique piece

Thermosublimationsdruck auf Polyester; Unikat

ca. 300 × 180 cm





***And Her Dog***

2018

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



***Right Here Anywhere***

2018

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





***Not Even This***

2018

Dye sub print on polyester; unique piece

Thermosublimationsdruck auf Polyester; Unikat

ca. 180 × 300 cm





Installation *Speeches Speeches Speeches*, Galerie Barbara Wien, Berlin, 2018



***An Intermission (No)***

2016

Dye sub print on knitted polyester; unique piece

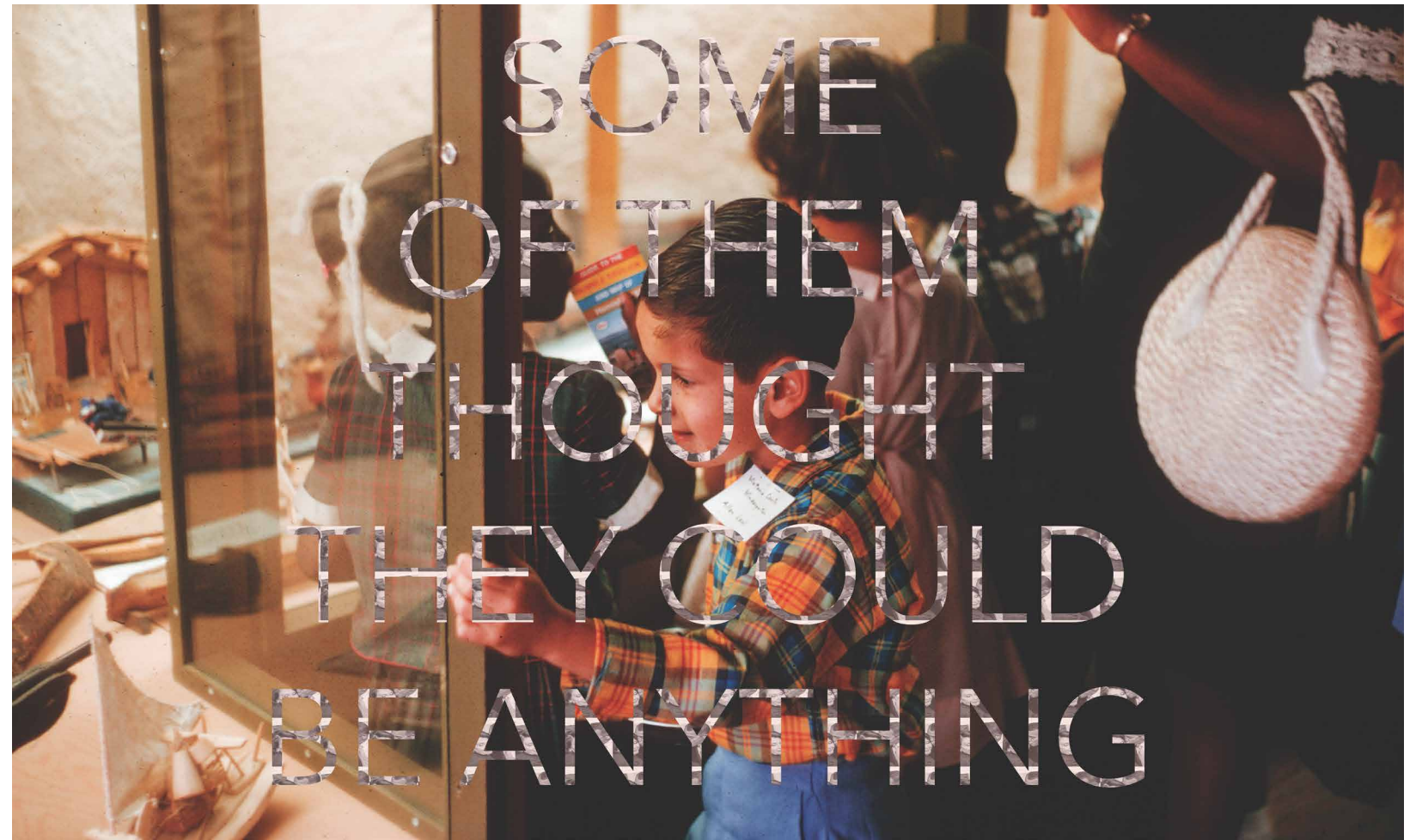
Thermosublimationsdruck auf gestricktem Polyester; Unikat

305 × 183 cm

Installation *An Intermission*, University Art Museum,  
University at Albany, State University of New York, 2017







***An Intermission (Anything)***

2016

Dye sub print on knitted polyester; unique piece

Thermosublimationsdruck auf gestricktem Polyester; Unikat

183 × 305 cm

***An Intermission (BBJ)***

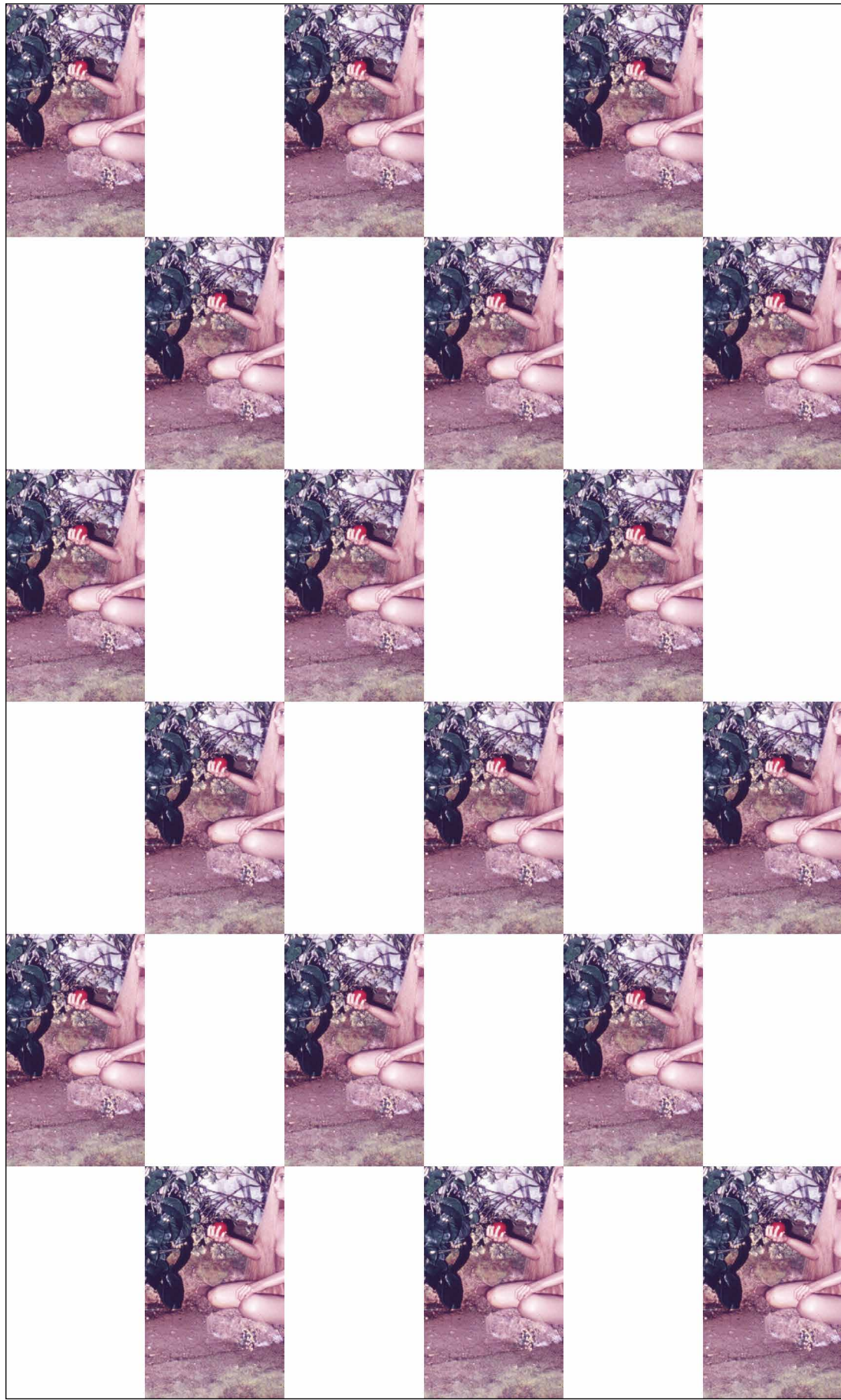
2016

Dye sub print on knitted polyester; unique piece

Thermosublimationsdruck auf gestricktem Polyester; Unikat

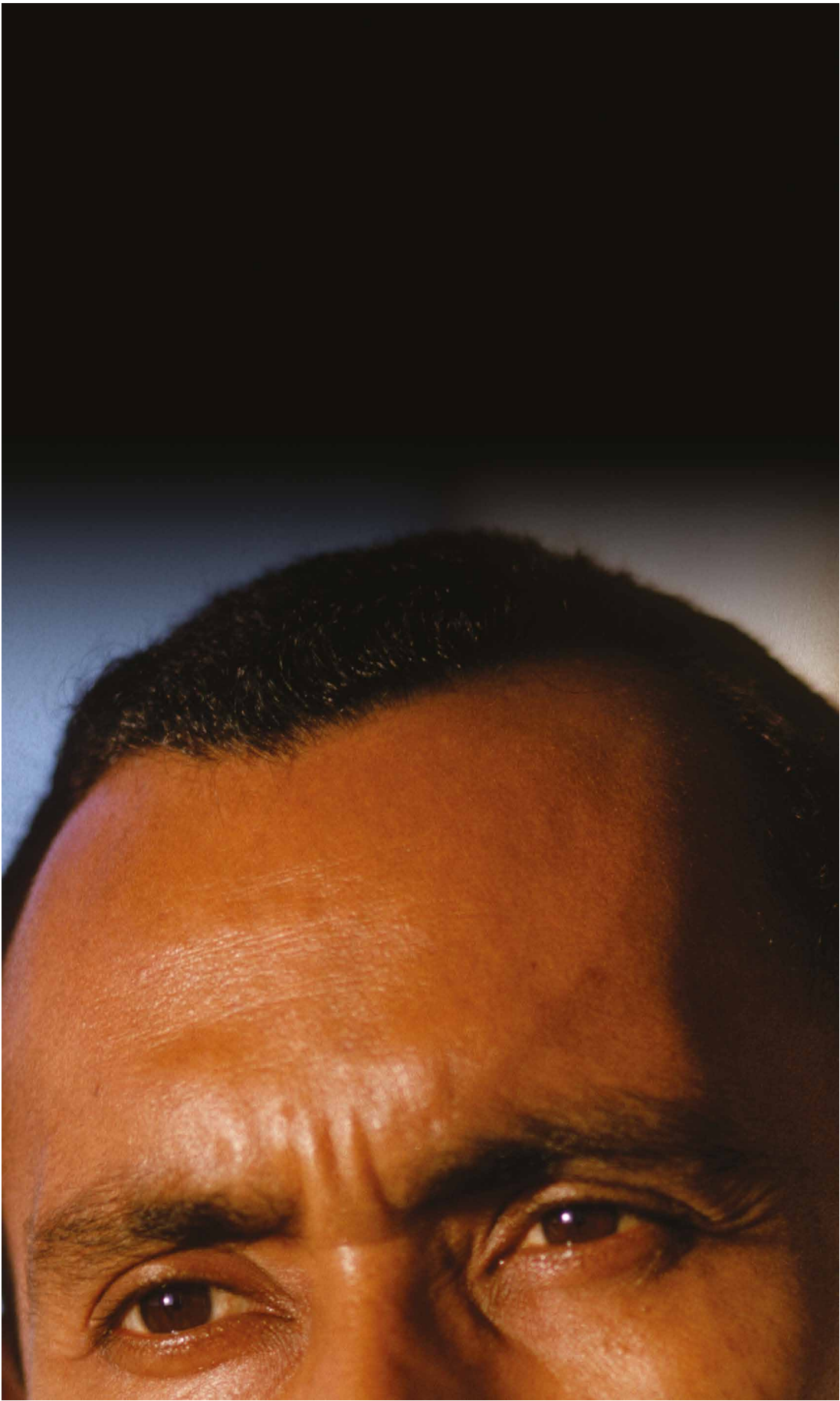
305 × 183 cm





***An Intermission (Eve)***

2016  
 Dye sub print on knitted polyester; unique piece  
 Thermosublimationsdruck auf gestricktem Polyester; Unikat  
 305 × 183 cm



***An Intermission (Watching)***

2016  
 Dye sub print on knitted polyester; unique piece  
 Thermosublimationsdruck auf gestricktem Polyester; Unikat  
 305 × 183 cm





***An Intermission (Search)***

2016

Dye sub print on knitted polyester; unique piece

Thermosublimationsdruck auf gestricktem Polyester; Unikat

305 × 183 cm

***An Intermission (Said Before)***

2016

Dye sub print on knitted polyester; unique piece

Thermosublimationsdruck auf gestricktem Polyester; Unikat

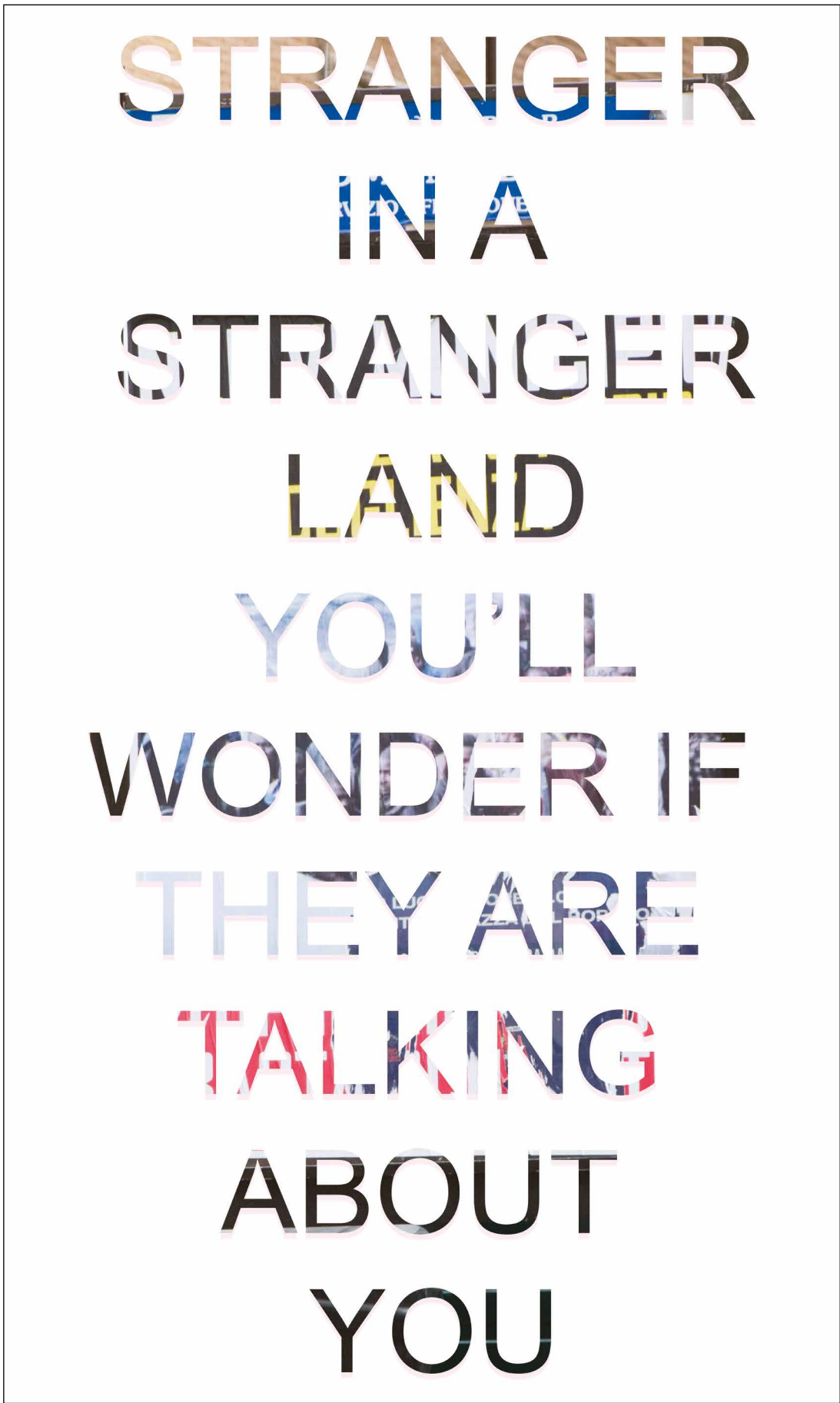
305 × 183 cm





**An Intermission (Seven)**

2016  
 Dye sub print on knitted polyester; unique piece  
 Thermosublimationsdruck auf gestricktem Polyester; Unikat  
 305 × 183 cm



**An Intermission (Stranger)**

2016  
 Dye sub print on knitted polyester; unique piece  
 Thermosublimationsdruck auf gestricktem Polyester; Unikat  
 305 × 183 cm





***An Intermission (White Bread)***

2016  
 Dye sub print on knitted polyester; unique piece  
 Thermosublimationsdruck auf gestricktem Polyester; Unikat  
 183 × 305 cm

***An Intermission (The Vapors)***

2016  
 Dye sub print on knitted polyester; unique piece  
 Thermosublimationsdruck auf gestricktem Polyester; Unikat  
 305 × 183 cm



***Toe Drips Into the Sun***

2015

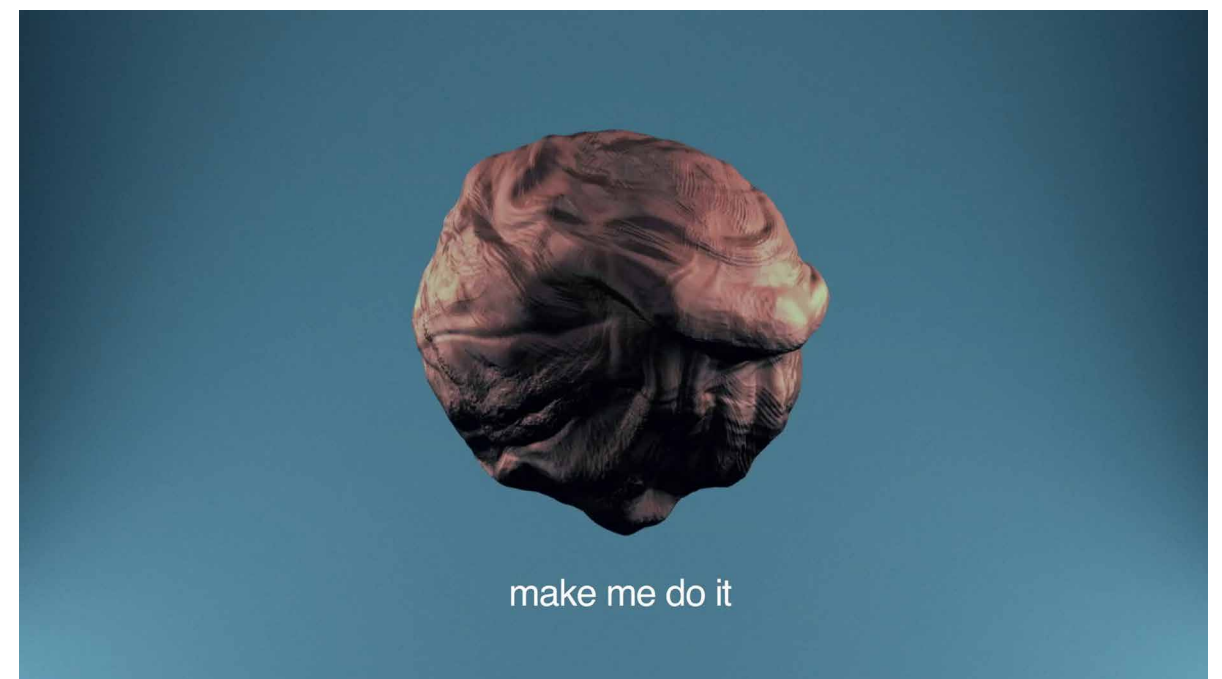
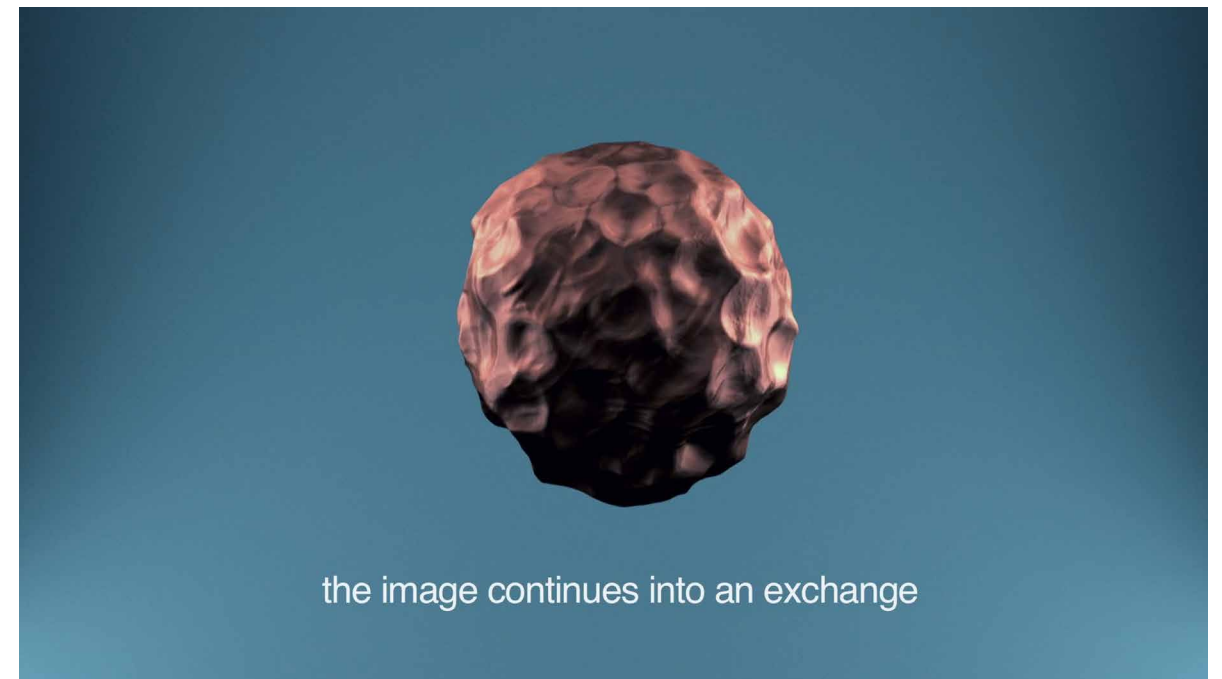
Video, colour, no sound, 3 min. 30 sec.

Video, Farbe, ohne Ton, 3 Min. 30 Sek.

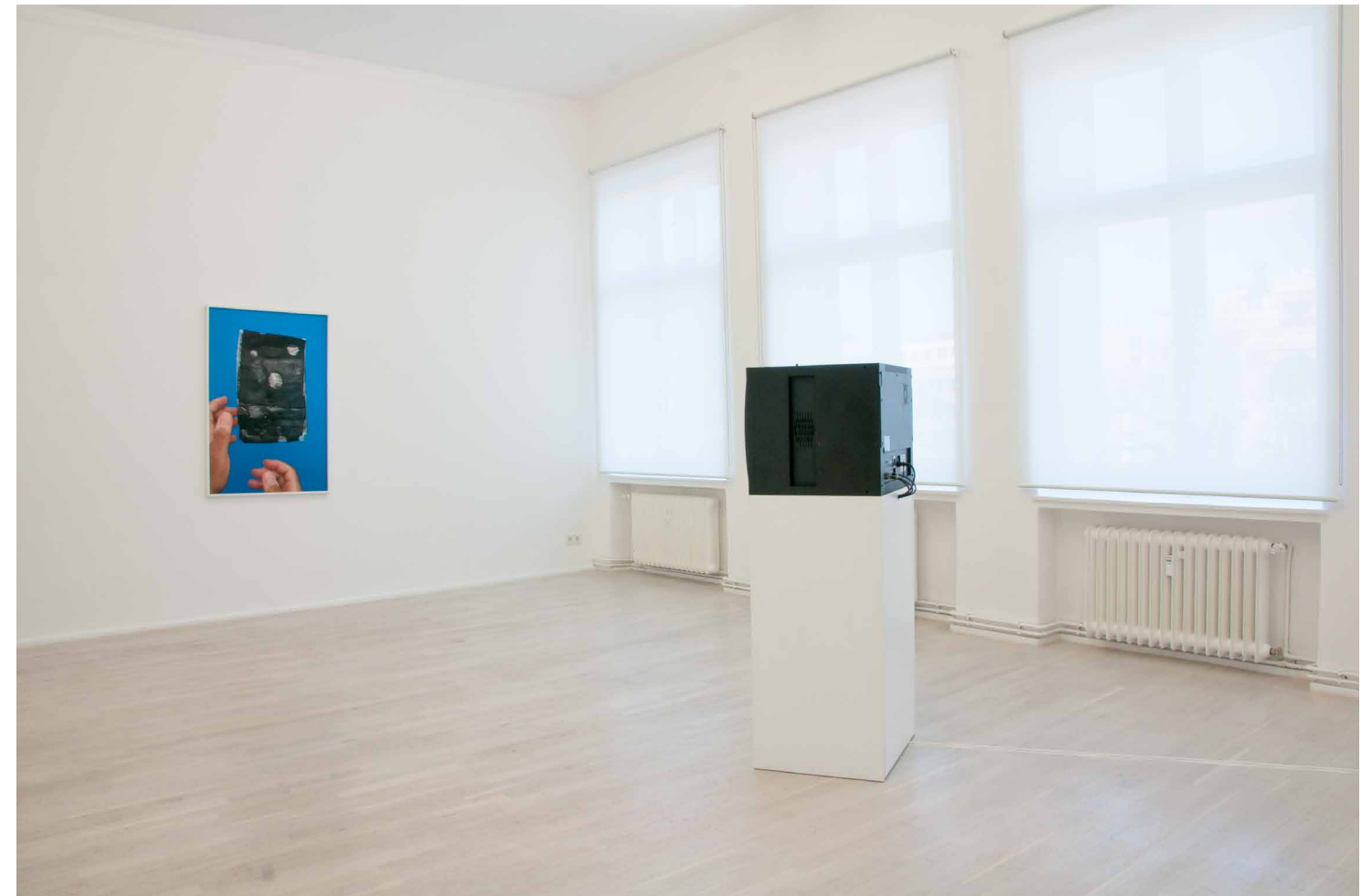
Edition: 5 (+ 2 A.P.) num. & sign.

In 2015, Dave McKenzie developed a new film in which dreamlike reflections are shown in text and pictures. An object that resembles a brain or a planet transforms itself while turning around its own axis. The computer-generated picture is combined with a text that functions as a stream of consciousness.

The artist describes this video as a "culmination of other failed or yet to be completed projects involving computer generated images (in contrast to the image observed). With this work I am mostly interested in types of encounters, the encounter of object and text, object and invisible hand."







Installation *Pants full of hope, pockets full of adventure, or... don't call me Cheesuz*,  
Galerie Barbara Wien, Berlin, 2015



**Black Cheesuz**  
2015  
Archival pigment print  
Pigmentdruck  
126 × 84 cm  
Edition: 5 (+ 1 A.P.)





***One Hundred Percent Sure***  
2014  
Fabric, wood and print  
Stoff, Holz und Druck  
89 × 61 × 8 cm







***One Hundred Percent Sure***  
2014  
Detail



***Up and Against Space***

2014

Fabric and wood

Stoff und Holz

94 × 76 × 6 cm

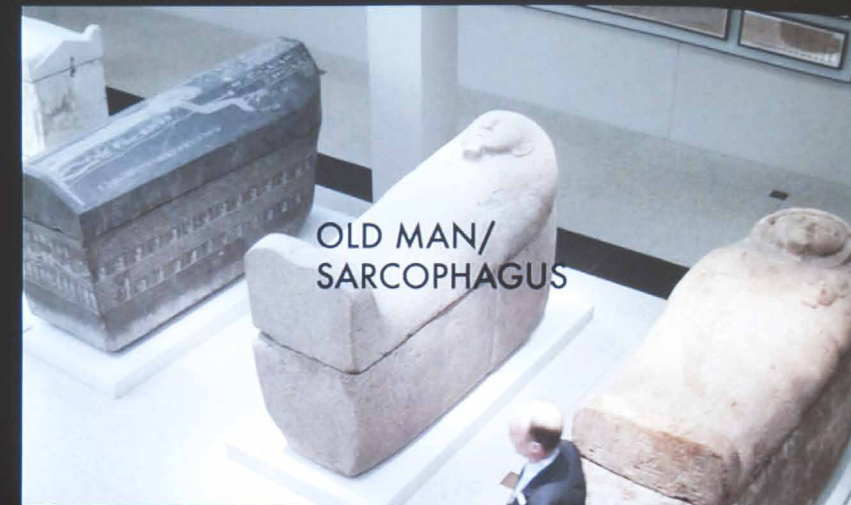






*Up and Against Space*  
2014  
Detail





### ***Old Man/Sarcophagus***

2013

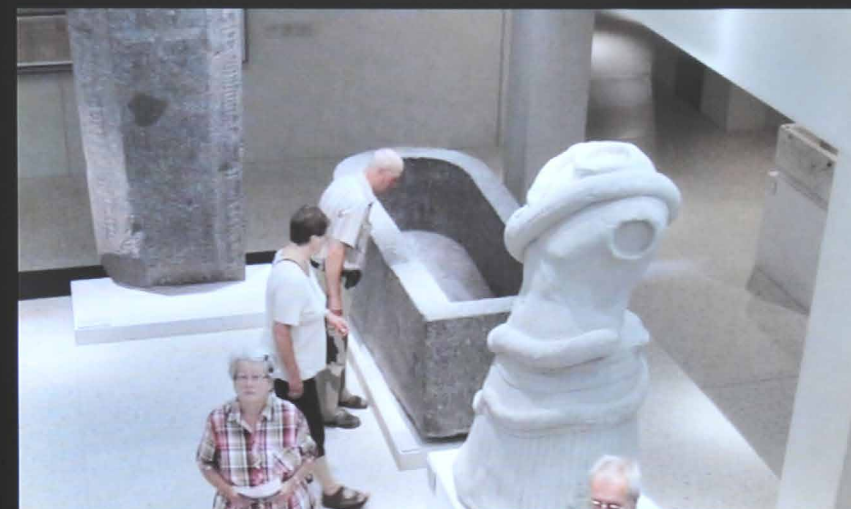
Video, colour, sound, 3 min. 53 sec.

Video, Farbe, Ton, 3 Min. 53 Sek.

Edition: 5 (+ 2 A.P.) num. & sign.

"Like a number of recent projects, this one, initially starts with an "image" observed. The image is of an old man in a museum leaning on a case for a sarcophagus. I thought too that this image was already an artwork. So, I returned to the museum hoping that the image would repeat or be re-performed and that I would be able to properly capture this moment with my camera. The film that results is based on this tired man using an object from the past as a resting spot but it also ends up being about the various gestures and interactions that tell a story about time and utility."  
Dave McKenzie

Installation *Pants full of hope, pockets full of adventure, or... don't call me Cheesuz,*







***Old Man/Sarcophagus***  
2013  
Film stills





I find myself in a room with Henry Kissinger.

### **Camera**

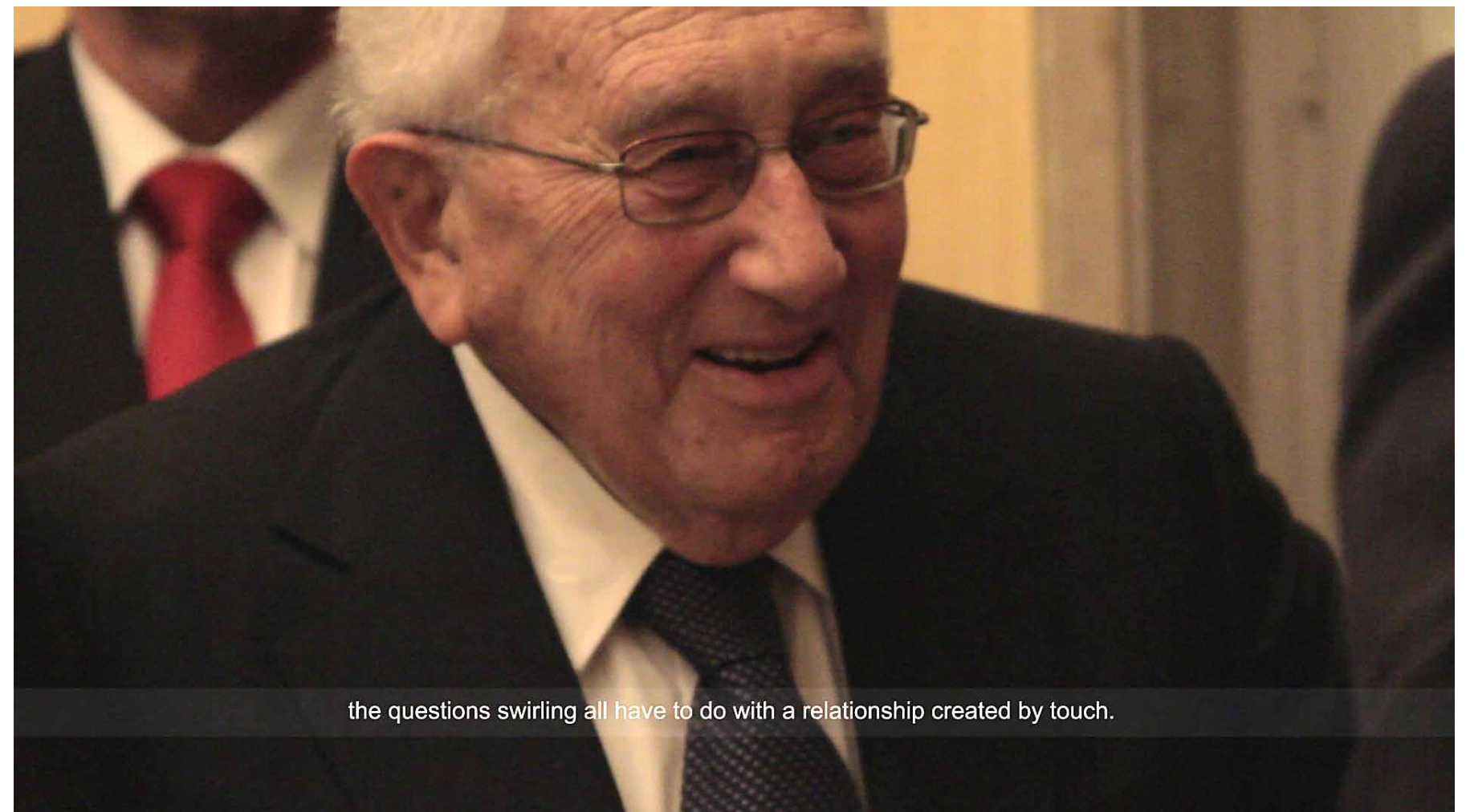
2012

Video, colour, sound, 4 min. 55 sec.

Video, Farbe, Ton, 4 Min. 55 Sek.

Edition: 5 (+ 2 A.P.) num. & sign.

During his stay in Berlin as a scholar of the American Academy, Dave McKenzie was invited to a reception for the former US-American Secretary of State Henry Kissinger. Instead of talking to Mr. Kissinger, the artist decided to stay in the background and observe the whole situation. As a tool for his observation he took his camera. The Film **Camera** shows a very subjective view on the festivities for a famous politician who has had an enormous influence on the world politics.



the questions swirling all have to do with a relationship created by touch.





Installation *Pants full of hope, pockets full of adventure, or... don't call me Cheesuz*, Galerie Barbara Wien, Berlin, 2015



***The Beautiful One Has Come***

2012

Video, colour, sound, 5 min. 48 sec.

Video, Farbe, Ton, 5 Min. 48 Sek.

Edition: 5 (+ 2 A.P.) num. & sign.

Dave McKenzie often investigates representations of the self in his conceptually driven performances, sculptures, and videos. In ***The Beautiful One Has Come***, the artist signals his presence behind the hand-held camera, a position from which he clandestinely films the limestone bust of the Egyptian queen, Nefertiti, whose name translates to the video's title. The skittering footage reveals fragmentary glimpses of the glass-sealed bust on display at the Neues Museum in Berlin. A panning shot across the gallery wall bleeds into images of an entirely different location: the graffiti-scrawled interior of an abandoned building. Ambient museum noises give way to near silence and the jittery camera is steadied. The stark contrast both in filmic style and architectural setting prompt the viewer to question not only how we navigate physical space but also how we determine which "beautiful ones" get preserved and which fall into ruin. — Whitney Museum of American Art, Whitney Biennial 2014.







***Wilfred and Me***

2012

Video, colour, 7 min. 30 sec., English

Video, Farbe, 7 Min. 30 Sek., englisch

Edition: 5 (+ 2 A.P.) num. & sign.

In 1991, Earvin “Magic” Johnson revealed to the world that he was HIV positive. This announcement, coming ten years after the beginning of the AIDS epidemic, was delivered around the world through major media outlets. While driving, my father heard the news — overcome with emotion he pulled off to the side of the road.

*Wilfred and Me*, 2012 is a filmed performance that negotiates the past and the future. For some, Magic’s diagnosis attached a popular face to the AIDS epidemic. However, this “popular face” should be understood in the context of earlier efforts by loved ones and activists who drew scrutiny and attention to the failures of government and public health officials (as well as other institutions) in the early years of the pandemic. So, although ***Wilfred and Me*** draws from the past it remains current as it points not only to the continuing crisis of AIDS particularly within “Black America” but also reminds us of a history we are apt to forget or ignore. “Magic Johnson has Aids” is less about Magic Johnson or AIDS and more about the public and institutional failures of imagination in dealing with the social problems we face and continue to face problems —like HIV— that are preventable and treatable.





*The Past Into the Future Infinitely*  
2012

Wood, table, hanging mechanisms, acrylic on wood, postcards found text, found images  
Holz, Tisch, Hängemechanismen, Acryl auf Holz, Postkarten, gefundener Text und gefundene Bilder

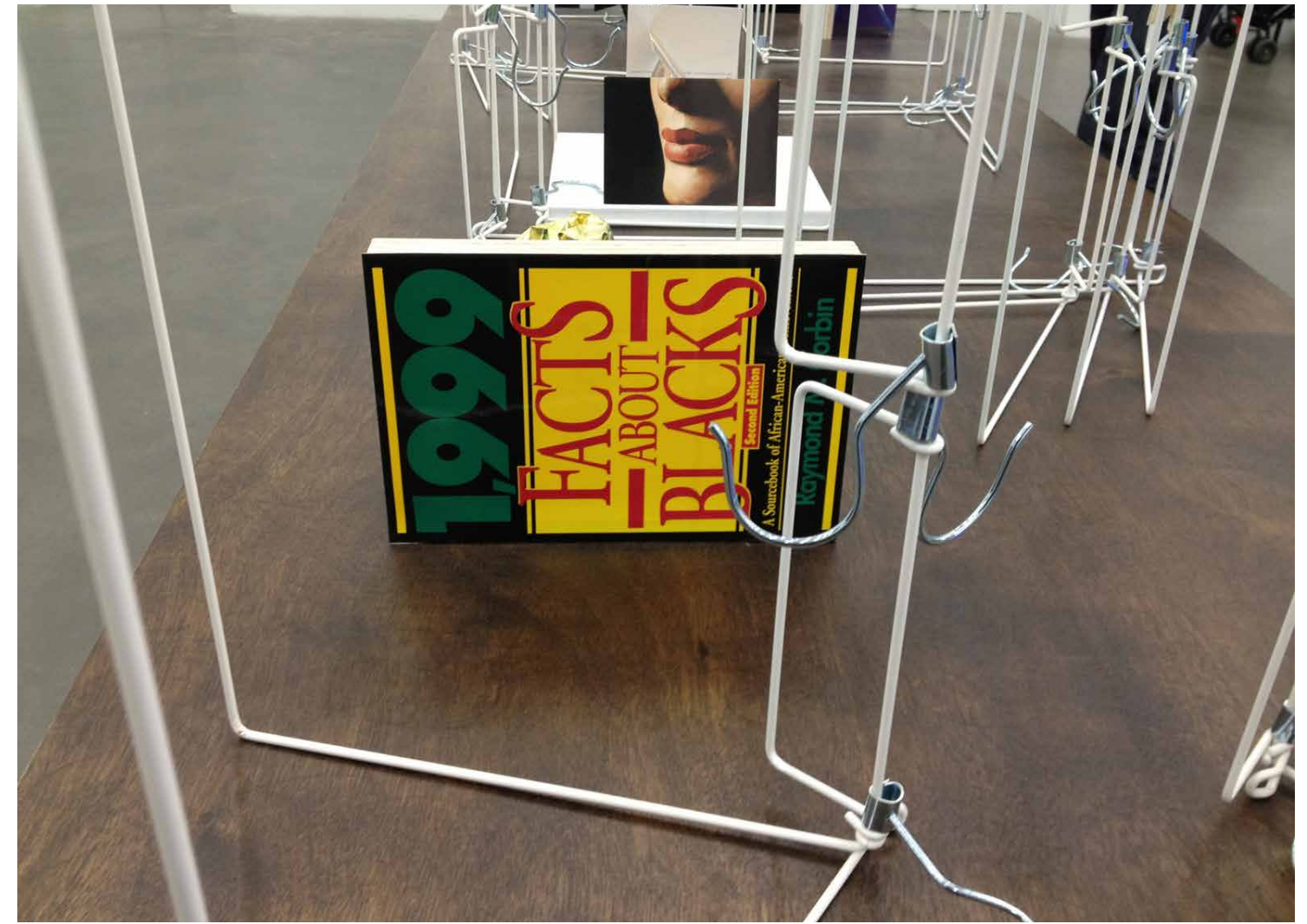
Installation *The Ungovernables*, New Museum, New York, 2012





*The Past Into the Future Infinitely*  
2012





*The Past Into the Future Infinitely*  
 2012  
 Details





### ***Present Tense***

2007

Video, colour, 20 min. 3 sec., English

Video, Farbe, 20 Min. 3 Sek., englisch

Edition: 5 (+ 2 A.P.) num. & sign.

In his film ***Present Tense*** (2007), Dave McKenzie reflects on his own work and at the same time on larger questions that concern the progress of mankind. The film does not give a definite position nor does it deal with beliefs or solutions, but in its fragmentation it suggests starting points for conversations on being together; illness and death, evolution, television, Andy Warhol, sense and nonsense of all this.



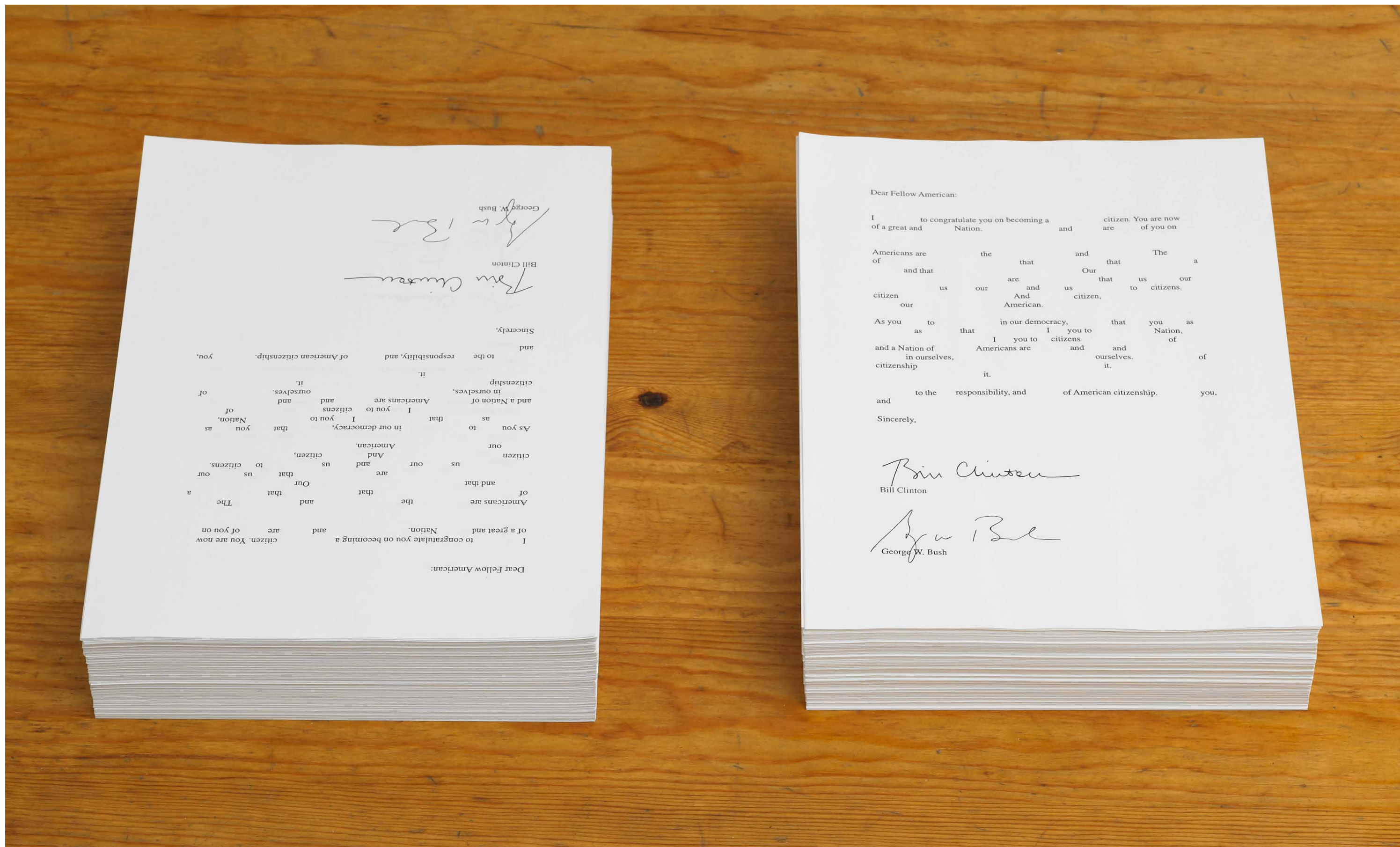
Installation *Citizen*, Galerie Barbara Wien, Berlin, 2011





Installation *Citizen*, Galerie Barbara Wien, Berlin, 2011





### **Politics is the Art of Compromise**

2008

Two stacks of printed paper on a table

Zwei Stapel bedruckten Papiers auf einem Tisch

Each/je 28 × 21.5 cm



**Good Looking Out**

2008

Detail

Aluminium and plastic

Aluminium und Plastik

Dimensions variable / Maße variabel

Edition: 3 (+ 2 A.P.)

Installation *Citizen*, Galerie Barbara Wien, Berlin, 2011







**Good Looking Out**  
2008

Installation *Screen Doors on Submarines*, REDCAT, Los Angeles, 2008





### **Open Letters**

2004

2 letters, ink on paper each

2 Briefe, je Tinte auf Papier

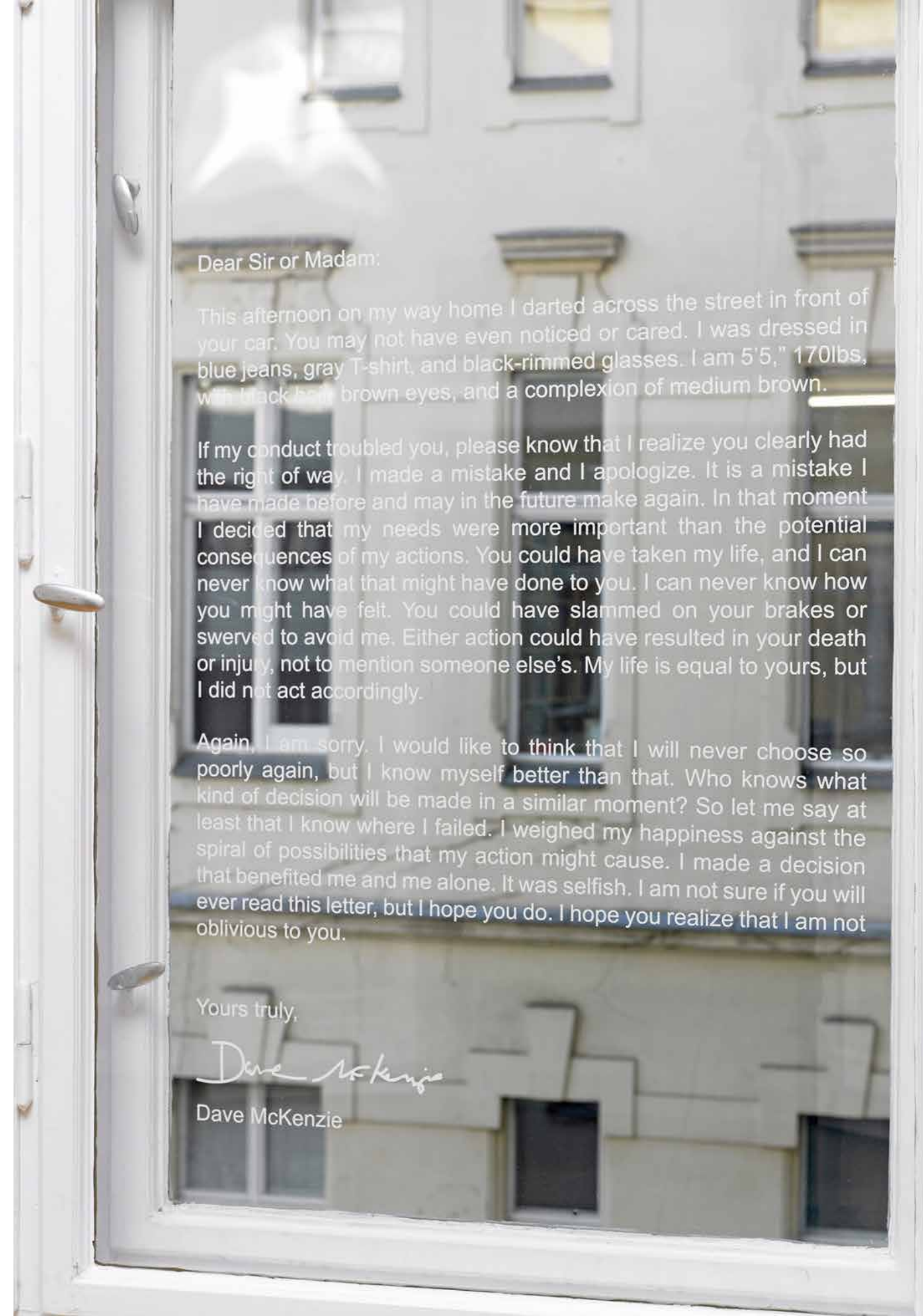
each/je 28 × 21.5 cm

Edition 10 (+ 2 A.P.)

Installation variable/variabel

Realised in the exhibition as adhesive foil on window in  
der Ausstellung realisiert mit Klebefolie auf Fenster

Installation *Citizen*, Galerie Barbara Wien, Berlin, 2011





Dear Sir or Madam:

I was crossing the street this afternoon and you almost ended my life. I was crossing in good faith, on green, and with the "Walk" sign. I was dressed in blue jeans, gray T-shirt, and black-rimmed glasses. I am 5'5," 170lbs, with black hair, brown eyes, and a complexion of medium brown. You may not have been aware of my presence, but I was aware of yours. Had you taken my life, I would have left behind a mother, a father, a sister, a brother, and the woman I love.

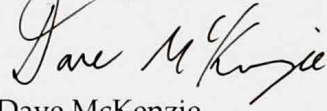
As you took the corner without slowing your vehicle, you made the decision that your needs were more important than my life. Again, you may not be aware of this, but I thought you should know.

We live in a moment when our lives are constantly put on a scale, but I think you should realize that we are both human beings and as such my life and your life are equal.

You and I conversed this afternoon, and it is a conversation I would like to continue. I write this letter to you knowing that you may never read it, but also with the knowledge that you may read it.

In life I would like to be two things: a just person and a happy one. These things sometimes are in direct opposition to one another. And sometimes one has to shrink for the other to grow. So let me say that I think you did not choose wisely. Also, I forgive you.

Yours truly,



Dave McKenzie

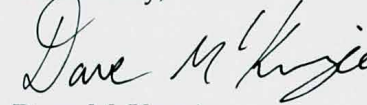
Dear Sir or Madam:

This afternoon on my way home I darted across the street in front of your car. You may not have even noticed or cared. I was dressed in blue jeans, gray T-shirt, and black-rimmed glasses. I am 5'5," 170lbs, with black hair, brown eyes, and a complexion of medium brown.

If my conduct troubled you, please know that I realize you clearly had the right of way. I made a mistake and I apologize. It is a mistake I have made before and may in the future make again. In that moment I decided that my needs were more important than the potential consequences of my actions. You could have taken my life, and I can never know what that might have done to you. I can never know how you might have felt. You could have slammed on your brakes or swerved to avoid me. Either action could have resulted in your death or injury, not to mention someone else's. My life is equal to yours, but I did not act accordingly.

Again, I am sorry. I would like to think that I will never choose so poorly again, but I know myself better than that. Who knows what kind of decision will be made in a similar moment? So let me say at least that I know where I failed. I weighed my happiness against the spiral of possibilities that my action might cause. I made a decision that benefited me and me alone. It was selfish. I am not sure if you will ever read this letter, but I hope you do. I hope you realize that I am not oblivious to you.

Yours truly,



Dave McKenzie