



MUSEUM OF CONTEMPORARY ART DETROIT




LORIS GRÉAUD * CORTICAL: SMOKE * MIRRORS

Curated by Jova Lynne & Abel González Fernández

THIS EXHIBITION IS MADE POSSIBLE THROUGH THE SUPPORT OF MIKE KELLEY FOUNDATION FOR THE ARTS, IN PART BY TEIGER FOUNDATION AND INSTITUT FRANÇAIS. ADDITIONAL SUPPORT HAS BEEN PROVIDED BY CENTRE POMPIDOU
Apr. 4, 2026 - Jun. 14, 2026 - 4454 Woodward Ave, Detroit, MI 48201, United States - corticalnights.com

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 Centre Pompidou Teiger Foundation



MUSEUM OF CONTEMPORARY ART DETROIT
4454 Woodward Ave, Detroit, MI 48201, United States

LORIS GRÉAUD
CORTICAL:SMOKE+MIRRORS

Curated by
Jova Lynne & Abel González Fernández

Apr. 4th 2026– Jun. 14th 2026
Opening night: Apr. 3rd 2026, from 6pm.

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**MIKE KELLEY
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FOREWORDS FROM THE DIRECTOR
CORTICAL:SMOKE+MIRRORS
 MOCAD, MUSEUM OF CONTEMPORARY ART DETROIT (US)

As Co-Director/Artistic Director of MOCAD, I am pleased to present Loris Gréaud: *CORTICAL:Smoke+Mirrors*, a project whose realization has taken nearly six years of sustained dialogue and development. Throughout this process, there was meaningful back-and-forth between Gréaud and our curatorial team as we unpacked the layered community phenomena embedded in the work and considered how green—a color synonymous with surveillance technologies—resonates in Detroit’s urban landscape. In a city where residents continue to contend with Project Green Light, a public-private initiative that installs highly visible green lights and live-streamed surveillance cameras at participating businesses connected to the Detroit Police Department’s Real-Time Crime Center in an effort to deter crime, the color carries both the promise of safety and the weight of ongoing debates around over-policing and equity.

The connection between community surveillance and museum surveillance lies in their shared function as systems of observation and control—both rely on technologies of watching to shape behavior, construct narratives of safety or authority, and subtly define who belongs, who is protected, and who is subject to scrutiny within a given space. Conceived as a 21st-century ready-made, *CORTICAL:Smoke+Mirrors* offers a paranoid, ghostly vision that re-imagines the historic *Christo et Jeanne-Claude. Paris!* exhibition through a nyctalopic lens: projected after nightfall directly onto the museum’s surfaces without a screen and experienced from outside through sound and a green nocturnal halo, the work transforms MOCAD into a magic lantern—an instrument of propagation and a site where stories, speculation, and collective urban memory converge through the prism of art.

This project aligns with Gréaud’s broader artistic practice, in which he constructs immersive, often unstable environments that operate somewhere between exhibition, performance, architecture, and cinematic hallucination. Across his work, Gréaud is drawn to systems that manipulate perception—sound, light, scale, darkness, and technological mediation—creating conditions where meaning feels slippery and reality becomes something staged, edited, and re-scripted in real time. Rather than presenting a singular narrative, his projects unfold as speculative worlds: layered with references, haunted by what is unseen, and activated by the viewer’s own sense of doubt and anticipation. In *CORTICAL:Smoke+Mirrors*, this methodology is sharpened through the language of surveillance and nocturnal vision, positioning the museum itself as both a transmitter and a receiver—an apparatus that produces atmosphere, anxiety, and myth while exposing how institutions shape what is visible, what is hidden, and what is ultimately believed.

In bringing *CORTICAL:Smoke+Mirrors* to Detroit, we embrace Gréaud’s invitation to inhabit uncertainty—to see the museum not simply as a container for art, but as an active, watching presence within the city itself. Here, MOCAD becomes both observer and observed, a site where light, rumor, projection, and perception circulate after dark, shaping new myths about visibility and power. After nearly six years of careful exchange and collective inquiry, this project stands as a testament to what can unfold when an institution commits to sustained dialogue: a work that does not merely occupy space, but transforms it—casting Detroit’s realities and imaginaries into a luminous, unsettled, and profoundly contemporary frame.

Jova Lynne

CURATORIAL STATEMENT
CORTICAL:SMOKE+MIRRORS

MOCAD, MUSEUM OF CONTEMPORARY ART DETROIT (US)

The Museum of Contemporary Art Detroit presents *CORTICAL:Smoke+Mirrors*, a solo exhibition by Loris Gréaud at Mike Kelley's *Mobile Homestead*.

On March 21, 2020, France announced the first national lockdown in its modern history to curb the spread of COVID-19, the same day the much-awaited exhibition *Christo et Jeanne-Claude. Paris!* was scheduled to open at the Centre Pompidou. Christo passed away without having had the opportunity to walk through it. Renowned for “empaquetage” and concealing objects or landmark architectural sites—such as the Reichstags in Berlin, the Pont Neuf in Paris, and eleven islands in Biscayne Bay, Miami—Christo and Jeanne-Claude's retrospective was then rendered inaccessible by circumstance. The timing resonates strangely: the exhibition's enforced invisibility echoed the very logic of concealment that defined much of their practice.

Within this context of confinement and generalized withdrawal, with the museum plunged into darkness and Christo and Jeanne-Claude's early packages-works with no one to look at them, both seemed abandoned to their unresolved state. It was precisely this opaque and silent situation, which paradoxically pushed art to its pinnacle, that Gréaud wanted to crystallize.

After obtaining an exemption from the museum's health and security services, Centre Pompidou, the curator Sophie Duplaix, Vladimir Yavachev (Christo and Jeanne-Claude foundation) and the lenders of the presented works, Gréaud used automated video recording devices equipped with night-vision cameras. Originally developed as cutting-edge military technology for nocturnal surveillance and the observation of restricted zones, these devices entered the museum, skirting and flying over the deserted galleries of the historic exhibition to capture the aura of the works and objects in the absence of any human presence, as one would hunt and set a trap for a creature. Filmed in the green spectrum of night-vision infrared technology, the images use the exact same visual language of contemporary warfare as broadcast by Western media, in which art and cultural patrimony have become recurring targets.

Building on a five-year exchange that has fostered a sustained collaboration among museums, curators, and the artist, *CORTICAL:Smoke+Mirrors* centers on a film by Gréaud composed from footage of the Christo and Jeanne-Claude phantom exhibition. This film is presented as a multichannel projection emitted through the exterior windows of Mike Kelley's *Mobile Homestead*.

The project forms part of *CORTICAL*, an ongoing cycle initiated by the artist in collaboration with international partner institutions, including the Petit Palais (Musée des Beaux-Arts de la Ville de Paris), the MAH (Musée d'Art et d'Histoire de Genève), the Théâtre du Châtelet, and, forthcoming, the Garrison in Timișoara.

The film is projected through both the artwork and its architectural setting, which together act as a projection device, turning people passing through the city into viewers and the archetypal American suburban house into an unlikely space-time capsule. In this transformation, the *Mobile Homestead* becomes a Magic lantern, a device from the dawn of cinema used to reproduce moving images and phantasmagoria, in the same type of domestic space where television once played a central role in mid-century American life. The footage reveals the inaccessible core of the original exhibition, while simultaneously reversing its spatial logic: the interior of the Paris show becomes the exterior of the MOCAD exhibition through projection.

“Detroit has always fascinated me... I see it as a kind of kaleidoscope of potential lives. From its immense successes to its profound crises, it is at its heart that a magic lantern comes to life and illuminates the ‘Motor City’, the true cradle of our contemporary cultures. The lantern, conveys stories. Whether beautiful, dark, enchanting or frightening, its phantasmagoria is intimately linked to all forms of wonder. The city of Detroit is in itself a history of art. And art is a chance.” Loris Gréaud.

In *CORTICAL:Smoke+Mirrors*, Gréaud ultimately proposes the exhibition itself as a thinking structure—an expanded perceptual system in which images, architectures, and technologies operate like interconnected neural pathways. The *Mobile Homestead*, the nocturnal film, and the displaced Paris exhibition function together as a sensitive apparatus that captures latent correspondences between visibility and absence, history and fiction, interiority and projection. This layered configuration mirrors the operations of human cognition, where perception is never singular but assembled through overlapping signals, memories, and associations. It is from this density—at once analytical and intuitive—that the exhibition draws its title, evoking the cortex as a site where knowledge, sensation, and consciousness converge, and where meaning emerges not through clarity alone, but through resonance.

Following this train of thoughts, Loris Gréaud wanted the hard drives, the sole recipients of the images shot during the pandemic, to find refuge in the antisocial underground of Mike Kelley's work, which will now be haunted by the specters of three generations of artists superimposed upon it.

Abel González Fernández

GLOSSARY

CORTICAL:SMOKE+MIRRORS

MOCAD, MUSEUM OF CONTEMPORARY ART DETROIT (US)

SMOKE AND MIRROR*Originally a technique in illusion / magic: using a hidden light source (often via a projector or lantern) and smoke (or other semi-transparent medium) to scatter light and create floating, ghost-like images in space. As an idiom, it means using deception, misdirection or falsehoods to obscure or distort reality.

MAGIC LANTERN*An early optical projection device (17th century onward) that used a light source, a glass slide (with painting or photograph), and lenses to project enlarged still images onto walls or screens. Widely used for entertainment and education before the invention of modern film and slide projectors.

PHANTASMAGORIA (OR FANTASMAGORIA)*Originally a form of horror theatre (late 18th / 19th century) that used magic lanterns (and sometimes smoke, sound-effects) to project frightening or ghostly images – skeletons, demons, ghosts – creating illusions of supernatural apparitions. Over time, the term also came to mean any shifting, dreamlike or surreal sequence of images, visions or ideas – a constantly changing, fantastic assemblage.

*

COVID-19 PANDEMIC*The COVID-19 pandemic designates the global spread of the disease caused by the coronavirus SARS-CoV-2, officially declared a pandemic by the World Health Organization on 11 March 2020. The term “pandemic” describes an epidemic that extends across multiple countries or continents with sustained transmission, marking COVID-19 as a worldwide event with profound social, political and cultural consequences beyond its strictly medical dimension.

*

BANLIEUE (SUBURBS / SUBURBAN AREA)*In French usage, “banlieue” refers to the suburbs or outskirts of a city. In a broader cultural or sociological context, it often carries connotations of residential zones outside the urban core, possibly with specific social, economic or demographic characteristics, depending on local context.

DETROIT*A major US city on the Detroit River, historically considered the heart of the American automotive industry (home to the “Big Three” auto manufacturers), Detroit has long been a center of African American political and social activism, from the labor movements of the early 20th century to the civil rights struggles. Its vibrant Black community has profoundly shaped U.S. culture, politics, and urban policy through leadership in labor rights, music, architecture and design. Detroit was designated a “City of Design” by UNESCO, the only U.S. city with that title.

PARIS*The capital of France, historically considered a global center of art, fashion, and intellectual life. Paris has long been a hub of political and social movements, from the French Revolution to modern debates on civil rights, labor, and urban policy. Its diverse communities have profoundly influenced French culture, politics, and society, while the city’s architecture, museums, and cultural institutions have made it an enduring symbol of European heritage and innovation.

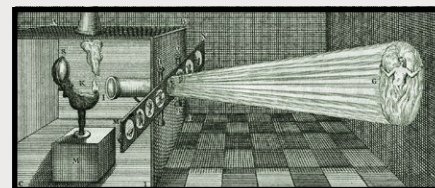
*

ICONOCLASM*Iconoclasm refers to the deliberate destruction, removal, or rejection of images, symbols, or monuments, often motivated by religious, political, or ideological beliefs. Historically associated with religious conflicts, the term also describes broader acts that challenge the authority, meaning, or power of visual representation itself.

*

CHRISTO & JEANNE-CLAUDE ‘EMPAQUETAGE’* Christo & Jeanne-Claude were a duo of environmental and conceptual artists known for large-scale, temporary outdoor works centered on the practice of “empaquetage” which was their primary artistic medium: buildings, monuments, bridges, coastlines or landscapes were entirely enveloped in fabric, often secured with ropes, transforming familiar forms through concealment rather than addition. By covering structures instead of altering them permanently, their works emphasized ephemerality, perception, and the physical presence of space, turning existing architecture or nature into temporary sculptural events experienced directly by the public.

MIKE KELLEY*American artist (1954-2012) known for multidisciplinary works including sculpture, installation, performance, video, and found-object assemblages. His art frequently uses everyday or discarded materials (toys, blankets, thrift-store objects) to examine memory, trauma, repression, class, popular culture and social norms. His final major work, *Mobile Homestead* (2006-2013), is a full-scale replica of his childhood home in suburban Detroit, conceived as a mobile and stationary structure addressing community use, personal memory, and the socio-economic landscape of Detroit.



CORTICAL:SMOKE+MIRRORS
MOCAD, MUSEUM OF CONTEMPORARY ART DETROIT (US)
(2026)



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MUSEUM OF CONTEMPORARY ART DETROIT

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CORTICAL:SMOKE+MIRRORS
MOCAD, MUSEUM OF CONTEMPORARY ART DETROIT (US)
(2026)



Loris Gréaud, *CORTICAL:Smoke+Mirrors*, Poster, 2026. Courtesy Loris Gréaud, Gréaudstudio, MOCAD, ADAGP 2026. Photo Credits: Realism Noir.

CORTICAL:SMOKE+MIRRORS
MOCAD, MUSEUM OF CONTEMPORARY ART DETROIT (US)
(2026)



Loris Gréaud, *CORTICAL:Smoke+Mirrors*, Video Announcement, 2026. Courtesy Loris Gréaud, Gréaudstudio, MOCAD, ADAGP 2026. Video Credits: Realism Noir.

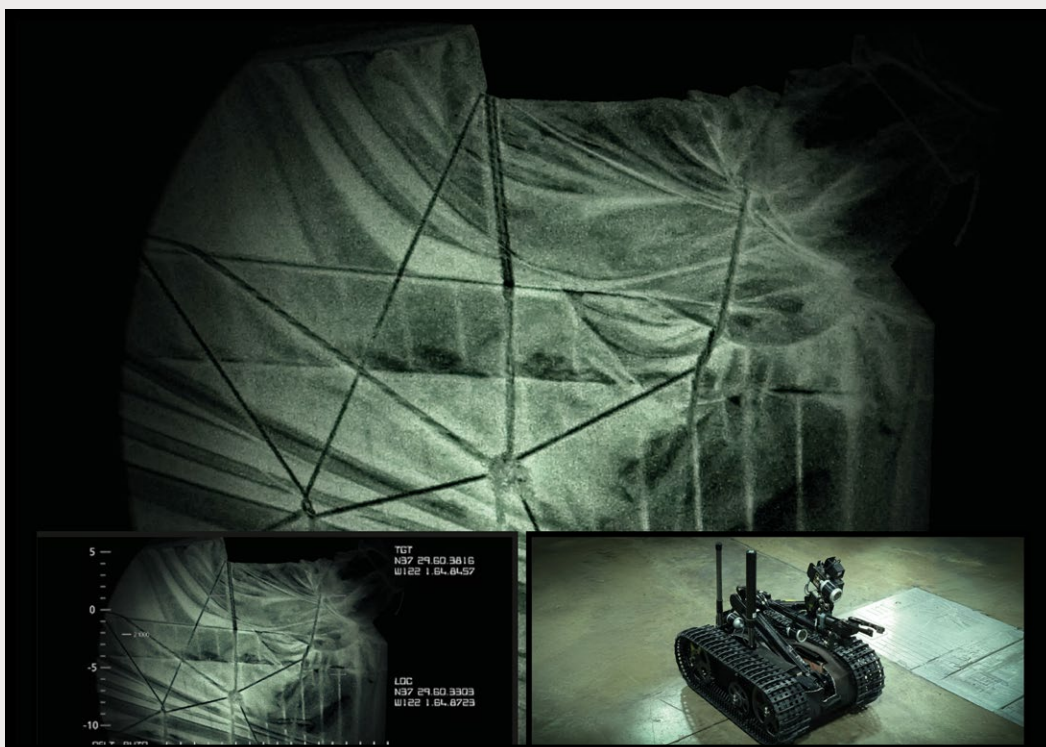


Loris Gréaud, *CORTICAL:Smoke+Mirrors*, Video Announcement, 2026. Courtesy Loris Gréaud, Gréaudstudio, MOCAD, ADAGP 2026. Video Credits: Realism Noir.



SMOKE+MIRRORS

(2026) Film – GR-2026-279



Loris Gréaud, *Smoke+Mirrors*, Still image, 2026. Courtesy Loris Gréaud, Gréaudstudio, Christo and Jeanne-Claude Foundation, Centre Pompidou, ADAGP 2026. Photo/Video Credits: Damien Oliveres, Realism Noir.



Loris Gréaud, *Smoke+Mirrors*, Still image, 2026. Courtesy Loris Gréaud, Gréaudstudio, Christo and Jeanne-Claude Foundation, Centre Pompidou, ADAGP 2026. Photo/Video Credits: Damien Oliveres, Realism Noir.

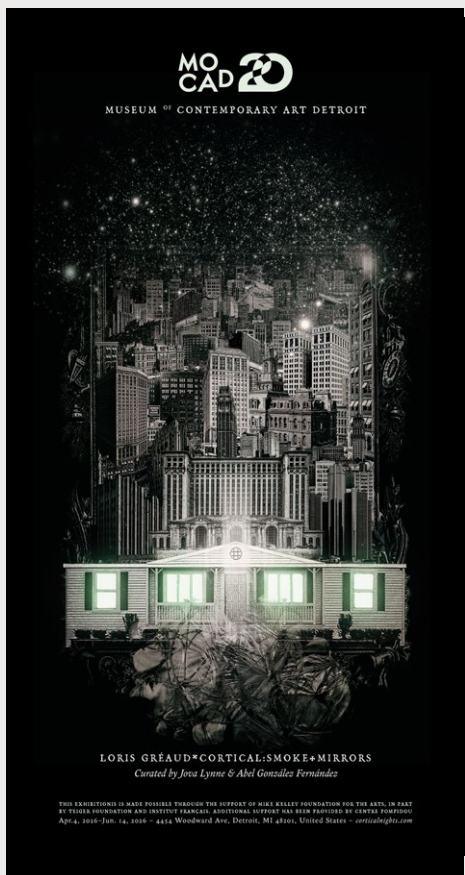
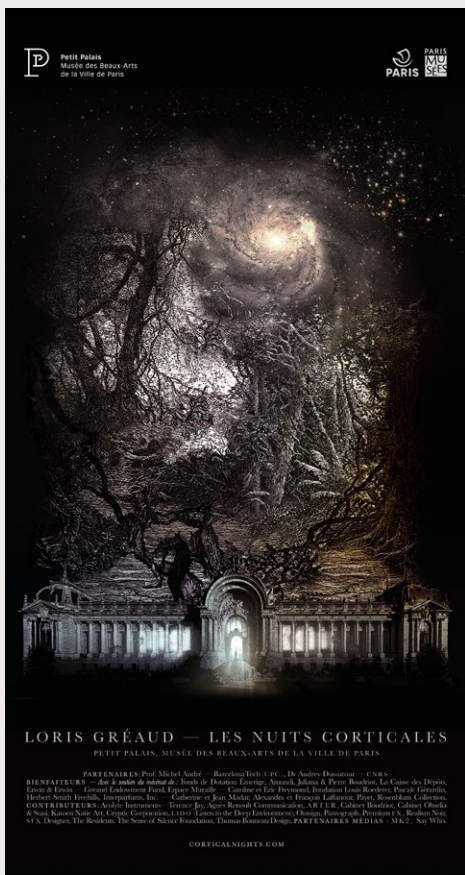
Related Previous Projects by Loris Gréaud.

CORTICAL
EXHIBITIONS*PROJECTS

PETIT PALAIS
MUSÉE DES BEAUX-ARTS
DE LA VILLE DE PARIS
(2023)

MOCAD
MUSEUM OF
CONTEMPORARY ART DETROIT
(2026)

MAH*THÉÂTRE DU CHÂTELET
MUSÉE D'ART ET D'HISTOIRE
DE GENÈVE
(2024-2026)



Loris Gréaud, *CORTICAL*, posters, 2023–2026. Photo Credits: Realism Noir.

Related Previous Projects by Loris Gréaud.

LES NUITS CORTICALES

PETIT PALAIS, MUSÉE DES BEAUX-ARTS DE PARIS (FR)
(2023)

Curated by Juliette Singer

From Oct. 02nd 19th, 2023 to January 15th, 2024.

*Les Nuits Corticales** is an exhibition that has been specifically designed for the Petit Palais, the City of Paris' Museum of Fine Arts, its collections and its uniqueness. Each of the works has been imagined and conceived in resonance, in confrontation, in spite of, or in contrast to the others.

The artist, the curator, the museum, its director, its teams, its functioning, its reflexes and constraints, the researchers-scientists-producers-craftsmen and the systems at work, all embraced this evolving way of thinking and formed a cohesive whole for more than 15 months, setting out to explore the possibilities of a narrative on the scale of reality. *Les Nuits Corticales* is a succession of situations and meetings, an oscillating mechanism, always on the margins, a continuous periphery.

It is the attempt to create an interdependent whole in which man, creature, organ, mechanism, machine, their environment, its productions, its structures, are indissociable and act as an extension of each other to form a single surface. Immaterial, disquieting and sometimes imperceptible, the exhibition infiltrates the building: paradoxically, it is both omnipresent and elusive. It haunts the museum like a phantom ship, moving and evading, acting at certain times of the day and night in accordance with its internal clock.

Although it feels unreal, none of what is recounted here is fiction: everything is true, everything happens. *Les Nuits Corticales* is a choral exhibition without address. It manifests itself as a rumor, a mirage that comes true. By nature and necessity, *Les Nuits Corticales* is a free, open exhibition, accessible to all.

**The Cortical Nights*

LES NUITS CORTICALES
PETIT PALAIS, MUSÉE DES BEAUX-ARTS DE PARIS (FR)
(2023)



Loris Gréaud, *Les Nuits Corticales*, Petit Palais, 2023. Courtesy Loris Gréaud, Gréaudstudio, Petit Palais, Paris Musées, ADAGP 2026. Photo Credits: Realism Noir.



Loris Gréaud, *Les Nuits Corticales*, Petit Palais, 2023. Courtesy Loris Gréaud, Gréaudstudio, Petit Palais, Paris Musées, ADAGP 2026. Photo Credits: Realism Noir.

LES NUITS CORTICALES
PETIT PALAIS, MUSÉE DES BEAUX-ARTS DE PARIS (FR)
(2023)



Loris Gréaud, *Les Nuits Corticales*, Petit Palais, 2023. Courtesy Loris Gréaud, Gréaudstudio, Petit Palais, Paris Musées, ADAGP 2026. Photo Credits: Realism Noir.



Loris Gréaud, *Les Nuits Corticales*, Petit Palais, 2023. Courtesy Loris Gréaud, Gréaudstudio, Petit Palais, Paris Musées, ADAGP 2026. Photo Credits: Realism Noir.

LES NUITS CORTICALES
PETIT PALAIS, MUSÉE DES BEAUX-ARTS DE PARIS (FR)
(2023)



Loris Gréaud, *Les Nuits Corticales*, Petit Palais, 2023. Courtesy Loris Gréaud, Gréaudstudio, Petit Palais, Paris Musées, ADAGP 2026. Photo Credits: Realism Noir.



Loris Gréaud, *Les Nuits Corticales*, Petit Palais, 2023. Courtesy Loris Gréaud, Gréaudstudio, Petit Palais, Paris Musées, ADAGP 2026. Photo Credits: Realism Noir.

LES NUITS CORTICALES
PETIT PALAIS, MUSÉE DES BEAUX-ARTS DE PARIS (FR)
(2023)



Loris Gréaud, *ANNONCE*, Petit Palais, 2023. Courtesy Loris Gréaud, Gréaudstudio, Petit Palais, Paris Musées, ADAGP 2026. Photo Credits: Realism Noir.



Loris Gréaud, *Les Nuits Corticales, Report*, Petit Palais, 2023. Courtesy Loris Gréaud, Gréaudstudio, Petit Palais, Paris Musées, ADAGP 2026. Photo Credits: Realism Noir.

Related Previous Projects by Loris Gréaud.

CORTICAL PALACE:ONE NIGHT*AN ETERNITY
THÉÂTRE DU CHÂTELET (FR)
MAH*MUSÉE D'ART ET D'HISTOIRE DE GENÈVE (CH)
(2024-2026)

Curated by Marc-Olivier Wabler
Oct. 18th, 2024 and Sept. 29,2026 at MAH

The Théâtre du Châtelet and the MAH joined forces for the first time in their history, inviting Loris Gréaud to conceive a two-headed project:

CORTICAL PALACE : ONE NIGHT, AN ETERNITY is a singular form whose two times resist classification. It is at once performative and sculptural, furtive and permanent.

One Night in Paris – That of October 18, 2024 at the Théâtre du Châtelet: The Residents, the most mysterious group in the musical avant-garde, who have maintained the anonymity of their members for over 50 years, performed live and revealed their exclusive track “Cortical Palace”, specifically written, composed and recorded for the occasion—a magnetic song. In never-before-seen costumes and masks, living legend The Residents delivered a one-piece concert in the spectacular Théâtre du Châtelet, which for one night became the temple of an alien incantation. *1200 free seats were exceptionally offered to the public.*

An Eternity in Geneva – That of the work that will enter the collections of the MAH (Musée d’art et d’histoire) and be revealed to the public during dedicated tours from May, 2026. A creature made into a work that haunts and will haunt the museum ad vitam. Made up of single-celled organisms called *Physarum Polycephalum*, the work was conceived in partnership with Dr. Audrey Dussutour and the CNRS. It is housed in the heart of the institution, its nerve center: the boiler room. The installation takes visitors on a contemplative journey in the light of non-artificial intelligence. Nurtured or neglected, the sculpture will grow at the pace of the museum without ever disappearing. It is the host, the creature. With the boiler room, the entire museum, its energy and mechanics, are transformed and diverted from their original purpose. Here, classical masterpieces are no longer preserved, but new and unfamiliar forms are cultivated.

“Cortical Palace is a urban legend, the vast space of all palaces within the same story, that of an impossible song, that of a creature who inhabits the basements of a museum... that of a one-night stand, that of an eternity”.

CORTICAL PALACE:ONE NIGHT+AN ETERNITY
THÉÂTRE DU CHÂTELET (FR)
MAH*MUSÉE D'ART ET D'HISTOIRE DE GENÈVE (CH)
(2024-2026)



Loris Gréaud, *Cortical Palace: one night, an eternity*, Théâtre du Châtelet, 2024. Courtesy Loris Gréaud, Gréaudstudio, Théâtre du Châtelet, MAH, ADAGP 2026. Photo Credits: (o1) Say Who ; (o2) Art Basel



Loris Gréaud, *Cortical Palace: one night, an eternity*, Théâtre du Châtelet, 2024. Courtesy Loris Gréaud, Gréaudstudio, Théâtre du Châtelet, MAH, ADAGP 2026. Photo Credits: (o1) Say Who ; (o2) Art Basel

CORTICAL PALACE:ONE NIGHT+AN ETERNITY
THÉÂTRE DU CHÂTELET (FR)
MAH*MUSÉE D'ART ET D'HISTOIRE DE GENÈVE (CH)
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Loris Gréaud, *Cortical Palace: one night, an eternity*, Théâtre du Châtelet, 2024. Courtesy Loris Gréaud, Gréaudstudio, Théâtre du Châtelet, MAH, ADAGP 2026. Photo Credits: Art Basel.

CORTICAL PALACE:ONE NIGHT+AN ETERNITY
THÉÂTRE DU CHÂTELET (FR)
MAH*MUSÉE D'ART ET D'HISTOIRE DE GENÈVE (CH)
(2024-2026)



Loris Gréaud, *Cortical Palace: one night, an eternity*, Théâtre du Châtelet, 2024. Courtesy Loris Gréaud, Gréaudstudio, Théâtre du Châtelet, MAH, ADAGP 2026. Photo Credits: Art Basel.

CORTICAL:SMOKE+MIRRORS
MOCAD, MUSEUM OF CONTEMPORARY ART DETROIT (US)
(2026)



Loris Gréaud, *Cortical Palace: one night, an eternity*, Announcements, Théâtre du Châtelet, 2024. Courtesy Loris Gréaud, Gréaudstudio, Théâtre du Châtelet, MAH, ADAGP 2026. Photo Credits: Art Basel.



Loris Gréaud, *Cortical Palace: one night, an eternity*, Report, Théâtre du Châtelet, 2024. Courtesy Loris Gréaud, Gréaudstudio, Théâtre du Châtelet, MAH, ADAGP 2026. Photo Credits: Art Basel.

LORIS GRÉAUD

Artist

Since the early 2000s, Loris Gréaud has been following an atypical trajectory on the international contemporary art scene. He produces unique environments whose narrative is fraught with paradoxes and its linearity often troubled by disruptive elements. Rumors, poetry, viruses, architecture and demolition, academism and self-negation are all regularly invoked in his work, which strives to bring together physical and mental spaces on a single surface.

Loris Gréaud's projects have given rise to numerous solo exhibitions. In 2008, he was the first artist to take over the entire Palais de Tokyo with his *CELLAR DOOR* project, which was subsequently developed at the ICA London (UK), the La Conservera museum in Murcia (ES), the Kunsthalle Santkt Gallen (CH) and the Kunsthalle Wien (AT). He also had a double-exhibition at the Musée du Louvre and the Centre National d'Art Moderne Georges Pompidou in Paris (FR), with his internationally acclaimed project *[I]*. In 2015, he took over the entire space of the Dallas Contemporary (US) with his project *The Unplayed Notes Museum*. In 2016, he developed the *Sculpt* project specifically for LACMA in Los Angeles (US), his first solo exhibition on the west coast of the United States. In 2017, he set the 5th Venice Biennial alight with his project *The Unplayed Notes Factory* in Murano (IT). In 2019, the Tel Aviv Museum of Art (IL) hosted his exhibition *Sculpt: Grumpy Bear, the Great Spinoff*, the second stage of the project initiated at LACMA. The exhibition *The Original, The Translation* highlighted his publishing activities at the Bibliothèque Kandinsky/Centre Pompidou (FR). Subsequently, after acquiring the work *MACHINE* in 2018, the Musée d'Art Moderne de Paris (FR) invited Loris Gréaud to design a specific exhibition, entitled *GLORIUS READ*. In February 2020, the artist inaugurated his perennial project *The Underground Sculpture Park* at the Casa Wabi Foundation (MX), as an extension of the architecture designed by Tadao Ando. More recently, Loris Gréaud's body of work, *The Multiplication Table of Obsession and Irresolution*, recently joined the collections of the Centre National d'Art Moderne–Georges Pompidou (FR). Finally, in 2023, his ambitious exhibition *Les Nuits Corticales*, designed for the Petit Palais, City of Paris' Museum of Fine Arts (FR), met with unprecedented success.

Loris Gréaud's works can be found in numerous public collections, including: the Centre Pompidou (FR), the Los Angeles County Museum of Art–LACMA (US), the Musée d'Art Moderne de Paris–MAM (FR), the François Pinault Collection (FR and IT), the Fondation Louis Vuitton (FR), the Israel Museum (IL), the Margulies Collection (US), the Goetz Collection (DE), Musée de l'Élysée (CH), the Rubell Family Collection (US), the Nam June Paik Art Center (KR), the Tel Aviv Museum of Art–TAMA (IL), the Hirshhorn Museum (US), the Institut National d'Histoire de l'Art–INHA (FR), the Hermitage Museum (RU).

LORIS GRÉAUD

Previous Projects



Loris Gréaud, *[I]*, Musée du Louvre, 2013. Courtesy Loris Gréaud, Gréaudstudio, Musée du Louvre, Centre Pompidou, ADAGP 2026. Photo Credits: Minsk Studio.



Loris Gréaud, *[II]*, Centre Pompidou, 2013. Courtesy Loris Gréaud, Gréaudstudio, Musée du Louvre, Centre Pompidou, ADAGP 2026. Photo Credits: Minsk Studio.

LORIS GRÉAUD

Previous Projects



Loris Gréaud, *The Unplayed Notes Factory*, 57th Venice Art Biennial, 2017. Courtesy Loris Gréaud, Gréaudstudio, ADAGP 2026. Photo Credits: Realism Noir.



Loris Gréaud, *Gun Powder Tree Forest Bubble*, Palazzo Grassi, 2011. Courtesy Loris Gréaud, Gréaudstudio, Coll. François Pinault, ADAGP 2026. Photo Credits: ORCH orsenigo-chemollo.

LORIS GRÉAUD

Previous Projects



Loris Gréaud, *Sculpt*, LACMA, 2016. Courtesy Loris Gréaud, Gréaudstudio, LACMA (Los Angeles County Museum of Art, ADAGP 2026. Photo Credits: Realism Noir.



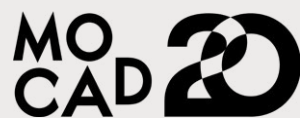
Loris Gréaud, *The Snorks: a concert for creatures*, MK2, 2012. Courtesy Loris Gréaud, Gréaudstudio, Pinault Collection, LACMA, Kadist, Sammlung Goetz, ADAGP 2026. Photo Credits: Realism Noir.

JOVA LYNNE*Director – co-curator*

Jova Lynne is a practicing artist, curator, and the inaugural Artistic Director of the Museum of Contemporary Art Detroit (MOCAD), co-leading the institution alongside Chief Operating Officer Marie Ann Madison-Patton. She joined MOCAD in 2017 as a Ford Foundation Curatorial Fellow and was appointed Susanne Feld Hilberry Senior Curator in 2019. Prior to MOCAD, Lynne served as Director of Temple Contemporary at the Tyler School of Art and Architecture in Philadelphia. She has also worked in the education departments of the Museum of the Moving Image in Queens, New York, and the Yerba Buena Center for the Arts in San Francisco, California. Lynne received her M.F.A. in Photography from Cranbrook Academy of Art in 2017. Her artwork is held in the collections of the Harvard Art Museums in Cambridge, Massachusetts; the Detroit Institute of Arts in Michigan; and The Wedge Collection in Toronto, Canada, among others.

ABEL GONZÁLEZ FERNÁNDEZ*Curator*

Abel González Fernández is Curator at the Museum of Contemporary Art Detroit (MOCAD), and a writer focused on mid-century art and design and global contemporary art practices. Prior to joining MOCAD, he curated exhibitions in Havana, Berlin, Tokyo, and New York. He co-curated *The Modernist Regime: Cuban Mid-century Design*, the first exhibition on Cuban mid-century modernism in the United States, presented at Cranbrook Art Museum, Detroit. He is also a co-author of *The Modernist Regime: Cuban Mid-century Design* (Rizzoli-Electa, 2024) and a contributing writer and advisor to *Latin American Artists: From 1785 to Now* (Phaidon Press). He graduated in 2023 from the Center for Curatorial Studies (CCS) at Bard College.



MOCAD

Museum of Contemporary Art Detroit

The Museum of Contemporary Art Detroit (MOCAD) presents exhibitions and programs exploring the best contemporary art, connecting Detroit and the global art world.

MOCAD focuses on art as a means to nurture social change and human understanding, reflecting our community. We encourage innovative experimentation by artists, musicians, makers, cultural producers, and scholars to enrich all who participate and to educate visitors of all ages about the power of art. Whether from Detroit or worldwide, we welcome creative voices who can guide us to an equitable and inclusive future. We believe that art can change us, and it's our responsibility to hold a space where challenge, acceptance, hope, and beauty can coincide.



MOCAD, *Exterior view*, 2017. Courtesy MOCAD. Photo Credits: MOCAD.

**MIKE KELLEY
FOUNDATION
FOR THE ARTS**

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FOR THE ARTS**

The Mike Kelley Foundation for the Arts advances the artist's spirit of critical thinking, risk taking, and provocation in the arts. Established by Kelley in 2007, the Foundation seeks to further Kelley's philanthropic work through grants to arts organizations and artists for innovative projects that reflect his multifaceted artistic practice. The Foundation also preserves the artist's legacy more broadly and fosters the understanding of his life and creative achievements through educational initiatives including exhibitions, educational events, publications and the preservation and care of the Foundation's art collections and archives.

MOBILE HOMESTEAD

Mike Kelley

Mobile Homestead is a permanent artwork by the late artist Mike Kelley, located at MOCAD. The sculpture is a full-scale replica of the 1950s ranch-style home where Kelley grew up. It is the only work of public art ever made by Kelley and the first major installation of his work in his hometown. Following Kelley's wishes, the ground floor rooms of the home are a community gallery and gathering space featuring exhibitions and programs created by and for a diverse public that reflect the cultural tastes and interests of the local community. The home's white clapboard facade and front room can detach from the rest of the structure and travel as a trailer into communities throughout Detroit on missions in service of the public good.



Mike Kelley's *Mobile Homestead* ready to hit the road, 2010. Courtesy Mike Kelley, Mike Kelley Foundation for the Arts, MOCAD. Photo Credits: MOCAD.

CHRISTO ET JEANNE-CLAUDE. PARIS!

Centre Pompidou, curated by Sophie Duplaix

Christo and Jeanne-Claude met in Paris in 1958, where Christo, having fled Communist Bulgaria, developed a distinctive artistic language based on wrapping, accumulation, and the transformation of everyday and architectural forms. During his Paris years (1958–1964), Christo experimented with wrapped objects, textured surfaces, barrels, and temporary urban interventions, laying the foundations for later monumental projects. Although briefly associated with the New Realists, his work remained independent of that movement. The exhibition retraces this evolution and devotes particular attention to the Pont-Neuf project, developed between 1975 and 1985. After ten years of negotiations and extensive technical preparation, the installation was displayed for just two weeks, from 22 September to 6 October 1985. Like all their large-scale works, the project was entirely self-financed through the sale of preparatory drawings and collages, underscoring that, for Christo and Jeanne-Claude, the artwork encompassed both the process and its fleeting realization.



Exhibition view *Christo et Jeanne-Claude. Paris !*, Gallery 2 Centre Pompidou, 2020. Courtesy Centre Pompidou, Christo and Jeanne-Claude Foundation. Photo credits: A. Laurans.

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