

DEBORAH SCHAMONI

KAYA

Established in 2010 by Kerstin Brätsch and Debo Eilers
Based in New York

Solo Exhibitions and Performances (Selection)

- 2023 HEIM HOME, Deborah Schamoni, Munich (upcoming)
- 2022 HOME, CICCIO, New York City, USA
- 2020 *The Juwel Box*, SCAD Museum of Art, Savannah, GA, USA
Bergdorf Goodman, KAYA and Stephan Dilleuth, Schwabinggrad, Munich, Germany
- 2019 *Various Others*, with Paul Gondry invited by MX Gallery, Deborah Schamoni, Munich, Germany
- 2018 *Kerstin Brätsch_Ruine / KAYA_KOVO*, curated by Francesco Stocchi, Fondazione Memmo, Rome, Italy
KAYA_The Store presents CFGNY, Nic Xedro, N.O.Madski, Nhu Duong, curated by Gesine Borchert, Capri, Düsseldorf, Germany
KAYA, Friends and Family Featuring Mariechen Danz and Johannes Paul Raether, including Loredana and Nicolas An Xedro, curated by Nele Heinevetter, Tropez im Sommerbad Humboldthain, Berlin, Germany
Aktive Asche_Johannes Paul Raether & Mariechen Danz feat. KAYA with Nicolas An Xedro, curated by Nadia Pilchowski, Bärenzwinger, Berlin, Germany
- 2017 *KAYA* as part of *Kerstin Brätsch. Innovation*, curated by Patrizia Dander, Museum Brandhorst, Munich, Germany
- 2016 Liste Art Fair, Deborah Schamoni, Basel, Switzerland
- 2015 *N.O.Madski presents Klub KAYA*, Deborah Schamoni, Munich, Germany
KAMP KAYA feat. KAYA, curated by Eva Birkenstock, KUB Kunsthaus Bregenz, Austria
Paramount Ranch 2, KAYA invited by Freedman Fitzpatrick, incl. Daniel Chew as Burmamyanmar, with Strautcherepnin, Paramount Ranch, Los Angeles, USA
KAYA V, curated by N.O.Madski, Galerie Meyer Kainer, Vienna, Austria
- 2014 *KAYA IV*, incl. Daniel Chew as Burmamyanmar, The Green Gallery, Milwaukee, USA
- 2013 *KAYA III*, incl. Daniel Chew as Burmamyanmar, 47 Canal, New York, USA
- 2012 *KAYA II*, Various Small Fires, Los Angeles, USA
- 2010 *KAYA*, 179 Canal, New York, USA

Group Exhibitions (Selection)

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- 2022 *Future Bodies from a Recent Past*, Museum Brandhorst, Munich
VILLA ROMANA Fellows 2019/2020/2021, Kunstverein Braunschweig, Brunswick, Germany
- 2021 *AB7: ECLIPSE*, Athens Biennale, curated by Omsk Social Club and Larry Ossei-Mensah, Athens, Greece
Deine Kunst 5, curated by Michael Mueller, Städtischen Galerie Wolfsburg, Germany
Lisa Jo, KAYA, Lukas Quietzsch and Pdraig Timoney, The Downer, Berlin, Germany
All I Think About Is You, an exhibition in cooperation with KUNSTSÄELE Berlin, Galerie Georg Nothelfer Berlin, Germany
- 2020 *MPP Milano*, curated by Davide Stucchi, Milano, Italy
Museum Brandhorst's collection at NEUES MUSEUM Staatliches Museum für Kunst & Design Nürnberg, Germany
Radical Passivity I, with N.O.Madski, NGBK Berlin, Germany
Radical Passivity II, with N.O.Madski, HGB Galerie Leipzig, Germany
After Bob Ross. Beauty is everywhere, Museum im Bellpark, Kriens, Switzerland
YOU, Musée d'Art moderne de la Ville de Paris, curated by Anne Dressen, Lafayette Anticipation Collection, Paris, France
- 2019 *Le Amice*, curated by Rita Selvaggio, Casa Masaccio, San Giovanni Valdarno, Italy
Helmpflicht: Den Bogen spannen - 100 Jahre Darmstädter Sezession, curated by Thomas Georg Blank and Jonas Müller-Ahlheim, Kunsthalle Darmstadt, Darmstadt, Germany
Forever Young, 10 Jahre Museum Brandhorst, Museum Brandhorst, Munich, Germany
Groups, Kunstverein Braunschweig, Braunschweig, Germany
40,000, A Museum of Curiosity, Fellbach Small Sculpture Triennial 2019, curated by Brigitte Franzen, Fellbach, Germany
The Art Side of Kartell, curated by Ferruccio Laviani and Rita Selvaggio, Palazzo Reale, Milan, Italy
Hybrid Sculpture, Contemporary Sculpture from the Collection of the Stedelijk Museum, Amsterdam, Netherlands
Villa Romana Fellows 2019, including KAYA with Nicolas An Xedro, Villa Romana, Florence, Italy
Realismus mit Schleife, with N.O.Madski, Kunstverein Hamburger Bahnhof, Hamburg, Germany
- 2018 *Chthonic Rift*, Kraupa-Tuskany Zeidler, Berlin, Germany
The Vitalist Economy of Painting, curated by Isabelle Graw, Galerie Neu / MD 72, Berlin, Germany
Expérience Pommery #14 : L'esprit souterrain, with N.O.Madski, curated by Hugo Vitrani, Pommery caves, Reims, France
Blind Faith, Between the Visceral and the Cognitive in Contemporary Art, curated by Julienne Lorz, Daniel Milnes and Anna Schneider, Haus der Kunst, Munich, Germany
Lemurenheim, Galerie Meyer Kainer, Vienna, Austria

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- 2017 *Per formare una collezione, The Show Must Go_ON*, Madre – Museo d'Arte Contemporanea Donnaregina, Naples, Italy / *KAYA NAPOLI*, workshop as KAYA, MADREscenza – Seasonal School, Naples, Italy
WILD WEST, Austrian Cultural Forum, New York, USA
The Leftovers, Simon Lee Gallery, New York, USA
Cul-De-Sac, curated by Franklin Melendez, Antenna Space, Shanghai, China
Whitney Biennial 2017, curated by Christopher Y. Lew and Mia Locks, New York City, USA
Eggy and Seedy, Reading: International, Reading, UK
- 2016 *I Pledge Allegiance*, curated by KM Temporaer, On Stellar Rays, New York, USA
Blackmail, Svetlana Gallery, New York, USA
Jahresgaben 2016/2017, Kunstverein Düsseldorf, Düsseldorf, Germany
Painting 2.0: Expression in the Information Age, curated by Manuela Ammer, Achim Hochdörfer and David Joselit, mumok – Museum moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- 2015 *Painting 2.0: Expression in the Information Age*, curated by Achim Hochdörfer, David Joselit and Manuela Ammer, Museum Brandhorst, Munich, Germany
Jahresgaben 2015/2016, Kunstverein München, Munich, Germany
Jahresgaben 2015/2016, Neuer Aachener Kunstverein, Aachen, Germany
- Full of Peril and Weirdness: Painting as a Universalism*, curated by Robin Peckham, M Woods, Beijing, China
- Halmos: INCUBATORACCELERATOR*, curated by Kristen Chappa, Art In General, New York, USA
- Sweating as Distribution*, curated by Camilla Wills, Treize, Paris, France
- Yes We Are Open*, Giò Marconi, Milan, Italy
- 2014 *Kerstin Brätsch, KAYA Aquitaine*, coproduction Monnaie de Paris and Frac Aquitaine, Bordeaux, France
- One step ahead of moving backwards*, with N.O.Madski, curated by KM Temporaer, Leap, Berlin, Germany
- Hypothesis for an Exhibition*, curated by Begum Yasar, Dominique Lévy Gallery, New York, USA
- Come to my Castle*, Old Room, New York, USA
- 2013 *KAYA I II III Nomad in Speculations on Anonymous Materials*, curated by Susanne Pfeffer, Fridericianum, Kassel, Germany
- 2010 *KAYA*, Performance at PS1 Moma, New York, USA

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Press / Publications (Selection)

Expérience Pommery #14 : L'esprit souterrain, Domaine Pommery, Reims, Beaux Arts éditions, Paris 2019

Davide Stucchi, *Pittura Fossile, Kerstin Brätsch introduce i suoi nuovi lavori in "stuccomarmo"*, on the occasion of *Kerstin Brätsch_Ruine / KAYA_KOVO* at Fondazione Memmo, Rome, Flash Art Italia 339, May-June 2018

Bianca Stoppani, *Kerstin Brätsch_Ruine / KAYA_KOVO at Fondazione Memmo, Rome*, Mousse Magazine, Issue # 64, Summer 2018

Franklin Melendez, *KAYA*, KALEIDOSCOPE, Fall/Winter, 2017/18

Whitney Biennial 2017, Whitney Museum, New York, USA

Weronika Trojanska, *2017 Whitney Biennial*, Metropolis M, April 2017

Raul de Nieves, New York - *The 2017 Whitney Biennial at the Whitney Museum*, through June 11th, 2017, Art Observed, March 2017

Philip Greenberg, *Why the Whitney's Humanist, Pro-Diversity Biennial Is a Revelation*, The New York Times, 03/17/2017

Fan Zhong, *Whitney Biennial 2017: How the Museum's Riskiest, Most Political Survey in Decades Came Together*, W Magazine, March 2017

Siddhartha Mitter, *The Bold Groups Tying Art History to Political History at the Whitney Biennial*, Village Voice, March, 2017

Howard Halle, Review: *2017 Whitney Biennial*, Time Out New York, March 2017

Andrew Russeth, *The 2017 Whitney Biennial Is a Moving, Forward-Looking Tour de Force – a Triumph*, ARTnews, March 2017

Benjamin Sutton, *An Omnivorous Tour of the 2017 Whitney Biennial*, Hyperallergic, March 2017

KAYA, edited by Eva Birkenstock, Kunsthau Bregenz, Austria, 2016

Terry R. Myers, *Painting 2.0: Expression in the Information Age*, The Brooklyn Rail, February 2016

Boško Blagojević, *Kerstin Brätsch and Debo Eilers*, Art in America, January 2016

Painting 2.0: Expression in the Information Age, edited by Achim Hochdörfer, David Joselit, Manuela Ammer, DelMonico / Prestel, Munich, London, NY 2015

Martin Herbert, *Mint Condition*, frieze d/e, November 2015

Quirin Brunneier, *S is for Submission*, gallerytalk.net, November 2015

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I Am Real, But..., Vienna Galleries, October 2015

Maxwell Williams, *Hippie Vibes Reign at Paramount Ranch, LA's Newest Fair*, artnet news, February 2015

Kevin McGarry, *In Los Angeles, a Crop of Art Fairs to Suit All Tastes*, NY Times Magazine, January 2015

Hypothesis for an Exhibition, ed. by Begum Yasar, Dominique Lévy Gallery, 2014

Speculations on Anonymous Materials, ed. by Susanne Pfeffer, Fridericianum, Kassel, 2014

Kat Murrell, *Mystery, Muse, and Money*, Dial Urban Milwaukee, May 2014

Kerstin Stakemeier, *Prosthetic Productions. The Art of Digital Bodies*, Texte zur Kunst, March 2014

M Hompes, *Anonyme Materialien in Kassel*, Is that art, December 2013

Robin Peckham, *Maturity and Social Media: A Report From the Margins*, Turn on Art, November 2013

Benoit Lamy de la Chapelle, *Speculations on Anonymous Materials*, Zerodeux, October 2013

Alice Gregory, *Margarets Lee's One-Woman Show*, NY Times Magazine, August 2013

Zack Etheart, *KAYA III: Luck and Body Bags at 47 Canal*, Interview Magazine, July 2013

Carol Che, *Best New Performance Art Space*, LA Weekly, October 2012

Carol Che, *25 Alternative LA Art Spaces to Check Out Now*, LA Weekly, May 2012

Carol Che, *Debo Eilers and Kerstin Brätsch*, Another Righteous Transfer, March 2012

Critics Picks, *Debo Eilers / Kerstin Brätsch: Best in Mixed Media*, Time Out New York, January 2010

Grants / Residencies

2019 Villa Romana Prize, Prize Fellows 2019, Florence, Italy

2010 Foundation for the Arts Emergency Grant

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Benefits / Donation

- 2013 Fundraiser for Kaya's College Fund, New York, USA
- 2012 Fundraiser for Innerscityarts, Los Angeles, USA
- 2010 Fundraiser for 179 Canal, New York, USA