

Petzel

WALEAD BESHTY

Born 1976, London, United Kingdom

EDUCATION

2002, MFA, Yale University School of Art, New Haven, CT

1999, BA, Bard College, Annandale-on-Hudson, NY

SOLO EXHIBITIONS

2017 *Open Source*, Petzel Gallery, New York, NY

Transparencies, Rat Hole Gallery, Tokyo, Japan

2016 *Automat*, Galerie Eva Presenhuber, Zurich, Switzerland

2015 *Disponibles*, Travesía Cuatro, Guadalajara, Mexico

Walead Beshty, Great Hall Exhibition Institute of Fine Arts, New York University, New York, NY

Walid AlBeshti, Regen Projects, Los Angeles, CA

2014 *Marginalia*, Thomas Dane Gallery, London, United Kingdom

Gastarbeiten, Capitain Petzel, Berlin, Germany

A Partial Disassembling of an Invention without a Future: Helter-Skelter and Random Notes in which the Pulleys and Cogwheels Are Lying around at Random All over the Workbench, Curve Gallery, Barbican Centre, London, United Kingdom

Performances Under Working Conditions, Petzel, New York, NY

Selected Bodies of Work, Regen Projects, Los Angeles, CA

2013 *Walead Beshty*, 8 rue Saint-Bon, Paris, France

Fair Use, Power Station, Dallas, TX

2012 *Travel Pictures*, Thomas Dane Gallery, London, United Kingdom

2011 *PROCESSCOLORFIELD*, Regen Projects, Los Angeles, CA

A Diagram of Forces, Malmö Konsthall, Malmö, Sweden (Ex. cat.)

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- A Diagram of Forces*, Centro de Arte Dos de Mayo, Madrid, Spain (Ex. cat.)
- Securities and Exchanges*, Ullens Center for Contemporary Art, Beijing, China
- Diapositives*, Galerie Rodolphe Janssen, Brussels, Belgium
- 2009 *Legibility on Color Backgrounds*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- Pulleys, Cogwheels, Mirrors, and Windows*, University of Michigan Museum of Art, Ann Arbor, MI (Ex. cat.)
- Popular Mechanics*, Wallspace, New York, NY
- Passages*, LAXART, Los Angeles, CA
- Production Stills*, Thomas Dane Gallery, London, United Kingdom
- 2008 *Science Concrète*, China Art Objects Galleries / Redling Fine Art, Los Angeles, CA
- Industrial Pictures*, Galerie Rodolphe Janssen, Brussels, Belgium
- 2007 *The Grey Cloth*, Das Institut im Glaspavillon / Galerie Meerrettich, Berlin, Germany
- 2006 *The Maker and the Model*, Wallspace, New York, NY
- Hammer Project: Walead Beshty, EMBASSY! (a dismal science waiting room)*, Armand Hammer Museum of Art, Los Angeles, CA
- 2005 *Parks, Hotels & Palaces*, China Art Objects Galleries, Los Angeles, CA
- 2004 *The Body-Body Problem*, Wallspace, New York, NY
- The Phenomenology of Shopping and Dead Malls*—curated by Bob Nickas, P.S.1 Contemporary Art Center, Long Island City, NY

TWO- AND THREE-PERSON EXHIBITIONS

- 2014 *Crystal Voyager*, collaboration with Kelley Walker, Paula Cooper Gallery, New York, NY
- Hardbody Software*, collaboration with Kelley Walker, Redling Fine Art, Los Angeles, CA
- 2012 *I'm thinking how happy I am: Lutz Bacher, Walead Beshty, Euan Macdonald*, Western Bridge, Seattle, WA
- 2010 *Later Layer*, collaboration with Johnston Marklee Architects, Istituto Italiana di Cultura, Los Angeles, CA (Ex. cat.)

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- 2009 *Plug n Play*, Walead Beshty & Karl Haendel, Redling Fine Art, Los Angeles, CA
Walead Beshty, Karl Haendel, Patrick Hill—curated by Betty Nguyen, Noma Gallery, San Francisco, CA
Walead Beshty, Kelley Walker, Christopher Williams, China Art Objects Galleries, Los Angeles, CA
- 2008 *Walead Beshty & James Welling*, The Suburban, Oak Park, IL

GROUP EXHIBITIONS

- 2017 *Light Play: Experiments in Photography, 1970s to the Present*, Los Angeles County Museum of Art, Los Angeles, CA
Black Magic — curated by Andreas Duscha, Christine König Galerie, Vienna, Austria
The Arcades: Contemporary Art and Walter Benjamin, The Jewish Museum, New York, NY
- 2016 *Progressive Praxis*, de la Cruz Collection, Miami, FL
65 Works Selected by James Welling, David Zwirner Gallery, New York, NY
Abstract/Object, The Art Institute of Chicago, IL
New Matter: Recent Forms of Photography, Art Gallery of New South Wales, Sydney, Australia
Das Loch, Künstlerhaus Bremen, Germany
Show Me Your Vital Parts, Parts Project, The Hague, the Netherlands
Surrogates—curated by Helga Pakasaar, Griffin Art Projects, Vancouver, Canada
The Artists' Library—curated by Warren Neidich, LAXART, Los Angeles, CA
Fine Young Cannibals, Petzel, New York, NY
Making & Unmaking—curated by Duro Olowu, Camden Arts Centre, London, United Kingdom
Pièces-Meublés – curated by Bob Nickas, Galerie Patrick Seguin, Paris, France
Emanations: The Art of the Cameraless Photograph—curated by Geoffrey Batchen, Govett-Brewster Art Gallery, New Plymouth, New Zealand
El Orden Natural De Las Cosas, Museo Jumex, Mexico City, Mexico

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The Space Between, Massachusetts Museum of Contemporary Art, North Adams, Massachusetts

Takashi Murakami's Superflat Collection, Yokohama Art Museum, Japan

2015 *All the World's Futures*—curated by Okwui Enwezor, 56th International Art Exhibition, La Biennale di Venezia, Venice, Italy (Ex. cat.)

You've Got to Know the Rules ... to Break Them, de la Cruz Collection, Miami, FL

Everything Must Go, Lewis Glucksman Gallery, University College Cork, Ireland

Blind Architecture—curated by Douglas Fogle, Thomas Dane gallery, London United Kingdom

Gimmie Gimmie Gimmie—curated by Todd Pavlisko, Cincinnati Arts Association's Alice F. and Harris K. Weston Art Gallery, Aronoff Center for the Arts, Cincinnati, OH

At the Hub of Things: New Views of the Collection, Hirshhorn Museum and Sculpture Garden, Washington, D.C.

New Skin—curated by Massimiliano Gioni, Aïshiti Foundation, Beirut, Lebanon

Arrêter de me copier, FRAC Nord-Pas-de-Calais, Dunkirk, France

Selections from MOCA's Permanent Collection—curated by Helen Molesworth, The Museum of Contemporary Art, Los Angeles, CA

Artists at Work, Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, Palo Alto, CA

A Blind Man in His Garden, POOL at LUMA/Westbau, Zurich, Switzerland

After Picasso: 80 Contemporary Artists, Wexner Center for the Arts, Columbus, OH (Ex. cat.)

Threads: A Fantasmagoria about Distance—curated by Nicolas Bourriaud, 10th Kaunas Biennial, M.K. Čiurlionis National Museum of Art, Kaunas, Lithuania

No Place Like Home: Selections from the Sue and John Wieland Collection of Contemporary Art, Brigham Young University Museum of Art, Provo, UT

Old News (again)—curated by Jacob Fabricius, Le Centre National Édition Art Image, Chatou, France

Open Rhapsody, Beirut Exhibition Center, Beirut, Lebanon

An Imprecise Science—curated by Alexia Glass-Kantor with Talia Linz, Artspace, Sydney, Australia

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Atopolis, Wiels at Mons 2015, Manège de Sury, Mons, Belgium (Ex. cat.)

Picasso in Contemporary Art, Deichtorhallen Hamburg, Germany (Ex. cat.)

75 Gifts for 75 Years, Walker Art Center, Minneapolis, MN

Revelations: Experiments in Photography, Media Space, Science Museum, South Kensington, United Kingdom

Repetition and Difference, The Jewish Museum, New York, NY (Ex. cat.)

Works on Paper, Galerie Eva Presenhuber, Zurich, Switzerland

Linear Abstraction—curated by Alexandra Sachs and Aaron Levi Garvey, Gutstein Gallery, Savannah College of Art and Design, Savannah, GA

Partial Presence, Zabłudowicz Collection, London, United Kingdom

Stars + Stripes: American Art of the 21st Century from the Goldberg Collection, Bathurst Regional Art Gallery, Bathurst, Australia / Grafton Regional Art Gallery, Grafton, Australia / Manly Art Gallery and Museum, Sydney, Australia / Cowra Regional Art Gallery, Cowra, Australia / Manning Regional Art Gallery, Taree, Australia / Western Plains Cultural Centre, Dubbo, Australia / Wagga Wagga Art Gallery, Wagga Wagga, Australia / Latrobe Regional Art Gallery, Morwell, Australia / Ipswich Art Gallery, Ipswich, Australia

Damage Control: Art and Destruction Since 1950—curated by Kerry Brougher and Russell Ferguson, Kunsthhaus Graz, Austria (Ex. cat.)

2014 *Melting Walls: The Babel Trilogy*—curated by Sarit Shapira, University of Tel Aviv, Tel Aviv, Israel

Beneath the Surface, de la Cruz Collection, Miami, FL

Blackout, Galerie Rodolphe Janssen, Brussels, Belgium

Looking at Process, de la Cruz Collection, Miami, FL

Damage Control: Art and Destruction Since 1950—curated by Kerry Brougher and Russell Ferguson, Musée d'Art Moderne Grand-Duc Jean, Luxembourg City, Luxembourg (Ex. cat.)

A World of Its Own: Photographic Processes in the Studio, Museum of Modern Art, New York, NY

Batalhão de Telegrafistas—curated by Fernando Oliva and Tobi Maier, Galeria Jaqueline Martins, São Paulo, Brazil

Performance: Contemporary Photography from the Douglas Nielsen Collection—curated by Joshua Chuang, Center for Creative Photography, University of Arizona, Tucson, AZ

Metal, Middlesbrough Institute of Modern Art, Middlesbrough, United Kingdom

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Trouble with the Index, California Museum of Photography, University of California Riverside, Riverside, CA

Comic Future, Wexner Center for the Arts, Columbus, OH

2013 *Test Pattern*, Whitney Museum of American Art, New York, NY

California Landscape into Abstraction, Orange County Museum of Art, Newport Beach, CA (Ex. cat)

Comic Future, Ballroom Marfa, Marfa, TX

Damage Control: Art and Destruction Since 1950—curated by Kerry Brougher and Russell Ferguson, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (Ex. cat.)

More American Photographs—curated by Jens Hoffman, California Museum of Photography, University of California Riverside, Riverside, CA (Ex. cat.)

Somos Libres, MATE, Asociación Mario Testino, Lima, Peru

Museum of Modern Art and Western Antiques: Department of Light Recordings: Section IV: Lens Drawings—curated by Jens Hoffman, Marian Goodman Gallery, Paris, France (Ex. cat.)

Lat. 41° 7' N. Long. 72° 19' W. curated by Bob Nickas, Martos Gallery, New York, NY

Transforming the Known: Works from the Bert Kreuk Collection, Gemeente Museum Den Haag, The Hague, the Netherlands

Ange de l'Histoire—curated by Nicolas Bourriaud, Ecole Nationale Supérieure des Beaux Arts, Paris, France

Fragile, Le Stanze del Vtro, San Giorgio Maggiore, Venice, Italy

POST—curated by Jacob Fabricius, Kunsthall Charlottenborg, Copenhagen, Denmark

Pattern: Follow the Rules, Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, MI

0 to 60: The Experience of Time through Contemporary Art, North Carolina Museum of Art, Raleigh, NC

More American Photographs—curated by Jens Hoffman, Wexner Center for the Arts, Columbus, OH (Ex. cat.)

Correspondences, Espace Louis Vuitton, Paris, France

White Cube, Green Maze: New Art Landscapes, with JohnstonMarklee Architects, Yale School of Architecture Gallery, New Haven, CT

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Walead Beshty: Untitled (Rose Art Museum, Brandeis University: Waltham, Massachusetts, February 12–June 9, 2013), in conjunction with *On the Matter of Abstraction (figs. A & B): Parallel Exhibitions of Post-War Non-Figurative Art from the Collection*, Rose Art Museum, Brandeis University, Waltham, MA

The Unphotographable, Fraenkel Gallery, San Francisco, CA (Ex. cat.)

2012 *The Endless Renaissance*, Bass Museum of Art, Miami Beach, FL

Only part of us will ever touch parts of others—curated by Timothee Chaillou, Galerie Thaddaeus Ropac, Paris, France (Ex. cat.)

White Cube, Green Maze: New Art Landscapes, with JohnstonMarklee Architects, Carnegie Museum of Art, Pittsburgh, PA

The Revolution Must Be Made Little by Little, Galeria Raquel Arnaud, São Paulo, Brazil

Inaugural Exhibition of Gallery Artists, Regen Projects, Los Angeles, CA

9th Shanghai Biennale 2012, Walead Beshty, Los Angeles Pavilion, Shanghai, China (Ex. cat.)

OC Collects, Orange County Museum of Art, Newport Beach, CA

Theatre of Thought, Bonnefantenmuseum, Maastricht, the Netherlands

Foreigners Everywhere—curated by Ami Barak, Jewish Museum, Vienna, Austria

Troubling Space: The Summer Sessions—curated by Helga Just Christoffersen and Natasha Llorens, Zabludowicz Collection, London, United Kingdom

Inside Out and From the Ground Up, Museum of Contemporary Art, Cleveland, OH

Abstract Everyday – Everyday Abstract—curated by Matthew Higgs, James Cohan Gallery, New York, NY

When Attitudes Became Forms, Becomes Attitude—curated by Jens Hoffman, CCA Wattis Institute, San Francisco, CA (Ex. cat.)

Status, Fotomuseum Winterthur, Zurich, Switzerland

Affective Turns?—organized by Phil Chang, Pepin Moore, Los Angeles, CA

I Think and That is All I Am, Thomas Duncan Gallery, Los Angeles, CA

Out of Control, NEST, The Hague, the Netherlands

Devouring Time, Western Bridge, Seattle, WA

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Signed, Sealed, Delivered, Zach Feuer Gallery, New York, NY

More American Photographs—curated by Jens Hoffman, Museum of Contemporary Art, Denver, CO (Ex. cat.)

This Title is an Artwork of Mine: A Group Exhibition in a Book—curated by Mikkel Carl, Revolver Publishing, Berlin, Germany

2011 *Benefit for the Student Mobilization Committee to End the War in Vietnam*, Redling Fine Art, Los Angeles, CA

Antidote 7, Galerie des Galeries, Paris, France

Videowatercolors: Carel Balth Among His Contemporaries at the Henry Art Gallery, Henry Art Gallery, University of Washington, Seattle, WA

The More Things Change, San Francisco Museum of Modern Art, San Francisco, CA

More American Photographs—curated by Jens Hoffman, CCA Wattis Institute, San Francisco, CA (Ex. cat.)

the boy who robbed you a few minutes before arriving at the ball—curated by Kelley Walker, Galerie Gisela Capitain, Cologne, Germany

Human Nature, Los Angeles County Museum of Art, Los Angeles, CA

Elements of Chance, 2011 Montréal Biennale, Montréal, Canada (Ex. cat.)

After Images—curated by Fionn Meade, Musée Juif de Belgique, Brussels, Belgium (Ex. cat.)

Intimate Bureaucracies: Art and the Mail, University of Essex, Colchester, United Kingdom (Ex. cat.)

Black Swan: The Exhibition—curated by Dominic Sidhu, Regen Projects, Los Angeles, CA

The Smithsonian Effect, Utah Museum of Fine Art, Salt Lake City, UT

Anti-Photography—curated by Duncan Woolridge, Focal Point Gallery, Southend-on-Sea, United Kingdom

Catalogue of the Exhibition—curated by Bob Nickas, Triple V, Paris, France

2010 *Bedtime for Bonzo*—curated by Matthew Porter, M+B, Los Angeles, CA

Haunted: Contemporary Photography/Performance/Video—curated by Jennifer Blessing and Nat Trotman, Solomon R Guggenheim Museum, New York (Ex. cat.)

Pleated Blinds—curated by Ory Dessau, Petach Tikva Museum, Tel Aviv, Israel (Ex. cat.)

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Let's Dance, Musee d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine, France (Ex. cat.)

Vortexhibition Polyphonica: Opus III, Henry Art Gallery, University of Washington, Seattle, WA

The Artist's Museum, Museum of Contemporary Art Los Angeles, Los Angeles, CA

Milk Drop Coronet, Camera Austria, Graz, Austria

On Mistakes, Restrictions, Failures—and other positive things, Gesellschaft Für Aktuelle Kunst, Bremen, Germany

Art on Paper Biennial, Weatherspoon Art Museum, University of North Carolina at Greensboro, Greensboro, NC

One Fine Morning in May . . ., Gesellschaft Für Aktuelle Kunst, Bremen, Germany

At Home / Not at Home: Works from the Collection of Martin and Rebecca Eisenberg—curated by Matthew Higgs, Center for Curatorial Studies Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY (Ex. cat.)

The Traveling Show, La Colección Júmex, Ecatepec, Mexico

I Want to See How You See, Julia Stoschek Collection, Deichtorhallen, Hamburg, Germany (Ex. cat.)

Haunted: Contemporary Photography/Performance/Video—curated by Jennifer Blessing and Nat Trotman, Solomon R Guggenheim Museum, Bilbao (Ex. cat.)

Karl Haendel & Walead Beshty, Sheree Hovsepian, Barbara Kasten, Monique Meloche Gallery, Chicago, IL (collaboration with Karl Haendel)

Photogenic, Blanket, Vancouver, Canada

De Rigueur, Richard Telles Fine Art, Los Angeles, CA

Infinite Fold, Galerie Thaddaeus Ropac, Paris, France

A Very, Very Long Cat, Wallspace, New York, NY

Bidoun Video 2010, Bidoun, Art Dubai, United Arab Emirates (Ex. cat.)

2009 *Radical Autonomy*, Le Grand Café, Centre d'Art Contemporain, Saint-Nazaire, France

Noise—curated by Negar Azimi, Galerie Sfeir-Semler, Beirut, Lebanon

Proposal (Nacht Und Träume) for Stavanger—curated by Vincent Honoré, Galleri Opdahl, Stavanger, Norway

Hyperborean Manners, Rob Tufnell, London, United Kingdom

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New Photography: 2009—curated by Eva Respini, The Museum of Modern Art, New York, NY

Radical Autonomy—curated by Arno van Roosmalen, Le Grand Café, Centre d'Art Contemporain, St. Nazaire, France

Prune – Abstracting Reality—curated by Kathy Ryan, Fotografiemuseum Amsterdam, the Netherlands

Elements of Photography—curated by Michael Green, The Museum of Contemporary Art, Chicago, IL

October Show, Transmission Gallery, Glasgow, Scotland

Because I Say So, Patricia and Phillip Frost Art Museum, Florida International University, Miami, Florida (Ex. cat.)

FIVE: Walead Beshty, Matthew Brannon, Wade Guyton, Sterling Ruby, and Kelley Walker, Baibakov Projects, Moscow, Russia (Ex. cat.)

Still Revolution: Suspended in Time—curated by David Liss and Bonnie Rubenstein, Museum of Contemporary Canadian Art, Ontario, Canada

Our Mirage, Art:Concept, Paris, France

Phot(o)jects—curated by Bob Nickas, Presentation House Gallery, Vancouver, Canada

Altermodern: The Tate Triennial—curated by Nicolas Bourriaud, The Tate Britain, London, United Kingdom

The Space of the Work and the Place of the Object, Sculpture Center, Long Island City, NY

A Twilight Art, Harris Lieberman Gallery, New York, NY

Photography in the Abstract—curated by Maureen Mahony, Lora Roberts Gallery, Austin, TX

To Be Determined, Andrew Kreps, New York, NY

The Photographic Object: between sculpture and photography—curated by Clare Grafik, The Photographer's Gallery, London, United Kingdom

2008 *Now You See It*—curated by Heidi Zuckerman Jacobson, Aspen Art Museum, Aspen, CO (Ex. cat)

Objects of Value—curated by Rene Morales, Miami Art Museum, Miami, FL

The World Is All That Is The Case—curated by Arthur Ou, Hudson Franklin, New York, NY

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2008 California Biennial—curated by Lauri Firstenberg, The Orange County Museum of Art, Newport Beach, CA / Estacion, Tijuana, Mexico (Ex. cat.)

Number Two: Fragile, Julia Stoschek Collection, Dusseldorf, Germany (Ex. cat.)

Signs of the Time—curated by Elisabeth Sussman, Whitney Museum of American Art, New York, NY

The Light of the Virgo, China Art Objects Galleries, Los Angeles, CA

the sickness of the hunting—curated by Gilbert Perlein, Musée d'Art Moderne et d'Art Contemporain, Nice, France (Ex. cat.)

Word Event (After George Brecht)—curated by Maxine Kopsa and Roos Gortzak, Kunsthalle Basel, Switzerland

Los Angeles Confidential—curated by Sandra Patron, Centre d' Art Contemporain, San Léger, France

Open Sky, Kunstverein Medienturm, Graz, Austria

No Room—curated by Mark Lee and Sharon Johnston, Christopher Grimes Gallery, Los Angeles, CA

When a clock is seen from the side it no longer tells the time, Johann Koenig, Berlin, Germany

Please Stay Out We're Open, Redling Fine Art, Los Angeles, CA

Recent Acquisitions, Museum of Contemporary Art Chicago, IL

2008 Biennial Exhibition—curated by Henriette Huldish and Shamim M. Momin, Whitney Museum of American Art, New York, NY (Ex. cat.)

Facebook: Images of People in Photographs from the Collection—curated by Mary-Kay Lombino, Frances Lehman Loeb Art Center, Poughkeepsie, NY

Past-Forward—curated by Vincent Honoré, Project Space 176, The Zabłudowicz Collection, London, United Kingdom (Ex. cat.)

Le Retour, Nice & Fit, Berlin, Germany

The Unfair Fair, 1:1 Projects, Rome, Italy (Ex. cat.)

2007 *Two Years*, Whitney Museum of Art, New York, NY

From a Distance—curated by Vincent Honoré, Wallspace, New York, NY

Meanwhile in Baghdad—curated by Hamza Walker, The Renaissance Society, Chicago, IL

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I am Eyebeam—organized by Melanie Schiff and Lorelei Stewart, Gallery 400 at the University of Illinois at Chicago, Chicago, IL

Anything You Want: Walead Beshty, Anne Collier, Annette Kelm, Pump House Gallery, London, United Kingdom

88:88, The Project, New York, NY

Concrete Works, Mitchell-Innes & Nash, New York, NY

Radiant City, Cherry and Martin, Los Angeles, CA

Between Two Deaths—curated by Ellen Blumenstein and Felix Ensslin, Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, Germany (Ex. cat.)

Imaging & Imagining California, The Orange County Museum of Art, Newport, CA

The Trans-Aestheticization of Daily Life—curated by Peter Zellner, UCR Sweeney Gallery, Riverside, CA

The Backroom—curated by Magali Arriola, Kate Fowle and Renaud Proch, La Celda Contemporanea, Mexico City, Mexico, and Kadist Art Foundation, Paris, France

Secretariat—curated by Geof Oppenheimer, Aftermodern, San Francisco, CA

Out of Body, Level B Gallery, Deutsche Bank, New York, NY

Hammer Contemporary Collection Part I, Armand Hammer Museum of Art, Los Angeles, CA

Spectral Evidence—curated by Steven Lam, The Rotunda Gallery, Brooklyn, NY

World's Largest Walkie Talkie Network, by Flora Wiegmann, LAXART, Los Angeles, CA

2006 *Looking Back: The White Columns Annual*—curated by Matthew Higgs, White Columns, New York, NY

The California Biennial—curated by Elizabeth Armstrong, Karen Moss, and Rita Gonzalez, Orange County Museum of Art, Newport Beach, CA (Ex. cat.)

Studio City—curated by Efrat Shalem, Pescali & Sprovieri, London, United Kingdom

Chaos or Control—curated by James Welling, UCLA School of Architecture Gallery, Los Angeles, CA

Dice Thrown (will never annul chance)—curated by João Ribas and Becky Smith, Bellwether, New York, NY

Walead Beshty, Roe Etheridge, Philip-Lorca diCorcia, Stephen Shore, Christopher Williams, Galerie Rodolphe Janssen, Brussels, Belgium

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Bring the War Home—curated by Drew Heitzler, Elizabeth Dee Gallery, New York, NY / QED, Los Angeles, CA

Walead Beshty, Kim Fisher, John Pylypchuk, Pae White, China Art Objects Galleries, Los Angeles, CA

Studio City—curated by Efrat Shalem, Tal Esther Gallery, Tel Aviv, Israel

2005 *The New City: Sub/Urbia in Recent Photography*—curated by Christina Kukielski, Whitney Museum of American Art, New York, NY

Champion Fine Art: 2003–2005—curated by Drew Heitzler and Flora Wiegmann, Art 2102, Los Angeles, CA

The Back Room—curated by Magali Arriola, Kate Fowle, and Renaud Proch, Los Angeles, CA

Rub out the Word—curated by Michael Wilson, Dumbo Arts Center, Brooklyn, NY

Gallery Exchange (with China Art Objects Galleries), Bowie Van Valen, Amsterdam, the Netherlands

Precious Moments—curated by Josh Kline, Joymore, Brooklyn, NY

Post No Bills—curated by Matthew Higgs, White Columns, New York, NY

Bebe le Strange—curated by Rachel Uffner and Barb Choit, D'Amelio Terras, New York, NY

Sugartown, Participant Inc., New York, NY

Bucolica, Wallspace, New York, NY

Walead Beshty, Sean Landers, Erlea Maneros, JP Munroe, and Andy Ouchi, China Art Objects Galleries, Los Angeles, CA

The ArtReview 25: Emerging US Artists—curated by Daniel Kunitz & João Ribas, Phillips, de Pury & Company, New York, NY

What Once Passed For Future or Landscapes of the Living Dead—curated by Magali Arriola, Art 2102, Los Angeles, CA

The February Show—curated by Chris Lipomi, Los Angeles, CA

Manufactured Self—curated by Natasha Egan, Museum of Contemporary Photography, Chicago, IL

2004 *UPSTREAM: Idea Drawings*—curated by Chris Lipomi, Hayworth Gallery, Los Angeles, CA

Inaugural Exhibition, Sandroni.Rey, Los Angeles, CA

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Buy American—curated by Joe Scanlan, Galerie Chez Valentin, Paris, France

Cool Intentions—curated by Alex Israel, Sandroni.Rey, Los Angeles, CA

Behind Closed Doors, Katonah Museum of Art, Katonah, NY

Self-Evidence: Identity in Contemporary Art—curated by Rachel R. Lafo, DeCordova Museum and Sculpture Park, Lincoln, MA (Ex. cat.)

2003 *Photography For People; For Us*, Wallspace, New York, NY

Ad Hoc Artists Committee to End Israeli West-Bank Occupation, Knitting Factory, New York, NY

Anti-Social—curated by Mark Wyse, Wallspace, New York, NY

Control, Escape, Delete—curated by David Hilliard, Kansas City Society for Contemporary Photography, Kansas City, MO

Photo ID—curated by Titia Hulst, Pelham Art Center, Pelham, NY

SPECIAL PROJECTS

2016 *Project, '...'*, for the publication *House Is a House is a House Is a House: Architectures and Collaborations of Johnston Marklee*, ed. Reto Geiser (Berlin: Birkhäuser)

2015 Symposium, *Step into Liquid: Art and Art-History in the Post-Fordist Era*—organized by Walead Beshty, with Rachel Heidenry and Eloise Maxwell on the occasion of Walead Beshty, Great Hall Exhibition, Institute of Fine Arts, New York University, New York, NY. Panel 1: Digitalization and the Aesthetics of Distribution; moderator: Tim Griffin, speakers: Claire Bishop, Bettina Funcke, Kenneth Goldsmith, and Ruba Katrib. Panel 2: Performativity and Methodology; moderator: Janet Kraynak, speakers: Alexander Alberro, Alex Kitnick, Robert Slifkin, and Christopher Wood.

Old News #9.5, Walead Beshty, Old News is a newsprint edition presenting a selection of articles and pictures from newspapers and magazines by international artist. Published on the occasion of *Old News (again)*—curated by Jacob Fabricius, Le Centre National Édition Art Image, Chatou, France.

2010 *Day & Night*—curated by Charlotte Sprogøe and Jesper Elg, public works group exhibition (in conjunction with the Danish Arts Council and the Municipality of Copenhagen on the occasion of the 2010 Copenhagen Photo Festival), Copenhagen, Denmark Site-specific billboard installations

2009 Billboard Project, *Dust (2007–2008)*, 2640 South La Cienega Boulevard, March 16–April 18, 2009, Los Angeles, California, 2640 South La Cienega Boulevard, Los Angeles, CA Site-specific billboard at 2640 South La Cienega Boulevard, Los Angeles, CA (in conjunction with *Passages*, LAXART, Los Angeles, CA)

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Docent Workshop, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Workshop with museum docents creating cyanotype photograms on the grounds of the Sculpture Garden (in conjunction with *Legibility on Color Backgrounds*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.)

2006– Film Screening, “24 hour Armageddon: A Cold War Slumber Party,” Armand Hammer Museum of Art, Los Angeles, CA (2006), Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, Germany (2007), Kadist Foundation, Paris, France (2007), Whitney Museum of American Art, New York, NY (2008), Thomas Dane Gallery, London, United Kingdom (2012), Power Station, Dallas, TX (2013) 24-hour screening of post-apocalyptic films from the Cold War-era

CURATION

2017 *Picture Industry*, Hessel Museum, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY (Ex. Cat.)

2016 *Picture Industry*, as part of *Systematically Open? New Forms for Contemporary Image Production*, LUMA Arles, Arles, France. Participating Artists: Thom Andersen, David Askevold, Gretchen Bender, Lynda Benglis, Mel Bochner, Jeroen de Rijke & Willem de Rooij, Stan Douglas, Walker Evans, Harun Farocki, Morgan Fisher, Lee Friedlander & Stuart Klipper, Liz Glynn, Dan Graham, Thomas Hirschhorn, Stephen Kaltenbach, Pierre Leguillon, Sharon Lockhart, Louis Lumière, Boris Mikhailov, Jean-Luc Moulène, Seth Price, Eileen Quinlan, Jacob Riis, Allan Sekula, Stephen Shore, Hito Steyerl, Cosey Fanni Tutti, Kelley Walker, and Christopher Williams.

2014 *A Machinery for Living*, Petzel Gallery, New York, NY. Participants: Atelier EB, Lewis Baltz, Thomas Barrow, Bassam Fellows, Maurice Blanchot, Claire Fontaine, Jay DeFeo, Nathalie Du Pasquier, Morgan Fisher, Dan Flavin, Rudi Gernreich, Liam Gillick, Liz Glynn, Eileen Gray, Jan Groover, Rachel Harrison, Larry Johnson, Craig Kauffman, Romain Kremer, Sharon Lockhart, Lee Lozano, Josiah McElheny, Lucy McKenzie, Helen Pashgian, Raymond Pettibone, Francis Picabia, Stephen Prina, Paul Scheerbart, Barbara T. Smith, Dr. Dain L. Tasker, Joaquim Tenreiro, Raoul Veniegem, Kelley Walker, James Welling, Henry Wessel, Franz West, and Christopher Williams.

Organized project in collaboration with Kelley Walker, under the auspices of *Again, Once Again, Many Times More*—curated by Bob Nickas, Martos Gallery, East Marion, NY. Participating Artists: Fia Backstrom, Matthew Brannon, Marcel Broodthaers, Luke Butler, Andrew Cameron, Anne Collier, Claire Fontaine, General Idea, Liz Glynn, Michael Gonzalez, Wade Guyton, Larry Johnson and John Baldesarri, Annette Kelm, Martin Kippenberger, Konrad Klapheck, Todd Kreher, Erlea Maneros Zabala, Robert Mapplethorpe, Lucy McKenzie, John Miller, Raymond Pettibone, Paul Pfeiffer, Seth Price, Stephen Prina, Miljohn Ruperto, Michael Schmidt, Paul Shartis, Stephen Shore, Bali Alessandra Smith, Josh Smith, Erik van Lieshout, Mark Verabioff, James Welling, and Christopher Williams.

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2013 *On the Matter of Abstraction (figs. A & B): Parallel Exhibitions of Post-War Non-Figurative Art from the Collection*, Rose Art Museum, Brandeis University, Waltham, MA—in collaboration with Rose Art Museum Director Christopher Bedford. Rose Art Museum Permanent Collection. Participating Artists: Richard Anuszkiewicz, Ronald Bladen, Ross Bleckner, Mark Bradford, Calvin Brown, Anthony Caro, Sarah Charlesworth, Judy Chicago, Bruce Conner, Porforio DiDonna, Tina Feingold, Ruth Peedin Fields, Helen Frankenthaler, Charline von Heyl, Hans Hofmann, Douglas Huebler, Fritz Glarner, Philip Guston, Al Held, Jasper Johns, Asger Jorn, Donald Judd, Ellsworth Kelly, Willem de Kooning, Sol Lewitt, Alexander Liberman, Morris Louis, Robert Mangold, Conrad Marca-Relli, Agnes Martin, Ana Mendieta, Robert Motherwell, Louise Nevelson, Kenneth Noland, Jules Olitski, Alfonso Ossorio, Roxy Paine, Judy Pfaff, Rona Pondick, Lawrence Poons, Robert Rauschenberg, David Reed, Richard Serra, David Smith, Leon Polk Smith, Jessica Stockholder, Aldo Tambellini, and Jean Xceron.

Blind Spot Magazine, No. 46, guest editor. Participating Artists: Mel Bochner, Andrew Cameron, Liz Deschenes, Daniel Everett, Morgan Fisher, Wade Guyton, Karl Haendel, Ulrik Heltoft, Luisa Lambri, Elad Lassry, Daniel Lefcourt, Erlea Maneros Zabala, Lucy McKenzie, Jack Pierson, Josephine Pryde, Eileen Quinlan, Jeroen de Rijke / Willem de Rooij, Miljohn Ruperto, Michael Snow, Kelley Walker, and Christopher Williams.

2010 *Sunless*, Thomas Dane Gallery, London, United Kingdom. Participating Artists: Peter Alexander, Thom Andersen, Lewis Baltz, Thomas Barrow, Larry Bell, Bruce Conner, Mary Corse, Jay DeFeo, John Divola, Morgan Fisher, Wally Hedrick, Robert Heinecken, Craig Kauffman, Helen Pashgian, Raymond Pettibon, Ed Ruscha, Stephen Shore, Dr. Dain L. Tasker, and James Welling.

Picture Industry (Goodbye to All That), Regen Projects, Los Angeles, CA. Participating Artists: Tauba Auerbach, Thomas Barrow, Carol Bove, Troy Brauntuch, Tony Conrad, Abraham Cruzvillegas, De Rijke / De Rooij, Liz Deschenes, Isa Genzken, Wade Guyton, Robert Heinecken, Charline Von Heyl, Karen Kilimnik, Imi Knoebel, Michael Krebber, Glenn Ligon, Erlea Maneros Zabala, Albert Oehlen, Manfred Pernice, Seth Price, Richard Prince, Josephine Pryde, R. H. Quaytman, Eileen Quinlan, Miljohn Ruperto, Cosey Fanni Tutti, Kelley Walker, James Welling, Christopher Williams, and Christopher Wool.

2007 *There is Always a Background / CMYK*, curated project of magazine based works for *Cabinet Magazine*, Fall. Participating Artists: Matthew Brannon, Morgan Fisher, Liam Gillick, Amy Granat, Elin Hansdottir & Darri Lorenzen, Leslie Hewitt, Corey McCorkle, and James Welling.

2006 *The Gold Standard*—co-curated with Bob Nickas, P.S.1 Contemporary Art Center, Long Island City, NY. Participating Artists: John Armleder, Andisheh Avini, Barry X Ball, Marcel Broodthaers, Tim Davis, Thomas Demand, Jessica Diamond, Sylvie Fleury, Felisa Funes, Piero Golia, Wayne Gonzales, Kent Henricksen, Thomas Hirschhorn, Fred Holland, Alfredo Jaar, Annette Kelm, Terence Koh, Yayoi Kusama, Louise Lawler, Daniel Lefcourt, Sherrie Levine, John Miller, Geof Oppenheimer, Mai-Thu Perret, Paul Pfeiffer, Seth Price, Rob Pruitt, David Ratcliff, Tim Rollins and K.O.S., Haim Steinbach, Sturtevant, Vincent Szarek, Wolfgang Tillmans, Kelley Walker, James Welling, and Eric Wesley.

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2005 *Invisible Hands and The Common Good*, Champion Fine Art, Los Angeles, CA. Participating Artists: Joe Scanlan, Stephen Shore, Kelley Walker, James Welling, Eric Wesley, and Carey Young.

Pictures Are The Problem, Pelham Art Center, Pelham, NY. Participating Artists: Øystein Aasan, Shannon Ebner, Isa Genzken, Chris Lipomi, Erlea Maneros Zabala, Emily Newman, Jesse Reed, Martha Rosler, Erika Vogt, Kelley Walker, and Lawrence Weiner.

MONOGRAPHS AND EDITED PUBLICATIONS

2017 *Walead Beshty: Industrial Portraits, Volume One, 2008-2012*, Monograph (Zurich, Switzerland: JRP | Ringier), 608 pp. with introduction by Hans Ulrich Obrist.

Walead Beshty: Procedurals - Petzel 2014–2017, Monograph, (New York: Petzel), 80 pp.

2016 Lionel Bovier, ed., *Walead Beshty: 33 Texts: 93,614 Words: 581,035 Characters: Selected Writings (2003–2015)*, Collection, Positions Series (Zurich, Switzerland and Dijon, France: JRP | Ringier and Les presses du réel), 336 pp. with introduction by George Baker.

2015 Walead Beshty, ed., *Ethics*, Documents of Contemporary Art (Cambridge, MA and London: MIT Press and Whitechapel Gallery), 240 pp.

2014 *Walead Beshty: Natural Histories*, Monograph, 2nd ed. (Zurich, Switzerland: JRP | Ringier), 192 pp.

2011 *Walead Beshty: Natural Histories*, Monograph (Zurich, Switzerland: JRP | Ringier), 160 pp. with essays by Nicolas Bourriaud, Suzanne Hudson, Jacob Fabricius, and interview with Bob Nickas.

2010 *Walead Beshty: Selected Correspondences 2001–2010*, Monograph (Bologna, Italy: Damiani Editore), 123 pp. with essays by Peter Eleey, Jason E Smith, and Eric Schwab.

Later Layer: Sharon Johnston and Mark Lee and Walead Beshty, ex. cat. (Grottaferrata, Italy: Depart Foundation), 96 pp.

2009 *Walead Beshty: Pulleys, Cogwheels, Mirrors, and Windows*, ex. cat. (Ann Arbor: University of Michigan Museum of Art), 50 pp.

SELECTED REVIEWS AND PUBLICATIONS

2017 Jens Hoffmann, *The Arcades: Contemporary Art and Walter Benjamin* (New Haven and New York: Yale University Press and The Jewish Museum).

Marcus Verhagen, *Flows and Counterflows: Globalisation in Contemporary Art* (Berlin: Sternberg Press).

Emma Lewis, *Isms: Understanding Photography* (London: Bloomsbury).

Petzel

- 2016 *Homeward: Selections from the Wieland Collection* (Atlanta: The Wieland Collection).
- Dominic Molon, “Damaged Good,” *Manual*, Alchemy, Issue 7.
- Friedrich Petzel, *Fine Young Cannibals*, ex. cat. (New York: Petzel).
- Duro Olowu, *Making & Unmaking*, ex. cat. (London: Ridinghouse and Camden Arts Centre).
- Takashi Murakami’s Superflat Collection—From Shōbaku and Rosanjin to Anselm Kiefer*, ex. cat. (Tokyo: Kaikai Kiki Co., Ltd.).
- Sharon Johnston, Mark Lee, Desiree Heiss, and Ines Kaag, “On Multiplicity: Sharon Johnston and Mark Lee in conversation with BLESS,” in *House Is a House Is a House Is a House: Architectures and Collaborations of Johnston Marklee*, ed. Reto Geiser (Basel: Birkhäuser).
- Tom Lutz, *Los Angeles Review of Books*, Spring.
- Edward Hanfling, “Auckland Art Gallery’s *Space to Dream* and Govett-Brewster Art Gallery’s *Emanations*,” *New Zealand Listener* online, June 14.
- Geoffrey Batchen, *Emanations: The Art of the Cameraless Photograph*, ex. cat. (London: DelMonico Books / Prestel).
- Mary Statzer, ed., *The Photographic Object 1970* (Oakland, California: University of California Press).
- Linda Yablonsky, “Split Decisions,” *Artforum*, June 14, 2016.
- Tsutomu Nakano, “Toward an Aesthetics of Ethics,” *Bijutsu Techo*, Vol. 68, No. 1037, June. *New Glass Review 37* (Corning, NY: The Corning Museum of Glass).
- Carol Eliel, Karole Vail, and Matthew Witkovsky, eds., *Moholy-Nagy: Future Present* (Chicago: Art Institute of Chicago).
- Fiona Kearney and Chris Clarke, eds. *Everything Must Go: Art and the Market*, ex. cat. (Cork, Ireland: Lewis Glucksman Gallery, University College Cork).
- Hannah Ghorashi, ““This Person is Multiple, This Practice is Multiple, and This Might Be Confusing: A Roundtable Discussion on Frank Stella at the Whitney,” *ARTnews*, January 12.
- 2015 Okwui Enwezor, *All the World’s Futures: 56 International Art Exhibition. La Biennale di Venezia*, ex. cat. (Venice: Marsilio).
- Paul Laster, “12 Things to Do in New York’s Art World Before November 13,” *Observer Culture*, November 9.
- Travis Jeppersen, “Reading Capital in Venice,” *Art in America*, September, pp. 102-111.

Petzel

Charlotte Cotton, ed., *Photography is Magic* (New York: Aperture).

Quentin Bajac, *Photography at MoMA: 1960 to Now* (New York: Museum of Modern Art).

Rachel Heidenry and Eloise Maxwell, "The Great Hall Exhibition Walead Beshty: Impressions," *IFA Contemporary* online, December 7.

Rory O'Dea, "Walead Beshty: Work Ethics and Object Aesthetics," *Art Handler Magazine*, No. 1.

Phil Taylor, "Old News (Again)," Critic's Pick, *Artforum.com*, September.

Julie L. Belcove, "The Agitator," *Dujour*, Fall.

"The Artists, 40 Under 40 USA," *Apollo: The International Art Magazine online*, September 1.

Arllete Solano, "Walead Beshty reutiliza desechos como posibilidades de obras de arte," Jalisco online, August 28, http://www.milenio.com/cultura/Walead-Beshty-reutiliza-desechos-posibilidades_0_581342192.html.

Sarit Shapira, ed., *Babel: Works from the Igal Abouvi Art Collection*, ex. cat. (Tel Aviv: Tel Aviv University).

Raphaël Pirenne, and Sébastien Biset, eds., *Atopolis*, ex. cat. (Brussels: Wiels), English/French.

"Morgan Fisher in conversation with Walead Beshty," *Morgan Fisher: Conversations* (Aspen: Aspen Art Press).

Lucy Soutter, "Beyond Photography," *Why Art Photography?* (London and New York: Routledge, 2013); reprinted as "Más allá de la fotografía," *¿Por qué fotografía artística?* (Salamanca, Spain: Ediciones Universidad de Salamanca, 2015), Spanish.

Dirk Luckow, ed., *Picasso in Contemporary Art*, ex. cat. (Hamburg and Cologne: Deichtorhallen Hamburg and Snoeck).

Vitus Weh, "Artists and Poets," *Frieze*, May.

Julia Michalska, Jane Morris, Ermanno Rivetti, Pac Pobric, "In the Giardini: Five to see in Okwui Enwezor's All the World's Futures," *The Art Newspaper* website, May 5, theartnewspaper.com/news/155425/.

Travis Diehl, "Walead Beshty: Regen Projects," Critic's Pick, *Artforum.com*, March.

Hanna Magauer, "The Magic Touch," *Texte zur Kunst*, No. 97, March, German.

Hili Perlson, "Walead Beshty, Capitain Petzel, Berlin," *Frieze d/e*, March–April, German/English.

Petzel

Susan L. Braunstein, and Jens Hoffmann, *Repetition and Difference*, ex. cat., the Jewish Museum, New York, NY.

Helen Sumpter, "Walead Beshty," *ArtReview*, January/February 2015.

Jordan Amirkhani, "Walead Beshty: A Partial Disassembling of an Invention Without a Future at Barbican Center," *Daily Serving: An International Publication for Contemporary Art*, January 26, 2015, <http://dailyserving.com/2015/01/walead-beshty-a-partial-disassembling-of-an-invention-without-a-future-at-barbican-center/>.

Maxwell Williams, "House of Games: A Look into the World of Walead Beshty," *Art + Auction*, January.

Walead Beshty, "Notes for an Introductory Lesson," *Akademie x Lessons in Art + Life*, ed. Rebecca Morill, London: Phaidon Press Limited, 14-27.

Lucy Soutter, "Más allá de la fotografía," *¿Por qué fotografía artística?* (Salamanca, Spain: Ediciones Universidad de Salamanca), Spanish.

2014 Tina Kukielski, "Walead Beshty: Petzel Gallery," *Artforum*, December.

Shaun Caley Regen and Denise Bratton, eds., *Regen Projects 25* (Los Angeles: Regen Projects).

Mary Warner Marien, ed., *Photography: A Cultural History*, 4th ed. (London: Laurence King).

"Walead Beshty at The Curve, Barbican, London" *VernissageTV*, October 21, <https://vimeo.com/109598526>.

Phillippa Thomas, "World News Today with Zeinab Badawi" *BBC World News*, October 9, <http://www.bbc.co.uk/programmes/b04kp9w5>.

Mark Brown, "Rubbish Idea: Walead Beshty Artwork Made from Year's Detritus Goes on Show," *The Guardian* online, October 8.

David Matorin, "A Machinery for Living," *Modern Painters*, October.

Howard Halle, "Allan McCollum + Walead Beshty," *Time Out New York*, September 25–October 1.

"Purple Diary: Walead Beshty," *Purple.fr*, September 9.

Portia Makoma, "Performances Under Working Conditions," *Examiner.com*, September 6.

"Walead Beshty, 'Performances Under Working Conditions,'" *Time Out New York*, September 2.

Roberta Smith, "Clash of the Items, At a Gallery Near You," *The New York Times*, July 25.

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Aaron Betsky, "Walead Beshty and the Beauty of Banality at the Petzel Gallery," *Architect Magazine*, August 4.

Martha Schwendener, "A Machinery for Living," *The New York Times*, July 17.

Olivia Swilder, "Top Exhibitions Opening This Week in New York," *Whitewall*, July 1.

Andrew Russeth, "6 Things to Do Before July 6," *Gallerist*, June 30.

Paddy Johnson, Andrew Wagner, and Whitney Kimball, "This Week's Must-See Art Events: Internet Poetry and Machinery for Living," *Art F City*, June 30.

Alexander Mahany, "Futuristic, Freaky, and Fetishized, Machine Takes Over in New Show at Petzel," *Artnews*, June 27.

Hunter Drohojowska Philp, "Walead Beshty at Regen Projects," *ARTnews* online, Summer.

Rachel Adams, "Dallas: Walead Beshty," *Modern Painters*, March.

"Ins + Outs: Artist Hops," *Modern Painters*, March.

Monica Westin, "Walead Beshty," *Artforum*, March.

Philip Gefter, "The Next Big Picture," *The New York Times*, January 23.

Giuliana Bruno, *Surface: Matters of Aesthetics, Materiality, and Media* (Chicago and London: University of Chicago Press).

David Pagel, "Review: Walead Beshty's 'Selected Bodies of Work' Gets Repetitive," *Los Angeles Times*, March 13.

Lionel Bovier, *10 Years in Art Publishing* (Zurich: JRP | Ringier).

Alex Klein, ed., *Excursus I-IV*, Institute of Contemporary Art, (Philadelphia: University of Pennsylvania).

Kerry Brougher, Russell Ferguson, and Dario Gamboni, *Damage Control: Art and Destruction Since 1950*, ex. cat. (London: Prestel).

Lucy Soutter, "Beyond Photography," *Why Art Photography?* (London and New York: Routledge, 2013).

Sarit Shapira, ed., *Babel: Works from the Igal Abouvi Art Collection*, ex. cat. (Tel Aviv: Tel Aviv University).

2013 Jacob Fabricius, *POST*, ex. cat. (Copenhagen: Kunsthal Charlottenborg).

Nicolas Trembley, "L'atelier—Walead Beshty," *Numéro*, December 2013/January 2014.

Eitan Buganim, interview with Walead Beshty, *Ha'aretz*, November.

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Dan Cameron, *California Landscape Into Abstraction: Works From The Orange County Museum Of Art*, ex. cat. (Newport Beach, CA: Orange County Museum of Art).

Katya Tylevich, "Invisible Transformations," *elephant*, No. 17, Winter.

Jens Hoffman, *Museum of Modern Art and Western Antiques: Department of Light Recordings: Section IV: Lens Drawings*, ex. cat. (Paris: Marian Goodman Gallery).

Lyle Rexler, *The Edge of Vision: The Rise of Abstraction in Photography*, 2nd edition (New York: Aperture Books), portfolio.

Gwen Allen, "The Unphotographable," *Artforum*, May.

Pernilla Holmes, "Thinking outside the box," *Financial Times*, May 2.

Richard Meyer, "Intimate Collaborations," *Artforum*, April.

Karel Císař, "Photography after Recession," *Fotograf Magazine*, Vol. 12, No. 21.

Anne Tschida, "At Bass, Renaissance Lives On," *Miami Herald*, February 27.

Suzanne Volmer, "Walead Beshty: Untitled . . .," *Artscope Magazine*, February.

Hossein Amirsadeghi, ed., *Art Studio America: Contemporary Artist Spaces* (London: TransGlobe).

Kathleen Langjahr, "Walead Beshty's Invisible Networks," *interventions journal online*, Columbia University, <http://interventionsjournal.net/2013/11/07/walead-beshtys-invisible-networks/>, November 7.

Rotem Rozental, "Zones of Indeterminacy: An Interview with Walead Beshty," *Shpilman Institute for Photography website*, thesip.org/language/en/Beshty-interview/, November 25.

Jeffrey Fraenkel, *The Unphotographable*, ex. cat. (San Francisco, CA: Fraenkel Gallery).

Timothee Chaillou, *Only parts of us will ever touch parts of others*, ex. cat. (Paris: Galerie Thaddaeus Ropac).

Jackie Higgins, *Why It Does Not Have To Be In Focus: Modern Photography Explained* (London: Thames & Hudson).

2012 "Transformations Invisibles," interview with Jérôme Sans, *L'Officiel Art*, December.

Cathy Lebowitz, ed., "Sensibility of the Times, Revisited," response to questionnaire, *Art in America*, December.

Scott Indrisek, "Miami's Bass Museum Blows the Lid Off Tradition with 'Endless Renaissance' Show," *Blouin Artinfo*, December 7.

Petzel

Zhijie Qiu, ed., *Reactivation: 9th Shanghai Biennale 2012*, ex. cat., Committee of the Shanghai Biennale (Shanghai: Shanghai Contemporary Art Museum).

Dennis Szakacs and Dan Cameron, *OC Collects*, ex. cat. (Newport Beach, CA: Orange County Museum of Art).

Mary Warner Marien, *100 Ideas that Changed Photography* (London: Laurence King Publishing).

Daniela Janser and Thomas Seelig, eds., *Status: 24 Contemporary Documents*, ex. cat. (Zurich: Fotomuseum Winterthur).

Lisa Bradner, "More American Photographs' offers a glimpse of America's recession," *Los Angeles Times*, March 10.

Jessie Wender, "Photographing the Great Recession, Looking Back to the Great Depression," *The New Yorker* online, October 13.

Jens Hoffman, *When Attitudes Became Form, Become Attitudes*, ex. cat. (San Francisco, CA: CCA Wattis Institute).

Aimee Walleston, "Matthew Higg's Economics of Art," *Art in America*, July.

Sandra Plummer, "Conceptual Photography," Source: *The Photographic Review*, What is Conceptual Photography?, no. 71, Summer.

Raquel Arnaud and Jacopo Crivelli Visconti, eds., *The Revolution Has To Be Done Little by Little*, ex. cat. (Sao Paulo, Brazil: Galeria Raquel Arnaud), Portuguese/English.

Jens Hoffman, *More American Photographs*, ex. cat. (Oakland, CA: California College of the Arts).

Robert Ayers, "Western Bridge Exhibit Looks at the Fleetingness of Time," *Seattle Times*, March 16.

Lisa Bradner, "More American Photographs' Offers a Glimpse of America's Recession," *Los Angeles Times*, March 10.

Mikkel Carl, *This Title is an Artwork of Mine: A Group Exhibition in a Book* (Berlin: Revolver Publishing).

Terry Barrett, *Criticizing Photographs: An Introduction to Understanding Images*, Fifth Edition (New York: McGraw-Hill).

2011 James Nisbet, "Walead Beshty: PROCESSCOLORFIELD," X-TRA Contemporary Art Quarterly, Vol. 14, No. 2.

Jens Asthoff, "Sensitive Material: How Walead Beshty Pushes the Boundaries of the Image," Camera Austria, 115 (German/English, portfolio).

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- Bob Nickas, "The Phenomenology of Shopping and Dead Malls," *Catalog of the Exhibition 1984–2011* (Los Angeles: 2nd Cannons Publications).
- Mark Vanmoerkerke, *Collection Vanmoerkerke*, (Brussels: Rispoli).
- Jan Tumlrir, "Walead Beshty: Regen Projects," *Artforum*, September.
- Isabel Lafont, "El Arte de los Lugares de Paso," *El País*, June 22, Spanish.
- Bea Espejo, "Simples Incidents de Walead Beshty," *El Cultural*, June 22, Spanish.
- Carlos Primo, "Una Poética de lo Transitorio," *El Mundo*, July 15, Spanish.
- Fionn Meade, ed., *After Images*, ex. cat. (Brussels: Musée Juif de Belgique), English/French.
- Huang Yikai, "Abstraction in Image, Art and Civilization," *Chinese Photography Magazine*, Spring, Mandarin.
- Mikkel Carl, "Interview with Walead Beshty," Malmö Konsthall, Malmö, Sweden, http://www.konsthall.malmo.se/upload/pdf/Walead_Beshty_Interview.pdf
- Tyler Coburn, "Walead Beshty's PROCESSCOLORFIELD at Regen Projects II," *Art Agenda*, May 16.
- Shana Nys Dambrot, "The Fine Art of the Accident," *LA Weekly*, April 14.
- Catlin Moore, "Walead Beshty at Regen Projects," *Daily Serving*, April 27.
- Catherine Wagley, "Turning a Negative Into a Positive," *LA Weekly*, April 28.
- Intimate Bureaucracies: Art and the Mail*, ex. cat. (Colchester, United Kingdom: University of Essex).
- Matthew Witkovsky, "The Last Year in Exhibitions, Photography and Beyond," *Art in America* online, January 4.
- Richard Buckley, "L.A. à l'art libre," *Paris Vogue*, December 2010/January 2011.
- 2010 "Walead Beshty: American Passages," *Celeste Magazine*, Winter.
- Thanks for Being with Us: Contemporary Art from the Douglas Nielsen Collection*, ex. cat. (Tucson: Tucson Museum of Art).
- Montserrat Albores Gleason, "The Traveling Show," Critic's Pick, *Artforum.com*.
- Roberta Smith, "Art? Life? Must We Chose?" *The New York Times*, July 1.
- Félix Guattari, *The Mechanic Unconscious: Essays in Schizoanalysis* (Los Angeles: Semiotext(e) / Foreign Agents), cover.

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- Ory Dessau, *Pleated Blinds*, ex. cat. (Tel Aviv: Petach Tikva Museum).
- Dirk Luckow, ed., *I Want to See How You See*, ex. cat. (Hamburg: Julia Stoschek Foundation).
- Martin Herbert, "Sunless," *Frieze*, November.
- Anne Wehr, ed., *At Home / Not at Home: Works from the Collection of Martin and Rebecca Eisenberg*, ex. cat. (Annandale-on-Hudson: Hessel Museum of Art, Center for Curatorial Studies, Bard College).
- Julie David, ed., *Let's Dance*, ex. cat. (Vitry-sur-Seine: Musée d'Art Contemporain de Val-de-Marne).
- Kevin McGarry, "Picture Industry (Goodbye to All That)," *Artforum.com*, August 10.
- Laura Hoptman, Yilmaz Dziewior, and Uta Grosenick, eds., *The Art of Tomorrow* (Berlin: Distanz, 2010).
- Suzanne Hudson, "A Very, Very Long Cat: Wallspace Gallery" *Artforum*, April.
- Shane Lavalette and Michael Bühler-Rose, eds., *Lay Flat 02: Meta*, February, portfolio.
- Douglas Fogle, "Brute materiality" *Creamier* (New York: Phaidon).
- Jennifer Blessing and Nat Trotman, eds., *Haunted: Contemporary Photography, Video, Performance*, ex. cat. (New York: Guggenheim Museum).
- Matt Witkovsky, "Another History: On Photography and Abstraction," *Artforum*, March.
- Shane Lavalette and Michael Bühler-Rose, eds., *Lay Flat 02: Meta* (Syracuse, New York: Lavalette), portfolio.
- Noah Simblist, *Concreteness and Circumstance: Noah Simblist in Conversation with Walead Beshty*, *Art Papers*, March/April.
- Dexter Sinister, *Portable Document Format* (New York: Lukas & Sternberg Press).
- Foam Album 09* (Amsterdam: Foam_Fotografiemuseum Amsterdam).
- Ann Philbin, Christopher Miles, James Elaine, and Lauren Bonn, *Hammer Projects 1999–2009* (Los Angeles: Hammer Museum).
- Hammer Projects 1999–2009* (Los Angeles: Hammer Museum).
- Alex Gartenfeld, "Walead Beshty's Revolution Will Be Colorful," *Art in America*, online, January.
- Alexander Wolf, "Reviews: Walead Beshty," *Modern Painter*, January.

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Margaret Iversen, ed., "Walead Beshty: Interview with Nicolas Bourriaud," *Documents of Contemporary Art: Chance* (Boston and London: The MIT Press and Whitechapel).

Infinite Fold, ex. cat. (Paris: Galerie Thaddaeus Ropac). Antonia Carver, ed., *Bidoun Video 2010*, ex. cat. (New York: Bidoun).

Sprogøe and Jesper Elg, *Copenhagen Photo Festival 2010* (Copenhagen: Copenhagen Photo Festival).

Brooke Hodge, "Seeing Things: Johnston Marklee and Walead Beshty," *New York Times Magazine* online, January 7.

"Abstracting Photography," *Words Without Pictures* (New York & Los Angeles: Aperture & LACMA, 2010), 109-125.

2009 Susan Bright, *Auto Focus: The Self-Portrait in Contemporary Art* (London: Thames & Hudson).

Michelle Grabner and Brad Killam, *Can I Come Over to Your House: The First Ten Years of The Suburban* (Oak Park, IL: Poor Farm Press).

Susan Bright, *Auto Focus: The Self-Portrait in Contemporary Art* (London: Thames & Hudson).

Davies Colin and Monika Parrinder, eds., *Limited language – rewriting design* (Basel: Birkhauser).

Janina Ciezadio, "Light Revisited," *Afterimage*, November.

Alexander Wolf, "Walead Beshty at the Hirshhorn Museum and Sculpture Garden Washington, D.C.," *Modern Painters*, November.

Karen Rosenberg, "Into the Darkroom, With Pulleys, Jam and Snakes," *New York Times*, November 6.

Vince Aletti, "Big Picture," Critic's Notebook, *The New Yorker*, November 2.

Martin Herbert, "Walead Beshty," *Time Out London*, October 23.

Alex Gartenfeld, "Frieze Day One: Pre-Frozen," *Interview Magazine / Art in America*, October 13.

Martha Schwendener, "Contemporary Art Photographers Mess with the Medium," *The Village Voice*, October 13.

Liz Kotz, "The Medium and the Messages," *Artforum*, October.

Lyle Rexler, *The Edge of Vision: The Rise of Abstraction in Photography* (New York: Aperture Books), portfolio, 140–45.

Christopher Bedford, "Depth of Field," *Frieze*, September.

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- Jack Hutchinson, "Walead Beshty," *Dazed & Confused*, Vol. 2, Issue 79, September.
- "Walead Beshty and Eileen Quinlan in Conversation," *Bomb Magazine*, September.
- A. Moret, "Taste Makers," ed. Mayer Russ, *Los Angeles Times Magazine*, July 12.
- Blake Gopnik, "Brought into the Fold," *The Washington Post*, May 23.
- "Roundtable Discussion on Abstraction and Photography with Christopher Bedford, Walead Beshty, Liz Deschenes, and Eileen Quinlan," *Frieze*, September, cover.
- "The Pier Conversation: Walead Beshty and Oliver Mosset," *Mousse* 19, Summer.
- Julia Stoschek, ed., *Julia Stoschek Collection, Number Two: Fragile*, ex. cat. (Düsseldorf: Hatje Cantz, May).
- Edgar Schmitz, "Tate Triennial 2009," *Artforum*, May.
- David Trigg, "Altermodern: Tate Triennial 2009," *Art Papers*, May/June.
- FIVE: Walead Beshty, Matthew Brannon, Wade Guyton, Sterling Ruby, and Kelley Walker*, ex. cat. (Moscow: Baibakov Projects).
- Chris Klimek, "Walead Beshty's Chroma Keys at Hirshhorn," *Washington Examiner*, April 26.
- Steve Pulimood, "Popular Mechanics: Walead Beshty," *Art in America*, April.
- Chris Goode, "This post is invisible until you read it (part 1 of 2)," *Thompson's Bank of Communicable Desire* online, April 11.
- Nickolas Lambrianou, "Altermodern: Movement or Marketing?" *Mute Magazine*, April 23.
- Jörg Heiser, "Tate Triennial 2009," *Frieze*, Issue 122, April.
- Sarah-Neel Smith, "Walead Beshty," *Frieze*, Issue 122, April.
- Holly Myers, "Ever Changeable, Ever Surprising: Walead Beshty at LAXART," *Los Angeles Times*, April 3.
- David Everitt Howe, "*The Space of the Work and the Place of the Object*," *Art Review*, April.
- Because I Say So*, ex. cat. (Miami: Patricia and Phillip Frost Art Museum, Florida International University, 2009).
- "After Materiality and Style," roundtable discussion, *Art in America*, April.
- "Walead Beshty puts four questions to Karl Haendel," *Modern Painters*, April.
- "Material World," portfolio and interview with Clare Grafik, *LANN*, Volume 3, cover.

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- Steve Crist, ed., *Contact Sheet*, Los Angeles: AMMO Books.
- “Goings on About Town: Walead Beshty,” *The New Yorker*, March 30.
- Merrily Kerr, “Walead Beshty: Popular Mechanics,” *Time Out New York*, March 26.
- Nicolas Bourriaud, ed., *Altermodern: The 2009 Tate Triennial*, ex. cat. (London: Tate Publishing, February).
- Michelle Grabner, “Meanwhile, in Baghdad . . . and Black Is, Black Ain’t,” *X-TRA Contemporary Art Quarterly*, Volume 11, No. 2, Winter.
- Etienne Bernard, “Walead Beshty,” *Zero Deux*, Issue 48, Winter.
- Charlotte Cotton, *The Photograph as Contemporary Art*, rev. ed. (London: Thames & Hudson, Fall).
- 2008 Heidi Zuckerman Jacobson, “Pay Attention Mother Fuckers,” *Now You See It*, ex. cat. (Aspen: Aspen Art Press, December).
- “Beshty’s Possible Triangle,” collaboration with Dexter Sinister, *DOT DOT DOT*, Vol. 17, Winter, cover/inside cover.
- “Scenes from Tschairowskistrasse 17 . . .,” *Art Lies*, No. 60, Winter, portfolio, 54–60.
- Jeffrey Kastner and Sina Najafi, eds., *The Book of Stamps* (New York: Cabinet Books, August).
- Michelle Menzies, “James Welling/Walead Beshty,” *Flash Art International*, No. 263, November.
- California Biennial 2008*, ex. cat. (Newport Beach: Orange County Museum of Art, October).
- “Creativity Now: New York and Sweden 2008,” *Tokion*, Fall.
- “Walead Beshty,” *First Person Magazine*, The Art Insider, no. 2, Fall 2008, portfolio.
- Jan Tumlir, “Walead Beshty: Piece by Piece,” *Aperture*, No. 192, Fall.
- Christopher Bedford, “Walead Beshty at China Art Objects,” *Art in America*, May.
- Jaleh Mansoor, “Matters that Matter: On the Whitney Biennial,” *Texte zur Kunst*, No. 70, June.
- Kenneth Baker, “Review: Highlights from 2008 Whitney Biennial,” *San Francisco Chronicle*, March 22.
- Blake Gopnik, “10 Others to Seek Out at the Whitney Biennial,” *The Washington Post*, Friday, March 7.

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- Shamim M. Momin, "Time Change," *2008 Biennial Exhibition*, ex. cat., (New Haven: Yale University Press).
- Eric Bryant, "The Indecisive Image," *ARTnews*, March, cover.
- Andrew Berardini, "Walead Beshty: Science Concrete," *Art Review*, No. 20, March.
- Nico Machida, "A Look at Walead Beshty," *Artslant*, January–February.
- Christopher Miles, "Gallery Roundup: Liebowitz, Beshty, Hoshino, Bon" *LA Weekly*, January 23.
- Annie Buckley, "Critics' picks: Walead Beshty," *Artforum.com*, January–February.
- Gilbert Perlein, *the sickness of the hunting*, ex. cat. (Nice, France: Musée d'Art Moderne et d'Art Contemporain).
- 2007 Michelle Grabner, "I am Eyebeam," *Artforum.com Critics' Picks*, November.
- Julia Morton, "Eye Candy v. Hard Candy," *Artnet Magazine*, November 15.
- "Artists Projects: CMYK—curated by Walead Beshty," *Cabinet*, No. 27.
- "Special Focus Photography," *Art Review*, No. 15, November, portfolio.
- "Walead Beshty: Tschaičovskii Strasse 17," *Blindspot*, No. 36, portfolio.
- Shamim M. Momin, ed., *Six Impossible Things Before Breakfast* (Spain: Centro Montehermoso, November).
- Sandra Ross, "Anything You Want: Walead Beshty, Anne Collier, Annette Kelm," Pump House Gallery, exhibition brochure.
- Martin Coomer, "Anything You Want," *Time Out London*, August 31.
- Freire Barnes, "Changing Faces," *BBC.com*, August 31.
- "Concrete Works," *The New Yorker*, July 9, 16, & 23.
- Martha Schwendener, "Concrete Works," *The New York Times*, Art in Review, July 6.
- Ellen Blumenstein and Feliz Ensslin, eds., *between two deaths*, ex. cat. (Ostfildern: Hatje Cantz).
- Holland Cotter, "Art in Review: Spectral Evidence," Art in Review, *The New York Times*, February 23.
- Lori Cole, "Critics' Pick: Spectral Evidence," *Artforum.com*, February.
- Hugh Hart, "Hammer Struts its Recent Stuff," *Los Angeles Times*, January 14.

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- Molly Kleiman, "People Sticking Their Heads in Things," *NY Arts Magazine*, Jan/Feb.
- João Ribas, "Emerging Artists: Photography's Digital Divide," *BLOUIN ARTINFO* online, January 23.
- 2006 Roberta Smith, "Menace, Glitter and Rock in Visions of Dystopia," *The New York Times*, Art Review: P.S.1, December 29.
- Holland Cotter, "Looking Back: White Columns Annual," *Art in Review*, *The New York Times*, December 1.
- David Velasco, "Walead Beshty," *Artforum*, December.
- Jennifer Wulffson Goodell, "Place, Process, and Passage," *X-TRA Contemporary Art Quarterly*, Vol. 9, Issue 2, Winter.
- "Dice Thrown (Will Never Annual Chance)," *The New Yorker*, November 6.
- Anne Doran, "Dice Thrown (Will Never Annual Chance)," *Time Out New York*, November 2.
- Roberta Smith, "Art in Review: Dice Thrown (Will Never Annual Chance)," *The New York Times*, November 3.
- Jonathan Mummolo, "Exhibitions: A Museum Gold Rush," *Newsweek*, October 30.
- Kirsten Schmidt, "Poetic Vision and Abundant Culture," *NY Arts Magazine*, September/October.
- Dominic Molon, "Walead Beshty," *Vitamin PH* (New York: Phaidon Press).
- "Walead Beshty," *The New Yorker*, October 16.
- H. G. Masters, "Walead Beshty: The Maker and the Model," *Arkrush*, September 19–25.
- Christopher Knight, "The Faces of this Place," *The Los Angeles Times*, October 7.
- Armetta Amoreen, "Out of the Box: North Drive Press," *Art on Paper*, October.
- Aimee Chang, "Walead Beshty," *The California Biennial*, ex. cat. (Newport Beach: Orange Country Museum of Art, October).
- Christopher Bedford, "Museum Previews: The California Biennial," *Artforum*, October.
- Rachel Kushner, "California's Rising Art Stars," *C*, October.
- João Ribas, "Photography's Digital Divide," *Art Info*, October 17.

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Kathryn Garcia, "Los Angeles, Walead Beshty, UCLA Hammer Museum," *Bidoun*, no. 8, Fall.

Sally O'Reilly, "Studio City," *Frieze*, No. 100, June–July.

Lupe Nunez-Fernandez, "Object of the Week NDP3," *Saatchi-gallery.co.uk*, July 26.

Christopher Bedford, "Critics' Picks: Walead Beshty," *Artforum.com*, May.

Aimee Chang, "Interview with Walead Beshty," Brochure for the Hammer Project *EMBASSY! a dismal science waiting room*, March.

Brian Ackley, "Exhibition Review: Whitney Museum of American Art," *Bidoun*, Winter.

Helen Sumpter, "Exhibition Review: Studio City at Pescali & Sprovieri," *Time Out London*, March 29–April 5.

Grace Glueck, "Art in Review: The New City: Sub/Urbia in Recent Photography," *The New York Times*, January 6.

Christopher Balaschak, "Exhibition Review: Walead Beshty at China Art Objects," *Frieze*, Jan/Feb.

Lauri Firstenberg, "Exhibition Review: The Backroom," *Frieze*, Jan/Feb.

Brian Ackley, "New York, Sub/urbia in Recent Photography, Whitney Museum of American Art," *Bidoun*, no. 6, Winter.

2005 Robert Klara, "Domestic Anxiety," *Architecture Magazine*, November.

"The New City: Sub/Urbia in Recent Photography," *The New Yorker*, October 3.

Michael Wilson, "Post No Bills," *Artforum*, XLV, Vol. 2, October.

Magali Arriola, "A Victim and a Viewer: Some Thought on Anticipated Ruins," *Afterall*, No. 12, Fall.

Jennifer Snow, "The Very Best of the Fall Arts Season: The New City: Sub/Urbia in Recent Photography," *The Village Voice*, September 12–18.

Ben Davis, "August Company," *Artnet Magazine*, August 26.

Holland Cotter, "Art Listings: Precious Moments," *The New York Times*, August 19.

Holland Cotter, "Fanciful to Figurative to Wryly Inscrutable," *The New York Times*, July 8.

Daniel Kunitz & João Ribas, "The Art Review 25: Emerging US Artists," *ArtReview*, April.

Joe Scanlan, "First Take: Walead Beshty," *Artforum*, January.

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- Philipp Ekardt, "The Phenomenology of Fondling: Shopping," *NY Arts*, Vol. 10, No. 1/2, January/February.
- 2004 Jeffrey Kastner, "Exhibition Review of 'The Body-Body Problem,'" *Artforum*, December.
- João Ribas, "The Faces of the Future," *ArtReview*, International Edition, Vol. 2, No. 7, 87.
- Vince Aletti, *The Village Voice*, "Voices Choices: Walead Beshty," October 6–12.
- "Goings on About Town: P.S.1 Contemporary Art Center: Walead Beshty," *The New Yorker*, September 6.
- Roberta Smith, "Art Listings: P.S.1 Contemporary Art Center," *The New York Times*, July 23.
- Roberta Smith, "Art Review: Summertime at P.S.1: Where Opposites Like Hands On / Hands Off Attract," *The New York Times*, July 16.
- Joel Smith, "Curators Choice: Walead Beshty, Absent Self-Portrait #3 (Age Progressions)," *Art at Vassar*, Spring.
- Gérard Selbach, "Buy American," *Paris-Art.com*, April 24.
- Holly Meyers, "Review: Cool Intentions," *The Los Angeles Times*, February 27.
- JoAnne Silver, "Visual Arts; Contemporary Self-Portraits Echo Life Views at DeCordova," *The Boston Herald*, February 13.
- Randi Hopkins, "Showing I.D.—'Self-Evidence' at the DeCordova, 'Spiritual Geometry' in Newton, and 'Traveling Scholars' at the MFA," *The Boston Phoenix*, January 30–February 5.
- Rachel Rosenfeld Lafo, Francine Weiss, and George Fifield, *Self Evidence: Identity in Contemporary Art*, ex. cat. (Lincoln, Mass: DeCordova Museum and Sculpture Park January).
- 2003 Vince Aletti, "Listings: Antisocial," *Village Voice*, February.
- D. Dominic Lombardi, "Armed With Cameras, Seeking Different Types of Truth," *The New York Times*, March 30.
- Theresa Bembnister, "Photo Realism: Seven Photographers Capture the Moments of Our Lives," *The Pitch*, April 10.
- Walter Robinson, "Weekend Update," *Artnet.com*, February 3.

ESSAYS

- 2017 "Topographies of Exchange: Lewis Baltz's Capitalist Aesthetics," *Lewis Baltz* (Göttingen, Germany: Steidl).

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- 2016 Walead Beshty, "Against Distinction: Photography and Legendary Psychasthenia," *October* (158), Fall 2016, pp. 67-87.
"Toward an Aesthetics of Ethics," translated by Omori Toshikatsu, *Bijutsu Techo*, Contemporary Art Practice, vol. 68, no. 1037, June.
- 2015 "The Looking-Glass Worlds of an Invention Without a Future: Some Notes on the Possibilities of Photographic Anachronism," *Camera of Wonders*, ex. cat. (San Francisco: Kadist Art Foundation).
"The Story of O: Gesture in the Work of Laura Owens," *Laura Owens* (London: Rizzoli).
"Toward an Aesthetics of Ethics," *Ethics*, Documents of Contemporary Art (Cambridge, MA and London: MIT Press and Whitechapel Gallery).
"Lesson: Notes for an Introductory Lecture," *Akademie X: Lessons + Tutors in Art*, (London: Phaidon).
- 2014 "The Ritual of Everyday Life: On the Migrating Objects of Jay DeFeo," *Jay DeFeo* (New York: Mitchell-Innes & Nash).
- 2012 "In Medias Res," *Sharon Lockhart | Noa Eshkol*, ex. cat. (Berlin/Vienna: Sternberg Press/TBA21).
"Under the Big Black Sun: California Art 1974–1981," *The Exhibitionist*, No. 5, January.
"Conventions, Conditions, and Practices of Photography Conceived as a System of Relations," "Notes on Photography and Loss," "The Question of a Medium's Identity," "Aesthetics and Distribution Case (1): Preliminary Notes on Art's Ability to Radicalize Academia," and "Toward a Museum of Convention," *Still Searching: An Online Discourse on Photography*, Fotomuseum Winterthur, blog.fotomuseum.ch.
"The Whiteness of the Whale," *The Painting Factory: Abstraction after Warhol* (Los Angeles: Museum of Contemporary Art).
- 2011 "The Whiteness of the Whale: 'Kelley Walker, Untitled, 2011,'" exhibition poster text produced on the occasion of the exhibition, *Kelley Walker, Untitled, 2011*, Redling Fine Art, Los Angeles, 2011.
"Stumped, 2005" with Eric Schwab, *Documents of Contemporary Art: Ruins*, ed. Brian Dillon, (Boston and London: The MIT Press and Whitechapel). Extracted from "Stumped: What Remains of the Thousand-Year Reich?" in *Cabinet*, No. 20, Winter 2005–6.
"In Camera: On Luisa Lambri's Haptic Eye," *Luisa Lambri: Interiors*, ex. cat., (Madrid: Ivorypress), English/Spanish.
- 2010 "The Caption as a Mind-Meld," "A Partial Disassembling of an Invention without a Future: Helter-Skelter and Random Notes in which the Pulleys and Cogwheels Are Lying around at

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- Random All over the Workbench,” “Abstractions Made by My Hand with the Assistance of Light,” *Portable Document Format* (New York: Lukas & Sternberg Press).
- “Statement, 2009,” *Documents of Contemporary Art: Chance*, ed. Margaret Iverson (Boston and London: The MIT Press and Whitechapel).
- “Toward a Minor Photography: Annette Kelm’s Discrete Cosmologies,” *Parkett*, No. 87.
- “Studio Narratives,” *Studio Reader*, eds. Michelle Grabner and Mary Jane Jacob (Chicago: University of Chicago Press).
- “Abstracting Photography,” *Words Without Pictures*, eds. Charlotte Cotton, Alex Klein, 2nd Edition, (Los Angeles: LACMA Books, 2010).
- 2009 “Itself Feels Like the Last of Something,” *Dot Dot Dot*, Vol. 19, Winter.
- “Itself Feels Like the Last of Something,” *First/Last Newspaper*, no. 5, November 18.
- “Preliminary Remarks on the Persistence of Allegorical Critique,” Statements on Contemporary Art, *Texte zur Kunst*, No. 74, June, English/German.
- “On the Conditions of Production of the Multi-Sided Pictures Works (2006–2009),” *The Edge of Vision: The Rise of Abstraction in Photography*, Lyle Rexer, ed., (New York: Aperture Books).
- “Abstracting Photography,” *Words Without Pictures*, eds. Charlotte Cotton, Alex Klein (Los Angeles: LACMA Books, 2009). Originally published online October 16, 2008. 2nd Edition published 2010.
- 2008 “The Caption as a Mind-Meld,” *Dot Dot Dot*, vol. 17, December.
- “On the Ground: Los Angeles,” *Artforum*, December.
- “On American Ingenuity (and the Problem of the Readymade),” *Afterall*, Issue 17, Spring.
- “Parallax View: on Michael Asher at the Santa Monica Museum of Art,” *Texte zur Kunst*, Issue No. 70, May, English/German.
- “Absolu Avec Vache (and the Spectre of the Gun),” *Material Presence*, Project Space 176, London, September.
- 2007 “Some Transparencies,” *Six Impossible Things Before Breakfast, Four*, ed. Shamim M. Momin (Spain: Centro Montehermoso).
- “Air Made Solid,” *Dot Dot Dot*, Vol. 15, October.
- “Tell it Like it Was (A Brief Note on the Appropriation of Radicality),” *Art on Paper*, January/February.
- 2006 “Wolfgang Tillmans,” *Texte zur Kunst*, November, English/German.

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“In Their Own Words: Walead Beshty,” New York Foundation for the Arts website, July, www.nyfa.org.

"About a Series of Photographs Made in the Former Iraqi Embassy to the Former GDR," *New Ghost Entertainment-Entitled*, ex. cat. (Dresden and Vancouver: Kunsthaus Dresden and Or Gallery).

“L.A. Material: James Welling and Walead Beshty in Conversation,” *North Drive Press*, Issue 3.

“A White Cow in a Snowstorm,” *Bunch Alliance and Dissolve*, ex. cat. (Cincinnati, Ohio: Public Holiday Projects, Contemporary Arts Center).

2005 “How to Take In Sculpture; Jan Timme at Marc Foxx,” *Texte zur Kunst*, May, English/German.

“Annette Kelm’s Discrete Cosmologies,” *Stipendium*, exhibition catalogue, Hamburger Kunstverein.

“The Colossus: The Remains of the Triumph Arch in Berlin” (with Eric J. Schwab), *Cabinet*, Fall.

“Toward an Empathic Resistance: Boris Mikhailov’s Embodied Documents,” *Afterall*, Issue 12, Fall.

“The Neo Avantgarde and the Service Industry: The Brave New World of Relational Aesthetics,” *Texte zur Kunst*, September, English/German.

“Piracy at the Docks,” *Invisible Hands and the Common Good*, exhibition catalogue, Champion Fine Art, Los Angeles, CA.

“Preview of Stephen Shore’s American Surfaces,” *Artforum*, September.

“Reflecting the Canon: Some notes on Tim Davis’ Materialist Contingencies,” *Tim Davis: Permanent Collection*, Monograph (New York: Nazarelli Press, Fall).

“The Discrete Tastes of the Bourgeoisie: Erlea Maneros’ Temporal Painting,” *Meanwhile, in Another Place*, ex. cat. (Rekalde, Bilbao: Bizkaiko Foru Aldundia, Spring), English/Basque/Spanish.

“City Without Qualities: Photography, Cinema, and the Post-Apocalyptic Ruin,” *Influence Magazine*, Issue 1, October.

Reprint: *Site Journal*, Spring 2004 (English/Swedish), and *Trouble Journal*, Spring 2005 (French).

“Rachel Harrison at SFMoMA,” *Art Review*, March.

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- 2004 “Wilkommen in Irak: images from the former Iraqi Embassy in the former DDR,” (with Eric Schwab), *Cabinet Magazine*, Fall (originally published in *Bidoun*, Issue 00, Spring).
- “Wilkommen in Irak: Images from the former Iraqi Embassy in the former DDR,” (with Eric Schwab), *Bidoun*, no. 00, Spring.
- “Guilt by Association: Mike Kelley’s “*Street Credibility*” at MoCA,” *Aperture Magazine*, Issue 176, August.
- 2003 “Subject Without Qualities: From the Cowboy Flan ur to Mr. Smith,” *Afterall*, Issue 8, November.
- “City Without Qualities: Photography, Cinema, and the Post-Apocalyptic Ruin,” *Influence Magazine*, no. 1, October.
- “Das Reale an der R ckhofeder: Die Fotografieausstellung ‘Cruel & Tender’ in der Tate Modern, London,” *Texte zur Kunst*, Issue 51, September, German.
- “Uncommon Places Revisited: the Unpublished Work of Stephen Shore,” *Artforum*, May.
- “Three Models of Collaboration: Ethics and Context in the work of Sarah Martin, Pierre Huyghe, and Trent Harris,” lecture, Hampshire College, Amherst, MA, January.
- 2002 “Beauty and The Market: Questioning the Rhetoric of Art School,” lecture, Yale University, New Haven, CT.

PUBLIC COLLECTIONS

Armand Hammer Museum of Art, Los Angeles, CA
Art Gallery of New South Wales, Sydney, Australia
Art Institute of Chicago, Chicago, IL
Baltimore Museum of Art, Baltimore, MD
Fond R gional D’art Contemporain Nord-Pas De Calais, Dunkerque, France
Frances Lehmann Loeb Art Center, Vassar College, Poughkeepsie, NY
Henry Art Gallery, University of Washington, Seattle, WA
Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Los Angeles County Museum of Art, Los Angeles, CA
Museum of Contemporary Art, Chicago, IL
Museum of Contemporary Art, Los Angeles, CA
Museum of Modern Art, New York, NY
Neuberger Berman Art Collection, New York, NY
Orange County Museum of Art, Newport Beach, CA
P rez Art Museum, Miami, FL
RISD Museum, Providence, RI
Rose Art Museum, Brandeis University, Waltham, MA
San Francisco Museum of Modern Art, San Francisco, CA
Tate, London, United Kingdom
Solomon R. Guggenheim Museum, New York, NY

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University of Michigan Museum of Art, Ann Arbor, MI
United States Department of State Embassy, Islamabad, Pakistan
Utah Museum of Fine Arts, Salt Lake City, UT
Walker Art Center, Minneapolis, MN
Whitney Museum of American Art, New York, NY
Victoria and Albert Museum, London, United Kingdom

ACADEMIC POSITIONS AND PROFESSIONAL APPOINTMENTS

- 2008– Associate Professor of Fine Art, Core Faculty, Graduate Art Department, Art Center College of Design, Pasadena, CA
- 2008–2009 Graduate Faculty, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY
- 2007–2008 Visiting Professor in Residence, School of the Art Institute of Chicago, IL
- Graduate Faculty, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY
- 2006–2007 Visiting Professor, Department of Art, California Institute of the Arts, Los Angeles, CA
- Visiting Faculty, Roski Graduate School of Fine Arts, University of Southern California, Los Angeles, CA
- Graduate Faculty, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY
- Lecturer, Department of Art, University of California, Los Angeles, CA
- Curatorial Board Member, Art 2102, Los Angeles, CA
- 2005–2006 Full-time Visiting Faculty, Department of Art, California Institute of the Arts, Los Angeles, CA
- Visiting Faculty Department of Critical Studies, California Institute of the Arts, Los Angeles, CA
- Lecturer, Visiting Faculty, Department of Art, University of California, Los Angeles, CA
- 2004–2005 Lecturer, Visiting Faculty, Department of Art, University of California, Los Angeles, CA
- Visiting Artist, Department of Art, California Institute of the Arts, Los Angeles, CA
- Lecturer, Department of Art, University of California, Irvine, CA

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- 2003–2004 Lecturer, Department of Art, University of California, Los Angeles, CA
Lecturer, Department of Art, University of California, Irvine, CA
Visiting Artist, Department of Art, California Institute of the Arts, Los Angeles, CA
- 2002–2003 Lecturer, Department of Art, University of California, Los Angeles, CA
Teaching Assistant, Instructor of Record, Department of Art History, Yale University, New Haven, CT

GUEST LECTURES AND VISITING ARTIST POSITIONS

- 2017 Presentation, on the occasion of *Light Play: Experiments in Photography, 1970s to the Present*, Los Angeles County Museum of Art, Los Angeles, CA
Lecture, on the occasion of *Progressive Praxis*, de la Cruz Collection, Miami, FL
- 2016 Panelist, “The August Sander Project,” Museum of Modern Art, New York, NY
Lecture, “*Artists on Artists: Walead Beshty*,” The Museum of Contemporary Art, Los Angeles
“*Working Space: Contemporary Artists on Frank Stella*,” roundtable discussion with Keltie Ferris, Jordan Kantor, and Sarah Morris on the occasion of Frank Stella: A Retrospective, Whitney Museum of American Art, New York, NY
Walead Beshty in Conversation with George Baker, Johanna Burton, and Liam Gillick at Printed Matter, New York, NY, on the occasion of the launch of *33 Texts: 93,614 Words: 581,035 Characters*, published by JRP | Ringier, Zurich, Switzerland
- 2015 Artist Lecture, School of Art, Yale University, New Haven, CT
Walead Beshty in Conversation with Johanna Burton, on the occasion of *Walead Beshty*, Great Hall Exhibition, Institute of Fine Arts, New York University, New York, NY
Keynote: Walead Beshty and Liam Gillick, Contemporary Artists’ Books Conference, 10th Annual Printed Matter’s NY Art Book Fair, MoMA PS1, New York, NY
Talk, Programa Anual de Open Studios, Museo Taller José Clemente Orozco, Guadalajara, Mexico
In conversation with Renzo Martens and Eyal Weizman, on the occasion of the launch of *Ethics*, Documents of Contemporary Art, published by the Whitechapel Gallery and MIT press, Whitechapel Gallery, London, United Kingdom

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Symposium Panelist, “Photography and Philosophy,” Los Angeles County Museum of Art, Los Angeles, CA, with Viktoria Binschtok, Arthur Ou, and James Welling

2014 In Conversation: Walead Beshty and Brian Dillon, on the occasion of *Walead Beshty: A Partial Disassembling of an Invention without a Future: Helter-Skelter and Random Notes in which the Pulleys and Cogwheels Are Lying around at Random All over the Workbench*, Curve Gallery, Barbican Centre, London, United Kingdom

Lecture, on the occasion of *Jay DeFeo*, Mitchell-Innes & Nash, New York, NY

Douglas Fogle in conversation with Philippe Verge, Walead Beshty & Jean-Luc Moulène, conversation on the occasion of “2014 Sound and Vision: The Conversations” at Paris Photo, Paramount Pictures Studios, Los Angeles, CA, April 25

Discussion with Philipp Kaiser on the occasion of *Selected Bodies of Work*, Regen Projects, Los Angeles, CA, March 29

2013 Lecture, on the occasion of *Jay DeFeo: A Retrospective*, Whitney Museum of American Art, New York, NY

Visiting Artist and Lecture Series, on the occasion of *On the Matter of Abstraction (figs. A&B)*, Rose Art Museum, Brandeis University, Waltham, MA

Visiting Artist and Lecture Series, on the occasion of *Ange de l'Histoire*—curated by Nicolas Bourriaud, Ecole Nationale Supérieure des Beaux Arts, Paris, France

Visiting Artist, Shpilman Institute of Photography, Tel Aviv, Israel

Lecture, Tel Aviv Museum of Art, Tel Aviv, Israel

Visiting Artist, Lecture, and Workshops, Tel Aviv University, Tel Aviv, Israel

In Conversation: Walead Beshty and Liz Kotz, on the occasion of *More American Photographs*, California Museum of Photography, University of California, Riverside, CA

2012 In conversation with Silvia Karman Cubiñá, Art|Basel Salon Artist Talks, Bass Museum of Art, Miami Beach, FL

Lecture, on the occasion of *Excursus III: Ooga Booga*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA

Visiting Artist, Lecture, and In Conversation: Walead Beshty and George Baker, School of the Art Institute of Chicago, Parlor Room, Chicago, IL

Visiting Artist and Lecture, University of California Los Angeles, CA

Visiting Artist and Lecture, Art Institute of Chicago, IL

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Visiting Artist and Lecture, T.C. Colley Visiting Lecture Series, Rhode Island School of Design, Providence, RI

2011 Lecture, Ullens Center for Contemporary Art, Beijing, China

Visiting Artist, Skowhegan School of Painting & Sculpture, Skowhegan, ME

2010 Visiting Artist Lecture, Hammer Museum, Los Angeles, CA

Lecture, Elaine Turner Cooper Education Fund: Conversations with Contemporary Artists, Solomon R. Guggenheim Museum, New York, NY

Lecture, on the occasion of *Day & Night*, Copenhagen Photo Festival, Royal Danish Academy of Fine Arts, Copenhagen, Denmark

MFA Graphic Design Guest Lecture, Otis College of Art and Design, Los Angeles, CA

Fellowship and Lecture, Distinguished Visiting Photography Fellow, Pilara Foundation, San Francisco Art Institute, San Francisco, CA

Visiting Artist, California College of the Arts, San Francisco, CA

Lecture, Blanton Museum of Art, University of Texas at Austin, TX

Visiting Artist, Columbia College Chicago, IL

Juror, McKnight Fellowship for Photographers, Walker Art Center, Minneapolis, MN

In Conversation: Walead Beshty and Eva Respini, Midway Contemporary Art, Minneapolis, MN

Lecture, MassArt Photography Lecture Series, Massachusetts College of Art and Design, Boston, MA

Symposium Panelist, "Is Photography Over?," San Francisco Museum of Modern Art, San Francisco, CA, with Vince Aletti, George Baker, Jennifer Blessing, Charlotte Cotton, Geoff Dyer, Philip-Lorca diCorcia, Okwui Enwezor, Peter Galassi, Corey Keller, Douglas Nickel, Trevor Paglen, Kathy Ryan, Blake Stimson, and Joel Snyder

Symposium Panelist, "Blurring the Lines: Art, Architecture and Design," Third Annual Dallas Design Symposium, Nasher Sculpture Center, Dallas, TX, moderator: Jeremy Strick, with Terence Riley, James Carpenter, Sharon Johnston, and Mark Lee

Panelist, "Uncertain Objects: A Panel Discussion on the Confluence of Art, Design, and Architecture," Pacific Design Center, Los Angeles, CA, moderator: Helen Varola, with Sharon Johnston, Mark Lee, and T. Kelly Mason

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- 2009 Panelist, “Northern Light / Southern Light,” Whitney Museum of American Art, New York, NY, moderator: Spencer Finch, with Richard Renfro and Lytle Shaw
- Lecture, Meadows Museum, Southern Methodist University, Dallas, TX
- Lecture, John Morton Lecture in Photography, Birmingham Museum of Art, Birmingham, AL
- Lecture, Scripps College, Claremont, CA
- In Conversation: Walead Beshty and Jacob Proctor, on the occasion of *Walead Beshty: Pulleys, Cogwheels, Mirrors, and Windows*, University of Michigan Museum of Art, Ann Arbor, MI
- Panelist, “After Materiality and Style,” on the occasion of *The Pictures Generation, 1974–1984*, Museum of Modern Art, New York, Art Center College of Design, Pasadena, CA, moderator: Aram Moshayedi, with Carter Mull, Erika Vogt, and Elad Lassry
- In Conversation: Walead Beshty and Evelyn Hankins, on the occasion of *Walead Beshty: Legibility on Color Backgrounds*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- Lecture, Paul Brach Lecture Series, California Institute of the Arts, Valencia, CA
- 2008 In Conversation: Walead Beshty and James Welling, Whitney Biennial Lecture Series, on the occasion of the *2008 Biennial Exhibition*, Whitney Museum of American Art, New York, NY
- Lecture, Graduate School of Fine Arts, School of the Art Institute of Chicago, IL
- 2007 Panelist, “Meanwhile in Baghdad ... ,” on the occasion of *Meanwhile in Baghdad ...* , The Renaissance Society, Chicago, IL
- Panelist, “The De-Instrumentalization of Avant-Garde Aesthetics,” on the occasion of *Albers and Moholy-Nagy: From the Bauhaus to the New World*, Whitney Museum of American Art, New York, NY
- Lecture, Zentrum für Kunst und Media, Karlsruhe, Germany
- Lecture, Kadist Foundation, Paris, France
- Lecture, Graduate Lecture Series, University of California, Berkeley, CA
- Lecture, California College of the Arts, San Francisco, CA
- Lecture, Graduate Lecture Series, Pasadena Art Center, Pasadena, CA

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- Lecture, Graduate Lecture Series, University of California, Irvine, CA
- 2006 Lecture, on the occasion of *Hammer Project: Walead Beshty, EMBASSY! (a dismal science waiting room)*, Armand Hammer Museum of Art, Los Angeles, CA
- Lecture, Orange County Museum of Art, Newport, CA
- Panelist, "Chaos or Control," University of California Los Angeles, School of Architecture and Design, Los Angeles, CA, with George Baker, Eve Fowler, Arthur Ou, and James Welling
- Symposium Panelist, "Fear," California College of the Arts, San Francisco, CA
- Lecture, Whitney Museum of American Art, New York, NY
- Lecture, Bard College, Annandale-on-Hudson, NY
- 2005 Lecture, The Museum of Contemporary Photography, Chicago, IL
- Lecture, Yale School of Art, New Haven, CT
- Visiting Artist and Lecture, Handtmann Photography Lecture Series, University of Southern California, Los Angeles, CA
- 2004 Visiting Artist and Lecture, School of Art, Otis College, Los Angeles, CA
- Visiting Artist and Lecture, School of Art, California Institute of the Arts, Los Angeles, CA
- Lecture, Department of Art, Art Center College of Design, Pasadena, CA
- Panelist and Juror, University of California Los Angeles Juried Exhibition, University of California, Los Angeles, CA
- 2003 Lecture and Symposium Panelist, SPE West, Conference on the Western Landscape, University of Nevada Reno, NV
- Lecture, Department of Art, Art Center College of Design, Pasadena, CA
- Panelist and Juror, University of California Los Angeles Juried Exhibition, University of California, Los Angeles, CA
- 2002 Guest Critic, Undergraduate Senior Project Review, Yale University School of Art, New Haven, CT
- Lecture, Digital Media Seminar, Bard College, Annandale-on-Hudson, NY
- Lecture, History of Photography, Yale University School of Art, New Haven, CT

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