

Kelvin Haizel

Born 1987, Accra, Ghana. Lives and works in Accra, Ghana

EDUCATION

- 2024 Ph.D. Candidate, Kwame Nkrumah University of Science and Technology (KNUST) Kumasi, Ghana.
- 2017 MFA. (Painting And Sculpture), Kwame Nkrumah University of Science And Technology, Kumasi, Ghana
- 2010 BFA. (Painting And Sculpture), Kwame Nkrumah University of Science And Technology, Kumasi, Ghana

SOLO EXHIBITIONS

- 2024 *We do not sleep to dream*, Gallery 1957, Accra, Ghana
- 2022 *Archive of Experiences*, at the Museum am Rothenbaum-Kulturen und Künste der Welt
- 2019 *Babysitting a Shark in a Cold room*, curated by Urs Stahel in Zurich, Switzerland
- 2017 *Things and nothings*, at the Old Knust Museum, Ghana

GROUP EXHIBITIONS

- 2024 *Unlimited III*, The African Family, Gallery 1957
- 2022 *Documenta Fifteen*, as a member of the blaxTARLINES KUMASI Collective, Kassel
- 2022 *Beautiful Diaspora/You Are Not the Lessor Part*, at the Museum of Contemporary Photography, Chicago
- 2021 *This is not Africa: Unlearn what you have learned* at the ARoS Aarhus Art Museum, Denmark (2021)
- 2020 *Stellenbosch Triennale* curated by Bernard Akoi Jackson and Khanyisile Mbongwa in Stellenbosch, South Africa (2020)
- 2019 *Lagos Photo Festival* themed *Passports* in Lagos, Nigeria (2019)
- 2018 *Spectacle Speculation* curated by Kwasi Ohene-Ayeh, Ablade Glover

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Gallery 1957, I, II and III Accra
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& Galleria Mall
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Hall, Ghana

A Fish Story organized in response to the historicity of Socovia, in the Comoros Island

Afrotopia, 11th edition of the Rencontre de Bamako, Biennale Africaine de la Photographie, restaged in Africa Museum, Netherlands

2017 *Afrotopia* 11th edition of the Rencontre de Bamako, Biennale Africaine de la Photographie at Musee de Bamako, Mali

2017 *Bizindalo: Art & Technology in Africa*, investigating strategic narratives on Africa and technology at Funcahal's 'Casa da Luz', Madiera, Portugal

Orderly Disorderly organized by blaxTARLINES in collaboration with Ghana Museums and Monuments Board, at the Museum of Science and Technology, Accra, Ghana

Something Played curated by Selorm Kudjie, Ghana

Art in Process organized by Gallery Sol, France

2016 *Cornfields and Accra*, blaxTARLINES in collaboration with Ghana Museums and Monuments Board, at the Museum of Science and Technology, Accra, Ghana

RESIDENCIES

2023 Gallery1957, Accra, Ghana

2022 Black Arts Consortium (Bac) Artist-In-Residency, Chicago, USA

2022 Hyde Park Art Center Residency, Chicago, USA

2021 Museum Am Rothenbaum-Kulturen Und Künste Der Welt Residency, Hamburg. Germany

2020 La Condition Publique, Roubaix, France.

2019 Moroni, Comoros Island.

2015 Asiko: 5th International Art Programme, Maputo "A History of Contemporary Art In Maputo in 4 Weeks", Maputo, Mozambique.

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AWARDS

- 2022 David C. and Sarajeon Ruttenberg Arts Foundation Award
- 2018 Young contemporary photography “A New Gaze 2” presented by Vontobel Art Commission, Switzerland
- 2015 Kuenyehia Prize for Contemporary Art: 2nd Runner up.

LECTURES/WORKSHOPS/ ART TALKS

- 2022 Black Arts Consortium (BAC) artist-in-residency art talk.
Hyde'n in the park: Reflections on the desire of image, Hyde Park Art Center
Artist talk at the Museum am Rothenbaum-Kulturen und Künste der Welt residency, Hamburg. Germany
In Conversation: Kelvin Haizel and Dr. Robert Hanserd of Colombia College Chicago. MoCP post-opening programming for the exhibition, *Beautiful Diaspora/You are not the lessor part*.
SAIC Parlor Room lecture series. (Zoom)
- 2021 Art Talk: Embracing the Traumatic in the Aesthetic Unconscious. In company of Tracy Thompson, Eric Gyamfi and Wolfgang Tillmans.
Lecture to Graduate students of Photography at SAIC taught by Dawit L. Petros (Zoom)
- 2020 *Photography in an Expanded*. Lecture at the Stellenbosch Academy of Photography and Design
- 2019 Presentation at the Research Center for Material Culture's (RCMC) workshop on the topic 'Beyond Representational Certainty: Rethinking the Future of the Afrika Museum'.
- 2013 *Dubois in Our Time* sound and video art workshop organized by Nubuke Foundation in collaboration with University Museum of Contemporary Art at the University of Massachusetts Amherst, Uzora Projects and VAN Lagos, Nigeria.
- 2012 Global Crit Clinic, FCA, Accra, Ghana

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BIBLIOGRAPHY

online

- 2024 Arts Ghana, March 19, Paint Swatch Boards/Dreams Gallery 1957
<https://artsghana.net/aboutus/blog-archive/> by John Owoo
- 2022 Monopol Magazin. Documenta Fifteen edition. Ein Künstler Der Uns
Augefallen Ist.
Kwasi Ohene-Ayeh the Artist as Historical Materialist: Kelvin Haizel
Exposing the Photographic Real <https://iubeezy.wordpress.com/2022/05/30/the-artist-as-historical-materialist-kelvin-haizel-exposing-the-photographic-real> Kwasi Ohene-Ayeh (2021). *Indeterminate Images. OVER(2)*, 34-45.
- 2020 Siddhartha Mitter, Stellenbosch Triennale, a Bold Experiment.
The New York Times. <https://www.nytimes.com/2020/03/25/arts/design/stellenbosch-triennale.html>
- 2019 Katrin Schregenberger, Kunst ist ein Witz. Aber ein komplexer. Neue Zürcher
Zeitung. <https://www.nzz.ch/feuilleton/afrikanische-kunst-kelvin-haizel-gewinnt-vontobel-preis-ld.1466675>
- 2019 Jens Hinrichsen, Glaube an die verändernde Kraft von Kunst.
Monopol Magazine. <https://www.monopol-magazin.de/barrieren-und-blutiger-ernst>
- Christoph Heim, Auch Fische brauchen Zärtlichkeit. Tages-Anzeiger.
<https://www.tagesanzeiger.ch/kultur/kunst/auch-fische-brauchen-zaertlichkeit/story/29970286>
- 2017 I.U.B (2017). Notes on Kelvin Haizel's 'Things and Nothings'...
<https://iubeezy.wordpress.com/2017/05/23/notes-on-haizels-things-and-nothings/>

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Publication

- 2020 Khanyisile Mbongwa and Bernard Akoi-Jackon (2020). Stellenbosch Triennale: *Tomorrow There Will Be More of Us*. Edited by Khanyisile Mbongwa (Cape Town, with Tip Africa Publishing Ltd), Exhibition catalogue
- 2018 Contemporary and Print Edition No.9 (2018). *You Are Already in It: Look at A Global Diaspora*. pgs. 32-33
- 2017 *Afrotopia*, 11th Edition Rencontres de Bamako, Biennial Africaine de la Photographie. Exhibition catalogue, pgs. 32-33
CCA Lagos (2017). *Àsìkò: On the Future of Artistic and Curatorial Pedagogies in Africa*. pgs. 8-11

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