

WALEAD BESHTY

Born in 1976 in London, UK
Lives and works in Los Angeles, CA, US

Education

1999 B.A., Bard College, Annadale-on-Hudson, NY, US
2002 M.F.A., Yale University School of Art, New Haven, CT, US

Solo Exhibitions

2024

Profit & Loss, Regen Projekts, Los Angeles, CA, US

2022

Addendum, Thomas Dance Gallery, London, UK

2021

Foreign correspondence, Galerie Eva Presenhuber, Zurich, CH

2020

Standard Deviations, Kunst Museum Winterthur, Winterthur, CH

Industrial Portraits, MAST Foundation, Bologna, IT

2019

Musée d'art moderne et contemporain, Geneva, CH

Three Pictures, Galerie Rodolphe Janssen, Brussels, BE

Abstract of Partial Disassembling of an Invention without a Future..., Petzel, New York, NY, US

2018

Picture Industry: a provisional history of the Technical Image 1844-2018, LUMA Arles, Arles, FR

Aggregato, Thomas Dane Gallery, Naples, IT

Equivalents, Regen Projects, Los Angeles, CA, US

2017

Transparencies, Rat Hole Gallery, Tokyo, JP

Open Source, Petzel, New York, NY, US

2016

Automat, Galerie Eva Presenhuber, Zurich, CH

2015

Walid AlBeshti, Regen Projects, Los Angeles, CA, US

Disponibles, Travesia Cuatro, Guadalajara, MX

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

2014

Gastarbeiten, Capitain Petzel, Berlin, DE

Marginalia, Thomas Dane Gallery, London, UK

GALERIE EVA PRESENHUBER

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, UK

Performances Under Working Conditions, Petzel, New York, NY, US

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

2013

Walead Beshty, 8 rue Saint-Bon, Paris, FR

Fair Use, Power Station, Dallas, TX, US

2012

Travel Pictures, Thomas Dane Gallery, London, UK

Walead Beshty, Art Unlimited, Art Basel 43, Basel, CH

2011

Securities and Exchanges, Ullens Center for Contemporary Art, Beijing, CN

Diapositives, Galerie Rodolphe Janssen, Brussels, BE

PROCESSCOLORFIELD, Regen Projects, Los Angeles, CA, US

A Diagram of Forces, Malmö Konsthall, Malmö, Sweden; traveled to Centro de Arte Dos de May, Madrid, SP (exhibition catalogue)

Securities and Exchanges, Ullens Center for Contemporary Art, Beijing, CN

Diapositives, Galerie Rodolphe Janssen, Brussels, BE

2009

Legibility on Color Backgrounds, Hirshhorn Museum and Sculpture Garden, Washington, D.C., US

Pulleys, Cogwheels, Mirrors, and Windows, University of Michigan Museum of Art, Ann Arbor, MI, US; catalogue

Popular Mechanics, Wallspace, New York, NY, US

Passages, LAXART, Los Angeles, CA, US

Production Stills, Thomas Dane, London, UK

2008

Science Concrète, China Art Objects Galleries and Redling Fine Art, Los Angeles, CA, US

Industrial Pictures, Galerie Rodolphe Janssen, Brussels, BE

2007

The Grey Cloth, Das Institut im Glaspavillon/Galerie Meerrettich, Berlin, DE

2006

The Maker and the Model, Wallspace, New York, NY, US

Hammer Projects: Walead Beshty, EMBASSY! (a dismal science waiting room), Hammer Museum, Los Angeles, CA, US

2005

Parks, Hotels & Palaces, China Art Objects Galleries, Los Angeles, CA, US

2004

The Body-Body Problem, Wallspace, New York, NY, US

The Phenomenology of Shopping and Dead Malls, curated by Bob Nickas, MoMA P.S. 1, Long Island City, NY, US

Group Exhibitions

2025

Wall Works & Sculptures, Galerie Eva Presenhuber, Zurich, CH

2024

This Side Up, Houston Center for Contemporary Craft, Houston, TX, US

Space-Sight-Line, The Church, Sag Harbor, New York, NY, US

If not now, when? (Collection Max Vorst), Museum Beelden aan Zee, The Hague, NL

Soliloquies, Petzel Gallery, New York, NY; US

Form Matters, Matter Forms. Vom Readymade zum Warenfetisch, Kunst Museum Winterthur, Winterthur, CH

2023

Motion/New Perspectives, de la Cruz Collection, Miami, FL, US

Ein Unikat in Serie, Kunsthaus Grenchen, Grenchen, CH

Print is a Battlefield, Museo Villa dei Cedri Bellinzona, Bellinzona, CH

2022

Sculptures by, Eva Presenhuber, New York, NY, US

2021

TRUE PICTURES? Zeitgenössische Fotografie aus Kanada und den USA, Sprengel Museum Hannover, Hannover, DE

2020

All in one, Galerie Eva Presenhuber, Zurich, CH

2019

Art Factory, Le Frac, Dunkirk, FR

Out of the Box, Norton Museum of Art, West Palm Beach, FL, US

Modus Operandi: Contemporary Photography from the Collection of BNY Mellon, Florida Museum of Photographic Arts, Tampa, FL, US

Taming Y/Our Passion, Aichi Triennale, Aichi Arts Center, Aichi, JP

2018

Front International: Cleveland Triennial for Contemporary Art, Akron Art Museum, Akron, OH, US

Always Different, Always the Same: An Essay on Art and Systems, Bündler Kunstmuseum Chur, CH

une collection de photographies, Galerie Rodolphe Janssen, Brussels, BE

Picture Fiction: Kenneth Josephson and Contemporary Photography, Museum of Contemporary Art Chicago, IL, US

Baggage Claims, Weatherspoon Art Museum, The University of North Carolina, Greensboro, NC, US

2017

ISelf Collection: The Upset Bucket, Whitechapel Gallery, London, UK

Force and Form, de la Cruz Collection, Miami, FL, US

All The Names – curated by Rui Mateus Amaral, Scrap Metal, Toronto, CA

Baggage Claims, Orlando Museum of Art, Orlando, FL, US

This Time. The Place. Contemporary Art from the Collection, Henry Art Gallery, University of Washington, Seattle, WA, US

Pivotal: Highlights from the Collection, Orange County Museum of Art, Newport Beach, CA, US

EXIT – curated by Adam Carr, Galerie Rodolphe Janssen, Brussels, BE

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The Arcades: Contemporary Art and Walter Benjamin, The Jewish Museum, New York, NY, US
100 Masterpieces of Modern and Contemporary Arab Art, Institut du Monde Arabe, Paris, FR
UNPACKING: The Marciano Collection, curated by Philipp Kaiser, Marciano Art Foundation, Los Angeles, CA, US
Light Play: Experiments in Photography, 1970 to the Present, Los Angeles County Museum of Art, Los Angeles, CA, US

2016

Fine Young Cannibals, Petzel, New York, NY, US
Making & Unmaking, curated by Duro Olowu, Camden Arts Centre, London, UK
Pièces Meublées – curated by Bob Nickas, Galerie Patrick Seguin, Paris, FR
Emanations: The Art of the Cameraless Photograph, curated by Geoffrey Batchen, Govett-Brewster Art Gallery, New Plymouth, NZ
El Orden Natural De Las Cosas, Museo Jumex, Mexico City, MX
The Space Between, Massachusetts Museum of Contemporary Art, North Adams, MA, US
Takashi Murakami's Superflat Collection – From Shohaku and Rosanjin to Anselm Kiefer, Yokohama Museum of Art, Yokohama, JP

2015

Works on Paper, Galerie Eva Presenhuber, Zurich, CH
Atopolis, Wiels at Mons 2015, Manège de Sury, Mons, BE
Picasso in Contemporary Art, Deichtorhallen Hamburg, Hamburg, DE
Revelations: Experiments in Photography, Media Repetition and Difference, The Jewish Museum, New York, NY, US
Partial Presence, Zabłudowicz Collection, London, UK
All the World's Futures, curated by Okwui Enwezor, 56th International Art Exhibition, La Biennale di Venezia, Venice, IT
You've Got to Know the Rules...to Break Them, De La Cruz Collection Contemporary Art Space, Miami, FL, US
Everything Must Go: Art and the Market, Lewis Glucksman Gallery, University College Cork, IR
Blind Architecture, curated by Douglas Fogle, Thomas Dane Gallery, London, UK
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, US
At the Hub of Things: New Views of the Collection, Hirshhorn Museum and Sculpture Garden, Washington, D.C., US
New Skin, curated by Massimiliano Gioni, Aishti Foundation, Beirut, LB
Arrêter de me copier, FRAC Nord-Pas-de-Calais, Dunkirk, FR
Selections from MOCA's Permanent Collection, curated by Helen Molesworth, The Museum of Contemporary Art, Los Angeles, CA, US
Artists at Work, Iris & B. Gerald Cantor for Visual Arts at Stanford University, Palo Alto, CA, US
A Blind Man in His Garden, POOL at LUMA/Westbau, Zurich, CH
After Picasso: 80 Contemporary Artists, Wexner Venter for the Arts, Columbus, OH, US
Threads: A Fantasmagoria about Distance, curated by Nicolas Bourriaud, 10th Kaunas Biennial, M.K. Ciurlionis National Museum of Art, Kaunas, LT
No Place Like Home: Selections from the Sue and John Wieland Collection of Contemporary Art, Brigham Young University Museum of Art, Provo, UT, US
Old News (again), curated by Jacob Fabricius, Le Centre National Édition Art Image, Chatou, FR
Open Rhapsody, Beirut Exhibition Center, Beirut, LB
An Imprecise Science, curated by Alexia Glass-Kantor with Talia Linz, Artspace, Sydney, AU
75 Gifts for 75 Years, Walker Art Center, Minneapolis, MN, US
Revelations: Experiments in Photography, Media Space, Science Museum, South Kensington, London, UK
Linear Abstraction, curated by Alexandra Sachs and Aaron Levy Garvey, Gutstein Gallery, Savannah

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College of Art and Design, Savannah, GA, US

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, AU

Damage Control: Art and Destruction Since 1950, curated by Kerry Brougher and Russell Ferguson, Kunsthaus Graz, AT

2014

Crystal Voyager, collaboration with Kelley Walker, Paula Cooper Gallery, New York, NY, US

Hardbody Software, collaboration with Kelley Walker, Redling Fine Art, Los Angeles, CA, US

Melting Walls: The Babel Trilogy, curated by Sarit Shapira, University of Tel Aviv, Tel Aviv, IL

Beneath the Surface, De La Cruz Collection Contemporary Art Space, Miami, FL, US

Blackout, Galerie Rodolphe Janssen, Brussels, BE

Looking at Process, De La Cruz Collection Contemporary Art Space, Miami, FL, US

Damage Control: Art and Destruction Since 1950, curated by Kerry Brougher and Russell Ferguson, Musée d'Art Moderne Grand-Duc Jean, Luxemburg City, LU

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

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

Metal, Middlesbrough Institute of Modern Art, Middlesbrough, UK

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

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

2013

From the Collection: Looking at Process, de la Cruz Collection Contemporary Art Space, Miami, FL, US

New Photography 2013 Museum of Modern Art, New York, NY, US

Comic Future, curated by Fairfax Dorn, Ballroom Marfa, Marfa, TX, US; traveled to Wexner Center for the Arts, Columbus, OH, US

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

Ange de l'Histoire, curated by Nicolas Bourriaud, l'Ecole des Beaux-arts de Paris, Paris, FR

Transforming the Known: Works from the Bert Kreuk Collection, Gemeentemuseum Den Haag, The Hague, NL

Museum of Modern Art and Western Antiques: Department of Light Recording: Section IV: Lens Drawing, curated by Jens Hoffmann, Galerie Marian Goodman, Paris, FR

Pattern: Follow the Rules, Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, MI, US; travelled to Museum of Contemporary Art Denver, Denver, CO, US

Test Pattern, Whitney Museum of American Art, New York, NY, US

California Landscape into Abstraction, Orange County Museum of Art, Newport Beach, CA, US

LAT. 41° 7' N., LONG 72° 19' W., curated by Bob Nickas, Martos Gallery, East Marion, NY, US

Fragile. Le Stanze del Vetro, San Giorgia Maggiore, Venice, IT

POST, curated by Jacob Fabricius, Kunsthall Charlottenborg, Copenhagen, DK

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

Correspondences, Espace Louis Vuitton, Paris, FR

Walead Beshty: Untitled, Rose Art Museum, Brandeis University, Waltham, MA, US 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, US

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Damage Control: Art and Destruction Since 1950, curated by Kerry Brougher and Russell Ferguson, Hirshhorn Museum and Sculpture Garden, Washington, D.C., US; traveled to Mudam, Luxemburg City, LU; Kunsthaus Graz, Graz, AT; catalogue

More American Photographs, curated by Jens Hoffman, California Museum of Photography University of California Riverside, Riverside, CA, US

More American Photographs, curated by Jens Hoffman, Wexner Center for the Arts, Columbus, OH, US

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

The Unphotographable, Fraenkel Gallery, San Francisco, CA, US

2012

I'm thinking how happy I am: Lutz Bacher, Walead Beshty, Euan Macdonald, Western Bridge, Seattle, WA, US

A Revolução Tem Que ser Feita Pouco a Pouco (The Revolution Has To Be Done Little by Little), Galeria Raquel Arnaud, São Paulo, BR

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

Devouring Time, Western Bridge, Seattle, WA, US

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

Out of Control, NEST, The Hague, NL

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

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

9th Shanghai Biennale 2012, Walead Beshty, Los Angeles Pavilion, Shanghai, CN

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

The Endless Renaissance, Bass Museum of Art, Miami, FL, US

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

Only Parts of Us Will Ever Touch Parts of Others, Galerie Thaddaeus Ropac, Paris, FR

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

When Attitudes Became Form, Become Attitudes, curated by Jens Hoffman, CCA Wattis Institute for Contemporary Arts, San Francisco, CA, US

STATUS: 24 Contemporary Documents, Fotomuseum Winterthur, Zurich, CH

Theater of Thought, Bonnefantenmuseum, Maastricht, NL

Foreigners Everywhere, curated by Ami Barak, The Jewish Museum, Vienna, AT

Troubling Space: The Summer Sessions, curated by Helga Just Christoffersen and Natasha Llorens, Zabłudowicz Collection, London, UK

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

More American Photographs, curated by Jens Hoffman, Museum of Contemporary Art, Denver, CO, US

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

2011

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

Antidote 7, Galerie des Galeries, Paris, FR

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

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

More American Photographs, curated by Jens Hoffmann, CCA Wattis Institute for Contemporary Arts, San Francisco, CA, US

the boy who robbed you a few minutes before arriving at the ball, curated by Regina Fiorito and Kelley Walker, Galerie Gisela Capitain, Cologne, DE

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Human Nature, Los Angeles County Museum of Art, Los Angeles, CA, US
Elements of Chance, 2011 Montréal Biennale, Montréal, CA
After Images, curated by Fionn Meade, Musée Juif de Belgique, Brussels, BE
Intimate Bureaucracies: Art and the Mail, University of Essex, Colchester, UK
Black Swan: The Exhibition, curated by Dominic Sidhu, Regen Projects, Los Angeles, CA, US
The Smithsonian Effect, Utah Museum of Fine Art, Salt Lake City, UT, US
Anti-Photography, curated by Duncan Woolridge, Focal Point Gallery, Southend-on-Sea, UK
Catalogue of the Exhibition – curated by Bob Nickas, Triple V, Paris, FR

2010

Later Layer, collaboration with Johnston Marklee Architects, Istituto Italiana di Cultura, Los Angeles, CA, US
Bedtime for Bonzo, curated by Matthew Porter, M + B, Los Angeles, CA, US
Pleated Blinds, curated by Ory Dessau, Petach Tikva Museum, Tel Aviv, IL
Let's Dance, Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine, FR
Vortexhibition Polyphonica, Henry Art Gallery, University of Washington, Seattle, WA, US
The Artist's Museum, Museum of Contemporary Art, Los Angeles, Los Angeles, CA, US
Milk Drop Coronet: Exhibitions on the Virtuosity of Thingness, Camera Austria, Kunsthaus Graz, Graz, AT
On Mistakes, Restrictions, Failures – and other positive things, Gesellschaft für Aktuelle Kunst, Bremen, DE
Art on Paper Biennial, Weatherspoon Art Museum, University of North Carolina, Greensboro, NC, US
One Fine Morning in May..., Gesellschaft Für Aktuelle Kunst, Bremen, DE
At Home/Not At Home: Works from the Collection of Martin and Rebecca Eisenberg, curated by Matthew Higgs, Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY, US
The Traveling Show, La Collección Jumex, Ecatepec, MX
I Want To See How You See, Julia Stoschek Collection, Deichtorhallen, Hamburg, DE
Haunted: Contemporary Photography/Performance/Video, curated by Jennifer Blessing and Nat Trotman, Guggenheim Museum, New York, NY, US
Karl Haendel & Walead Beshty, Sheree Hovsepian, Barbara Kasten, Monique Meloche Gallery, Chicago, IL, US
Photogenic, Blanket Contemporary Gallery, Vancouver, CA
De Rigueur, Richard Telles Fine Art, Los Angeles, CA, US
Infinite Fold, Galerie Thaddaeus Ropac, Paris, FR
A Very, Very Long Cat, Wallspace, New York, NY, US
Bidoun Video 2010, Art Dubai, UAE

2009

Plug n Play, Karl Haendel & Walead Besthy, Redling Fine Art, Los Angeles, CA, US
Walead Beshty, Karl Haendel, Patrick Hill, curated by Betty Nguyen, Noma Gallery, San Francisco, CA, US
Walead Beshty, Kelley Walker, Christopher Williams, China Art Objects Galleries, Los Angeles, CA, US
Radical Autonomy, Le Grand Café, Centre d'Art Contemporain, Saint-Nazaire, FR
Noise, curated by Negar Azimi, Galerie Sfeir-Semler, Beirut, LB
Proposal (Nacht Und Träume) for Stavanger, curated by Vincent Honoré, Galleri Opdahl, Stavanger, NO
Hyperborean Manners, Rob Tufnell, London, UK
New Photography: 2009, curated by Eva Respini, Museum of Modern Art, New York, NY, US
Radical Autonomy, curated by Arno van Roosmalen, Le Grand Café, Centre d'Art Contemporain, St. Nazaire, FR
PRUNE – Abstracting Reality, curated by Kathy Ryan, Foam Fotografie Museum, Amsterdam, NL
Elements of Photography, curated by Michael Green, The Museum of Contemporary Art, Chicago, IL, US
October Show, Transmission Gallery, Glasgow, UK

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Because I Say So, Patrica and Philip Frost Art Museum, Florida International University, Miami, FL, US
FIVE: Walead Beshty, Matthew Brannon, Wade Guyton, Sterling Ruby, and Kelley Walker, Baibakov Projects, Moscow, RU

Still Revolution: Suspended in Time, curated by David Liss and Bonnie Rubenstein, Museum of Contemporary Canadian Art, Toronto, CA

Our Mirage, Art: Concept, Paris, FR

Phot(o)bjects, curated by Bob Nickas, Presentation House Gallery, Vancouver, CA

Altermodern: Tate Triennial, curated by Nicolas Bourriaud, Tate Britain, London, UK

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

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

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

To Be Determined, Andrew Kreps Gallery, New York, NY, US

The Photographic Object: Between Sculpture and Photography, curated by Clare Grafik, The Photographer's Gallery, London, UK

2008

Walead Beshty & James Welling, The Suburban, Oak Park, IL, US

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

Now You See It, curated by Heidi Zuckerman Jacobson, Aspen Art Museum, Aspen, CO, US

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

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

2008 California Biennial, curated by Lauri Firstenberg, The Orange County Museum of Art, Newport Beach, CA and Estación, Tijuana, MX

Number Two: Fragile, Julia Stoschek Collection, Düsseldorf, DE

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

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

the sickness of the hunting, curated by Gilbert Perle, Musée d'Art Moderne et d'Art Contemporain, Nice, FR

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

Los Angeles Confidential, curated by Sandra Patron, Centre d' Art Contemporain, Saint Léger, FR

Open Sky, Kunstverein Medienturm, Graz, AT

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

When a Clock is Seen from the Side it No Longer Tells the Time, Johann Koenig, Berlin, DE

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

Recent Acquisitions, Museum of Contemporary Art, Chicago, IL, US

Whitney Biennial 2008, curated by Henriette Huldish and Shamim M. Momin, The Whitney Museum of American Art, New York, NY, US

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

Past-Forward, curated by Vincent Honoré, The Zabudowicz Collection, London, UK

Le Retour, Nice & Fit, Berlin, DE

The Unfair Fair, 1:1 Projects, Rome, IT

2007

Two Years, The Whitney Museum of American Art, New York, NY, US

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

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

I Am Eyebeam, organized by Melanie Schiff and Lorelei Stewart, Gallery 400, University of Illinois at Chicago, Chicago, IL, US

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Anything You Want: Walead Beshty, Anne Collier, Annette Kelm, Pump House Gallery, London, UK
88:88, The Project, New York, NY, US

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

Radiant City, Cherry and Martin, Los Angeles, CA, US

Between Two Deaths, curated by Ellen Blumenstein and Felix Ensslin, Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, DE

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

The Trans-Aestheticization of Daily Life, curated by Peter Zellner, Sweeney Gallery, University of California, Riverside, Riverside, CA, US

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

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

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

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

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

2006

Looking Back: The White Columns Annual, curated by Matthew Higgs, White Columns, New York, NY, US

The California Biennial, curated by Elizabeth Armstrong, Karen Moss, and Rita Gonzalez, Orange County Museum of Art, Newport Beach, CA, US

Studio City, curated by Efrat Shalem, Pescali & Sprovieri, London, UK

Chaos or Control, curated by James Welling, Perloff Gallery, University of California, Los Angeles School of the Arts and Architecture, Los Angeles, CA, US

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

Walead Beshty, David Korty, Jon Pylypchuk, Pae White, China Art Objects Galleries, Los Angeles, CA, US

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

Bring the War Home, curated by Drew Heitzler, Elizabeth Dee Gallery, New York, NY, US

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

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

2005

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

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

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

Rub Out the Word, curated by Michael Wilson, d.u.m.b.o. arts center, Brooklyn, NY, US

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

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

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

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

Sugartown, Participant Inc., New York, NY, US

Bucolica, Wallspace, New York, NY, US

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

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

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

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The February Show, curated by Chris Lipomi, 1103 La Brea, Los Angeles, CA, US
Manufactured Self, curated by Natasha Egan, Museum of Contemporary Photography, Chicago, IL, US

2004

UPSTREAM: Idea Drawings, curated by Chris Lipomi, Hayworth Gallery, Los Angeles, CA, US
Inaugural Exhibition, Sandroni.Rey, Los Angeles, CA, US
Buy American, curated by Joe Scanlan, Galerie Chez Valentin, Paris, FR
Cool Intentions, curated by Alex Israel, Sandroni.Rey, Los Angeles, CA, US
Behind Closed Doors, Katonah Museum of Art, Katonah, NY, US
Self-Evidence: Identity in Contemporary Art, curated by Rachel R. Lafo, DeCordova Museum and Sculpture Park, Lincoln, MA, US

2003

Photography For People; For Us, Wallspace, New York, NY, US
Ad Hoc Artists Committee to End Israeli West-Bank Occupation, Knitting Factory, New York, NY, US
Anti-Social, curated by Mark Wyse, Wallspace, New York, NY, US
Control, Escape, Delete, curated by David Hilliard, Kansas City Society for Contemporary Photography, Kansas City, MO, US
Photo ID, curated by Titia Hulst, Pelham Art Center, Pelham, NY, US

Special Projects

2024

00.00.00 clock work was just re-installed at MAMCO (and will travel to Winterthur later this year)

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: Noam M. Elcott, speakers: Claire Bishop, Kenneth Goldsmith, and Ruba Katrib. Panel 2: Performativity and Methodology; moderator: Janet Kraynak, speakers: Alexander Alberro, Tim Griffin, Alex Kitnick, and Robert Slifkin.

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, FR

2010

Hollywood & Highland Project, Babylon, Hollywood, Hollywood & Highland Center, Hollywood, CA, US; Site-specific installation

Day & Night, curated by Charlotte Sprogø 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, USA; Site-specific billboard at

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2640 South La Cienega Boulevard, Los Angeles, CA, USA (in conjunction with Passages, LA>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., US)

2007

Research Project, University of California, Riverside, Riverside, CA, US; Lead research, discussions and field visits with community and UCR students regarding the history of downtown Riverside, CA, US

2006

Film Screening, 24 hour Armageddon: A Cold War Slumber Party, Armand Hammer Museum of Art, Los Angeles, CA, US; traveled to Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, DE, 2007; Kadist Foundation, Paris, FR, 2007; Whitney Museum of American Art, New York, NY, US, 2008; 24-hour film screening of disaster films

Curation

2018

Picture Industry: A Provisional History of the Technical Image, 1844–2018, Luma Foundation, Parc des Ateliers, Arles, FR

2017

Picture Industry, Bard CCS Hessel Museum, Annandale-on-Hudson NY, US

2016

Picture Industry, Systematically Open? New Forms for Contemporary Image Production, Luma Foundation, Parc des Ateliers, Arles, FR

2014

A Machinery for Living, Petzel, New York, NY, US

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, US

Thomas Dane Gallery, London, United Kingdom, UK

Another, Once Again, Many Times More, Curated by Walead Beshty and Kelley Walker, Martos Gallery, New York, NY, US

2013

On the Matter of Abstraction (figs. A & B): Parallel Exhibitions of Post-War Non-Figurative Art from the Collection, in collaboration with Christopher Bedford, Rose Art Museum, Brandeis University, Waltham, MA, US, 2014

Blind Spot Magazine, No. 46, guest editor, April 2013

2010

Sunless, Thomas Dane Gallery, London, UK

Picture Industry (Goodbye to All That), Regen Projects, Los Angeles, CA, US

2007

There is Always a Background/CMYK, curated project of magazine based works for Cabinet, Fall 2007

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2006

The Gold Standard, co-curated with Bob Nickas, MoMA PS1, Long Island City, NY, US

2005

Invisible Hands and The Common Good, Champion Fine Art, Los Angeles, CA, US

Pictures Are The Problem, Pelham Art Center, Pelham, NY, US

Academic Positions and Professional Appointments

2008 –

Associate Professor of Fine Art, Core Faculty, Art Center College of Design, Graduate Art Department, Pasadena, CA, US

Graduate Faculty, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY, US

2007 – 2008

Visiting Professor in Residence, Art Institute of Chicago, Chicago, IL, US

Graduate Faculty, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY, US

2006 – 2007

Visiting Professor (Department of Art) California Institute of the Arts, Valencia, CA, US

Visiting Faculty, Roski Graduate School of Fine Arts, University of Southern California, Los Angeles, CA, US

Graduate Faculty, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY, US

Lecturer (Department of Art) University of California, Los Angeles, Los Angeles, CA, US

Curatorial Board Member, Art 2102, Los Angeles, CA, US

2005 – 2006

Full-time Visiting Faculty (Department of Art) California Institute of the Arts, Valencia, CA, US

Visiting Faculty (Department of Critical Studies) California Institute of the Arts, Valencia, CA, US

Lecturer (Visiting Faculty, Department of Art) University of California, Los Angeles, Los Angeles, CA, US

2004 – 2005

Lecturer (Visiting Faculty, Department of Art) University of California, Los Angeles, Los Angeles, CA, US

Visiting Artist (Department of Art) California Institute of the Arts, Valencia, CA, US

Lecturer (Department of Art) University of California, Irvine, CA, US

2003 – 2004

Lecturer (Department of Art) University of California, Los Angeles, Los Angeles, CA, US

Lecturer (Department of Art) University of California, Irvine, CA, US

Visiting Artist (Department of Art) California Institute of the Arts, Valencia, CA, US

2002 – 2003

Lecturer (Department of Art) University of California, Los Angeles, Los Angeles, CA, US

Teaching Assistant (Instructor of Record), Department of Art History, Yale University, New Haven, CT, US

Guest Lectures and Visiting Artist Positions

2013

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

Visiting Artist and Lecture Series, in conjunction with On the Matter of Abstraction (figs. A&B), Rose Art Museum, Brandeis University, Waltham, MA, US

Visiting Artist and Lecture Series, in conjunction with Ange de l'Histoire—curated by Nicolas Bourriaud, Ecole Nationale Supérieure des Beaux Arts, Paris, FR

Visiting Artist, Shpilman Institute of Photography, Tel Aviv, Lecture, Tel Aviv Museum of Art, Tel Aviv, IL

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

In Conversation: Walead Beshty and Liz Kotz, in conjunction with More American Photographs, California Museum of Photography, University of California Riverside, Riverside, CA, US

2012

Lecture, in conjunction with Excursus III: Ooga Booga, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA, US

Visiting Artist and Lecture, including conversation with George Baker, School of the Art Institute of Chicago, Parlor Room, Chicago, IL, US

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

Visiting Artist and Lecture, Art Institute of Chicago, Chicago, IL, US

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

2011

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

2010

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

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

Lecture, Royal Danish Academy of Fine Arts (On the occasion of Day & Night, Copenhagen Photo Festival), Copenhagen, DK

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

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

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

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

Visiting Artist, Columbia College Chicago, Chicago, IL, US

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

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

Symposium, Is Photography Over?, San Francisco Museum of Modern Art, San Francisco, CA, US; 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, Blurring the Lines: Art, Architecture and Design, Third Annual Dallas Design

Symposium, Nasher Sculpture Center, Dallas, TX, US; Moderator: Jeremy Strick, with Terence Riley, James Carpenter, Sharon Johnston & Mark Lee

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Roundtable Discussion, Uncertain Objects: A Panel Discussion on the Confluence of Art, Design, and Architecture, Pacific Design Center, Los Angeles, CA, US; Moderator: Helen Varola, with Sharon Johnston & Mark Lee, and T Kelly Mason

2009

Lecture, Meadows Museum, Southern Methodist University, Dallas, TX, US

Lecture, John Morton Lecture in Photography, Birmingham Museum of Art, Birmingham, AL, US

Lecture, Scripps College, Claremont, CA, US

In Conversation: Walead Beshty and Jacob Proctor, (On the occasion of Pulleys, Cogwheels, Mirrors, and Windows), University of Michigan Museum of Art, Ann Arbor, MI, US

Roundtable Discussion, 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, US. Moderator: Aram Moshayedi, with Carter Mull, Erika Vogt, and Elad Lassry, In Conversation: Walead Beshty and Evelyn Hankins, (On the occasion of Legibility on Color Backgrounds), Hirshhorn Museum and Sculpture Garden, Washington, D.C., US

Lecture, Paul Branch Lecture Series, California Institute of the Arts, Valencia, CA, US

2008

Walead Beshty and James Welling in Conversation: Whitney Biennial Lecture Series, Whitney Museum of American Art, New York, NY, US

Lecture, All School: Graduate School of Fine Arts, School of the Art Institute of Chicago, Chicago, IL, US

2007

Panel Discussion, Meanwhile in Baghdad, The Renaissance Society, Chicago, IL, US

Panel Discussion, The De-Instrumentalization of Avant-Garde Aesthetics (On the occasion of Lazalo Moholy-Nagy and Joseph Albers: From the Bauhaus to the New World), Whitney Museum of American Art, New York, NY, US

Lecture, Zentrum fur Kunst und Media, Karlsruhe, DE

Lecture, Kadist Foundation, Paris, FR

Lecture, Graduate Lecture Series, University of California, Berkeley, Berkeley, CA, US

Lecture, California College of the Arts, San Francisco, CA, US

Lecture, Graduate Lecture Series, Pasadena Art Center, Pasadena, CA, US

Lecture, Graduate Lecture Series, University of California, Irvine, Irvine, CA, US

2006

Lecture, Hammer Project: Walead Beshty, EMBASSY! (a dismal science waiting room), Hammer Museum, Los Angeles, CA, US

Lecture, Orange County Museum of Art, Newport Beach, CA, US

Roundtable Discussion, Chaos or Control, With George Baker, Eve Fowler, Arthur Ou, and James Welling, UCLA School of Architecture and Design, Los Angeles, CA, US

Symposium, Fear, California College of the Arts, San Francisco, CA, US

Artist Lecture, The Whitney Museum of American Art, New York, NY, US

Artist Lecture, Bard College, Annandale-on-Hudson, NY, US

2005

Lecture, The Museum of Contemporary Photography, Chicago, IL, US

Lecture, Yale School of Art, New Haven, CT, US

Visiting Artist Lecture, Handtman Photography Lecture Series, University of Southern California, Los Angeles, CA, US

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2004

Visiting Artist Lecture (School of Art), Otis, Los Angeles, CA, US

Visiting Artist Lecture (School of Art), California Institute of the Arts, Valencia, CA, US

Artist Lecture (Department of Art), Art Center College of Art and Design, Pasadena, CA, US

Panelist and Juror, UCLA Juried Exhibition, with Barbara Drucker, Lauri Firstenberg, and Lari Pittman, University of California, Los Angeles, CA, US

2003

Lecture and Symposium, SPE West (Conference on the Western Landscape), University of Nevada, Reno, NV, US

Delivered the lecture, City Without Qualities: Photography, Cinema, and the Post-Apocalyptic Ruin.

Lecture (Department of Art), Art Center College of Art and Design, Pasadena, CA, US

Panelist, UCLA Juried Exhibition, with James Welling, Mary Kelley and Mari Eastman, University of California, Los Angeles, CA, US

2002

Guest Critic (Undergraduate Senior Project Review), Yale University School of Art, New Haven, CT, US

Lecture (Digital Media Seminar), Bard College, Annandale-on-Hudson, NY, US

Lecture in the History of Photography (Advanced Photography), Yale University School of Art, New Haven, CT, US