

ALAN BELCHER

Born 1957; Toronto, Canada

Nationality: British & Canadian

Lives and works in Köln, Germany

SOLO EXHIBITIONS

- 1985 "Made In New York", Cable Gallery, New York City
- 1986 "Expo", Josh Baer Gallery, New York City
Robbin Lockett Gallery, Chicago
- 1987 "Work", Cable Gallery, New York City
"Travelling Exhibition", Margo Leavin Gallery, Los Angeles
- 1988 Galerie Daniel Buchholz, Köln
Josh Baer Gallery, New York City
- 1989 The Power Plant, Toronto
"Experimental & Pop", Galerie Dörrie-Priess, Hamburg
"Made In Canada", Galerie Daniel Buchholz, Köln
- 1990 Galerie Brenda Wallace, Montreal
"Pork Chops", Anna Friebe, Köln
Robbin Lockett Gallery, Chicago
"Schmozone", Josh Baer Gallery, New York City
- 1991 "Schmozone", Nordanstad-Skarstedt, Stockholm, Sweden
"Complex '91", Spiral Garden, Wacoal Art Center, Tokyo, Japan
Galeria Franz Paludetto, Torino, Italy
"Complex", Castello di Rivara, Rivara, Italy
Josh Baer Gallery, New York City
- 1992 Galerie Daniel Buchholz, Köln
"Complex", Genereux-Grunwald, Toronto
- 1993 Buchholz und Buchholz, Köln
Studio Guenzani, Milano
- 1994 SPAZIO VIA FARINI, MILANO

GROUP EXHIBITIONS

- 1981 Club 57, New York City
- 1982 Gallery Nature Morte, New York City
- 1983 Civilian Warfare Gallery, New York City
Gallery Nature Morte, New York City
- 1984 "The New Capital", White Columns, New York City
"Still-Life with Transaction", International With Monument, N.Y.C.
"Wedge Benefit", Gallery Nature Morte, New York City
"Objectivity", curated by Robin Dodds; Hallwalls, Buffalo, New York
"Natural Genre", Florida State University, Tallahassee, Florida
"Semi(Op)tics", curated by Steven Parrino; International With
Monument, New York City
"Limbo", curated by Carlo McCormick and Walter Robinson; P.S. 1,
Long Island City, New York
"New Galleries of The Lower East Side", curated by Helene Winer;
Artists Space, New York City
"Still-Life with Transaction", Galerie Jurka, Amsterdam, The Netherlands
- 1985 "A Brave New World, A New Generation", curated by Thomas Solomon;
Exhibition Hall at Charlottenberg, Copenhagen, Denmark
"Benefit for J.A.A. Magazine", curated by Barbara Ess;
Cash/Newhouse Gallery, New York City
303 Gallery, New York City
"Benefit for White Columns", curated by Thomas Solomon;
White Columns, New York City
Holly Solomon Gallery, New York City
"Audacious", curated by Dan Cameron; Randolph Street Gallery, Chicago
Bette Stoler Gallery, New York City
"Neo-York", curated by Dean Savard; Center for Contemporary Art, Seattle
303 Gallery, New York City
"East Village", curated by Katya Arnold; Centre Saida Bronfman, Montreal
"Paravision", Postmasters Gallery, New York City
"Seduction", curated by Marvin Hiefferman; White Columns, New York City
"57th Between A and C", curated by Manuel Gonzales; Holly Solomon Gallery,
New York City
"Americana", curated by Group Material for the Whitney Biennial;
Whitney Museum of American Art, New York City
"Dealers/Critics", curated by Robert Nickas; Mo David Gallery, N.Y.C.
"Infotainment", Texas Gallery, Houston
"Infotainment", Rhona Hoffman Gallery, Chicago
"Benefit for The Kitchen", curated by Howard Halle; Brooke Alexander, N.Y.C.
"Split Vision", curated by Robert Mapplethorpe and Laurie Simmons;
Artists Space, New York City
"Photo-Object", Postmasters Gallery, New York City
"Transitional Objects", curated by Joseph Kosuth; Galerie Phillippe Nelson,
Lyon
- 1986 "Public Art", curated by Ronald Jones; Nexus Contemporary Art Center,
Atlanta
"Infotainment", Aspen Art Museum, Aspen
"Infotainment", Vanguard Gallery, Philadelphia
"Poetic Resemblance", curated by Barbara Broughel; Hallwalls, Buffalo
"P", 303 Gallery, New York City
Cable Gallery, New York City
"In Tradition of Photography", curated by P. Collier Schorr;
Light Gallery, New York City
"Arts and Leisure", curated by Group Material; The Kitchen, New York City
"As Found", curated by Benjamin Buchloh; Institute of Contemporary Art,
Boston
"Brokerage of Desire", curated by Walter Hopps and Howard Halle;
Otis/Parsons Gallery, Los Angeles

GROUP EXHIBITIONS Continued

- 1987 Cold City Gallery, Toronto
"Infotainment", Galerie Montenay, Paris
"Infotainment", DeSelby Gallery, Amsterdam
Carl Solway Gallery, Cincinnati
Galerie Christoph Dürr, Munich
"Alan Belcher, Louise Lawler, Richard Prince", Galerie Daniel Buchholz, Köln
"Les Courtiers du Desire", curated by Walter Hopps and Howard Halle;
Centre Georges Pompidou, Paris
Metro Pictures, New York City
Coburg Gallery, Vancouver (2 person exhibition with Ken Lum)
"Grand Design", curated by Jack Bankowsky and Steve Saltzman;
Proctor Art Center, Bard College, Annadale-On-Hudson, New York
"The Castle", curated by Group Material; Documenta 8, Kassel
"Material Fictions", curated by France Morin; 49th Parallel Gallery,
New York City; and State University of New York, Binghamton
"The Halucination of Truth", curated by Paul Laster and Renee Ricardo;
P.S. 1, Long Island City
"Wet Paint", Robbin Lockett Gallery, Chicago
XPO Gallery, Hamburg
"Sculpture/Object/Sculpture", Galerie Barbara Farber, Amsterdam
"Alan Belcher, Nancy Dwyer, Allan McCollum", Le Case D'Arte, Milan
"The Image In Singular", Gallery Amer, Vienna
- 1988 "Photography On The Edge", Patrick and Beatrice Haggerty Museum of Art,
Marquette University, Milwaukee
"New York Special, Photographic Works", Galerie Wilma Tolksdorf, Hamburg
"A Visible Order, Contemporary Still-Life Photography", curated by
Paul Laster and Renee Ricardo; Otis/Parsons Gallery, Los Angeles
"Belief Structures", curated by Andy Fabo; Mercer Union, Toronto
"When Attitudes Become Form", curated by Robert Nickas; Galerie Hans Mayer,
Düsseldorf
"A Drawing Show", curated by Jerry Saltz; Cable Gallery, New York City
"Presi Per Incantamento", curated by Gregorio Magnani, Daniela Salvioni,
and Georgio Versoti; Padiglioni d'Art Contemporanea, Milan
"Reprises de Vues", curated by Corrine Diserens; Halle Sud, Geneva
Josh Baer Gallery, New York City
"New Urban Landscape", organized by Olympia and York; World Financial
Center, New York City
"Publics Art", curated by Denise Oleksijczuk; Cold City Gallery, Toronto
(2 person exhibition with Dennis Adams)
- 1989 "International Camera", Salama-Caro Gallery, London
"Revamp, Review", curated by Corrine Diserens; International Center for
Photography at Woodstock, Woodstock
"Painting, Object, Photograph", Barbara Krakow Gallery, Boston
"Dennis Adams, Alan Belcher, Jennifer Bolande", Margo Leavin Gallery,
Los Angeles
"Don't Bungle The Jungle", benefit exhibition organized by Madonna and
Kenny Sharf; Tony Shafrazi Gallery, New York City
"Obscured", Josh Baer Gallery, New York City
"Order Of Facts", curated by Haim Steinbach; Galerie Achim Kubinski,
Stuttgart
"Homogenius", Mercer Union Gallery, Toronto
"Abstraction in Contemporary Photography", curated by Jimmy deSana,
Steven High, and Bill Salzillo; Hamilton College, Clinton, New York;
and Virginia Commonwealth University, Virginia
"Psychological Abstraction", curated by DESTE Foundation, House of Cyprus,
Athens
Galerie Brenda Wallace, Montreal
"Semi(Op)tics / une autre affaire", organized by Robert Nickas;
Le Consortium, Dijon

GROUP EXHIBITIONS Continued

- "20th São Paulo Bienal Internacionale", curated by Carlos Von Schmidt;
São Paulo
- "D & S Ausstellung", Hamburg Kunstverein, Hamburg (including 2 window
displays at Selbach menswear stores)
- 1990 "Free Market / Dealers Welcomed", Galerie 1900-2000, Paris
"Information", curated by Robert Nickas; Terrain Gallery, San Francisco
"Pop 90", Postmasters Gallery, New York City
"The Indomitable Spirit", organized by Photographers and Friends
Against AIDS; International Center for Photography Midtown, N.Y.C.
"Disconnections", Gallerie Nordanstad-Skarstedt, Stockholm
"On The Edge: Between Sculpture and Photography", organized by
Toby D. Lewis; Cleveland Center for Contemporary Art, Cleveland
"Assembled", organized by Barry Rosenberg; The University Art Galleries
at Wright State University, Dayton
"Get Well Soon", Robbin Lockett Gallery, Chicago
"All Quiet On The Western Front?", Galerie Antoine Candau, Paris
"Stendhal Syndrome: The Cure", Andrea Rosen Gallery, New York City
"Detritus: Transformation and Reconstruction", Jack Tilton Gallery, N.Y.C.
"Arte de Camera", Galeria Matteo Remolino, Torino
"Photos?", Tresor D'Art, Gstaad
"No, Not That One It's Not A Chair", curated by Elein Fleiss,
Galerie 1900-2000, Paris
- 1991 "Serien", Juergen Becker Galerie, Hamburg
Postmasters Gallery, New York City
Josh Baer Gallery, New York City
"Just What Is It That Makes Today's Homes So Different, So Appealing?"
curated by Dan Cameron; The Hyde Collection, Glens Falls, New York
"Galerie du Mois", Paris
"Editions Belle Haleine", Buchholz and Schipper, Köln
"Anni Novanta", curated by Renato Barilli; Musei Comunal, Rimini, Italy
"Presenting Rearwards", curated by Ralph Rugoff; Rosamund Felson Gallery,
Los Angeles
"Constructing Images -Synapse Between Photography and Sculpture",
curated by Ingrid Schaffner; Lieberman & Saul Gallery, New York City
"Proiezioni", curated by Gregorio Magnani; Castello Rivara, Rivara, Italy
"Barenlese / Zum Wesen des Teddy's", Ruhrland Museum, Essen, Germany
Galerie Sophia Ungers, Köln
Galerie Matteo Remolino, Torino
- 1992 "Selected Passages", Galerie Jousse Seguin, Paris
Galerie 1900/2000, Paris
Galerie Dörrie-Priess, Hamburg
"Tattoo Collection", Urbi et Orbi, Paris; Air de Paris, Nice;
Daniel Buchholz, Köln; Andrea Rosen, N.Y.C.
"Apocalypse and Resurrection", Gallery Three Zero, New York City
"Paradise Europe", billboard project organized by BizArt, Copenhagen
Genereux Grunwald Gallery, Toronto
Galerie du Mois, Paris
"Les Survivants", curated by Elein Fleiss and Jean-Luc Vilmouth;
La Galerie de Paris, Paris
- 1993 "Photoplay (Works from the Chase Manhattan Collection)" organized by
Lisa Phillips and Manuel E. González; Center for the Fine Arts
(Miami), Museo de Arte Contemporáneo de Monterrey (Monterrey,
Mexico), Museo Amparo (Puebla, Mexico), Centro Cultural Consolidado
(Caracas, Venezuela), Museu de Arte de São Paulo (São Paulo, Brazil)
Museo Nacional de Bellas Artes (Buenos Aires, Argentina), Museo
Nacional de Bellas Artes (Santiago, Chile)
"Six Weeks", Lukas & Hoffmann Galerie (Berlin), Brussels, Belgium
"Commodity Image", International Center Of Photography Midtown,
New York City

BIBLIOGRAPHY

REVIEWS (of Solo Exhibitions)

- 1986 David Lurie, *Arts Magazine*, January (Cable '85)
Larry Rinder, *Flash Art*, February/March (Cable '85)
Joseph Masheck, *New York Times*, November 14 (Josh Baer '86)
- 1987 Joshua Decter, *Arts Magazine*, January (Josh Baer '86)
John Miller, *Artscribe Magazine*, March (Josh Baer '86)
Vikki Alexander, *C Magazine*, October (Cable '87)
Colin Gardener, *Los Angeles Times*, December 4 (Margo Leavin '87)
- 1988 Gregorio Magnani, *Flash Art*, Summer (Daniel Buchholz '88)
Roberta Smith, *New York Times*, October 21 (Josh Baer '88)
- 1989 Joshua Decter, *Arts Magazine*, January (Josh Baer '88)
David Rimanelli, *Flash Art*, January/February (Josh Baer '88)
Robert Mahoney, *Tema-Celeste*, January-March (Josh Baer '88)
John Zinsser, *Art In America*, March (Josh Baer '88)
C. Roger Denson, *Artscribe*, May (Josh Baer '88)
John Bentley Mays, *Toronto Globe and Mail*, April 1 (Power Plant '89)
Jane Perdue, *NOW Magazine*, April 6-12 (Power Plant '89)
Daniela Salvioni, *Arts Magazine*, September (Power Plant '89)
- 1990 Jane Perdue, *Canadian Art*, March/April (Daniel Buchholz '89)
David McCracken, *Chicago Tribune*, June 22 (Robbin Lockett '90)
The New Yorker, November 19 (Josh Baer '90)
Timothy Parges, *Contemporanea*, October (Robbin Lockett '90)
Susan Snodgrass, *New Art Examiner*, November (Robbin Lockett '90)
Kathryn Hixson, *Arts Magazine*, November (Robbin Lockett '90)
- 1991 Jan Avgikos, *Artforum*, February (Josh Baer '90)
Robert Mahoney, *Arts Magazine*, February (Josh Baer '90)
Ken Johnson, *Art In America*, February (Josh Baer '90)
Karin Anden-Papadopoulos, *Dagens Nyheter*, February 7 (Nordanstad '91)
Arturo Silva, *Daily Yomiuri*, July 11 (Spiral Garden '91)
The New Yorker, December 23 (Josh Baer '91)
- 1992 Gretchen Faust, *Arts Magazine*, February (Josh Baer '91)
Donald Kuspit, *Artforum*, March (Josh Baer '91)
Kate Taylor, *Toronto Globe and Mail*, November 20 (Genereux Grunwald '92)
- 1993 Manfred Hermes, *Forum International*, March/April (Buchholz & Buchholz '93)

CATALOGUES And BOOKS

- 1984 "Natural Genre", Florida State University, Tallahassee
- 1985 "Infotainment", essays by Thomas Lawson and David Robbins; J. Berg Press, New York
"A Brave New World, A New Generation", essays by Thomas Solomon and Carlo McCormick; Exhibition Hall at Charlottenberg, Copenhagen
"Poetic Resemblance", essay by Barbara Broughel; Hallwalls, Buffalo
"Split/Vision", essay by Andy Grunberg; Artists Space, New York
"Point 1 / Smart Art", essay by Joseph Masheck; Willis, Walker and Owens Publishing, New York
- 1987 "Les Courtiers du Desire", essay by Howard Halle; Georges Pompidou Art and Culture Foundation, U.S.A.
"Beyond Boundaries (New York's New Art)", edited by Jerry Saltz with essays by Roberta Smith and Peter Halley; Alfred Van Der Marck Editions, New York
"Material Fictions", essay by Ronald Jones; University Art Gallery, State University at Binghamton, Binghamton N.Y.
"Photography On The Edge", essays by Curtis Carter and Noel Carroll; Marquette University, Milwaukee
"Thought Objects (J.A.A. #7)", edited by Barbara Ess and Glenn Branca; C.E.P.A., New York
- 1988 "Rock and Roll Transformer", essay by Daniela Salvioni; Josh Baer Gallery, and J. Berg Press, New York
"Presi X Incantamento", essays by Gregorio Magnani, Daniela Salvioni, and Georgio Versoti; Giancarlo Politi, Milano
"Modern Dreams (The Rise and Fall and Rise of Pop)", The Clocktower Gallery, New York and M.I.T. Press, Cambridge, Mass.
- 1989 "20th Bienal Internacional de São Paulo", Fundação Bienal de São Paulo, São Paulo, Brazil
"Alan Belcher: Photos, Sculptures, Objects 1983-1988", essays by Rosetta Brooks and Tom Folland; The Power Plant, Toronto
"Order of Facts", essay by Isabelle Graw; Achim Kubinski, Stuttgart
"Abstraction In Contemporary Photography", essays by Andy Grunberg and Jerry Saltz; Hamilton College and Virginia Commonwealth University
"Psychological Abstraction", essay by Jeffrey Deitch; DESTE Foundation for Contemporary Art, Athens
"D & S Austellung", essays by F. Barth, J. Schweinbraden, and T. Wulffen; Hamburg Kunstverein, Hamburg
"Hamburg Projekt 1989", Kulturbehörde, Hamburg
"Special Affects", essays by Gregorio Magnani, Daniela Salvioni, and Georgio Versoti; Giancarlo Politi, Milano
- 1990 "Fotografie Formato Opera dal '60 a Oggi", essay by Mariuccia Casadio; Galeria Matteo Remolino, Torino, Italy
"Assembled", essay by Barry Rosenberg; Wright State University, Dayton
"Stendhal Syndrome: The Cure", Andrea Rosen Gallery, New York
"All Quiet On The Western Front?", essays by Alan Jones and Joseph Masheck; Galerie Antoine Candau, Paris
"Towards the Lens", Galerie 1900-2000, Paris
"No, Not That One, It's Not A Chair", essays by Dominique Gonzalez-Foerster and Olivier Zahm; Galerie 1900-2000, Paris
- 1991 "Complex '91", essays by Gregorio Magnani and Yuko Hasegawa; Spiral Garden, Wacoal Art Center, Tokyo
- 1992 "Paradise Europe", essays by Ronald Jones and Lars Morell; BizArt, Copenhagen
- 1993 "Photoplay (Works from the Chase Manhattan Collection)", essay by Lisa Phillips, published by The Chase Manhattan Corporation, NY, NY

GENERAL

- 1983 Nicolas Mouffarege, Flash Art; "East Village", March
David Hershkovitz, Artnews; "Art In Alphabetland", September
- 1984 Dan Cameron, Arts Magazine, "The Last Round-Up", June
Walter Robinson and Carlo McCormick, Art In America;
"Slouching Towards Avenue D", June
- 1985 Rex Reason, Real Life Magazine; "Brie Popcorn (Interview with the
Owners of Nature Morte)", #11/12
Michele Cone, Flash Art; "Interviews with Art Collectors: Michael
Schwartz", November/December
Walter Robinson, Art In America; "New Capital" review, April
- 1986 Paul Taylor, Flash Art; "Conversations with Art Dealers: Nature Morte",
February/March
Joshua Decter, Arts Magazine; "Split Vision" review, March
Jeanne Siegel, Arts Magazine; "Geometry Desurfacing", March
Edward J. Sozanski, The Philadelphia Enquirer; "Infotainment:
The Anti-Art of the Television Age", January 9
"Advertisements by Artists: Alan Belcher, Ken Lum, Jana Sterbak",
project pages sponsored by Art Metropole (Toronto); C Magazine,
Canadian Art, File Magazine, Parachute, Parallelogramme, Parkette,
and Vanguard; Winter 1986 / Spring 1987
- 1987 Shaun Caley, Flash Art; "Couteriers du Desire" review, November/December
William Olander, Beaux Arts Magazine; "Made In U.S.A.", May
Jack Bankowsky, Flash Art; A Spectacle of Capability: Belcher, Taafe,
Vaismen", April
Mia Stansby, The Vancouver Sun; "Coburg Gallery", April 16
FILE Magazine, "Personals", Issue 28
BOMB Magazine, reproductions in Issues #6, #16, #23
Caliber Magazine; "Waffen in der Kunst: Unbemalt", June
- 1988 Paul Taylor, House and Garden; "Object Lessons", October
Andy Grunberg, New York Times; "A Revival of Interest in a World
Gone Awry", December 4
Robert Nickas, El Paseante; "Entropy and the New Objects", #10
Gregorio Magnani, Per Lui; "I Fotografi Incantati", June
Marcus Bruderlin, Flash Art; "The Image In Singular" review, January
Gregorio Magnani, Flash Art; "Second Generation Post-Photography", March
- 1989 Vera D'Horta, Contemporanea; "São Paulo's Bienal: A First Look",
October
Ken Lum, Journal of Contemporary Art; "Interview with Alan Belcher",
December
Daniela Salvioni, Art Issues; "New York Letter", January
Wolkenkratzer Art Journal; "Selbstbezüge", January
Allan Schwartzman, "Art In America"; "Corporate Trophies: New Urban
Landscape", February
Gregorio Magnani, Flash Art; "When Attitudes Become Form", March/April
Jeanne Siegel, Arts Magazine; "Suits, Suitcases, and Other Look-Alikes",
April
Earl Miller, Art Post; "Publics Art" review, March/April
Manuel Gonzalez, 7 Days; "A Biennial of Our Own", May 3
Earl Miller, C Magazine; "Geometry of the Possible", #21 June/July
Denise Oleksijcuk, FILE Magazine; "Publics Art", May
Suvan Geer, Los Angeles Times; "Dennis Adams, Alan Belcher, Jennifer
Bolande" review, June 23
Jane Rubin, Art Issues; "Dennis Adams, Alan Belcher, Jennifer Bolande",
#6 September/October
David Minton, Lexington Herald Leader; "2 Cincinnati Shows Offer Look
at Power, Appeal of Advertising", July 23
Owen Findsen, Cincinnati Enquirer; "Concept Art Not As Simple As
Advertising", July 23
Jeffrey Deitch, Flash Art; "Psychological Abstraction", December

GENERAL Continued

- 1990 Elizabeth Hayt-Atkins, ELLE Magazine (USA); "Rough Edges", June
Paul Taylor, Interview Magazine; "Ozone Schmozone", November
Roberta Smith, New York Times; "Group Show As Crystal Ball", July 6
Helen Cullinan, Cleveland Plain Dealer; "A Wedding of Forms:
Inventive Photography in the Fore", April 8
Debora Gordon, Number; "Alan Belcher at Fed Ex", June/July #11
Lynda Barkett, Chicago Reader; "Get Well Soon", May 25
Berta Sichel, Center Quarterly; "Snapshotting The Unknown",
Center for Photography at Woodstock, Volume 11, #4
Spuren Magazine, "Experimental", October/December
- 1991 Brutus Magazine, #253, July 15, pg. 68
Kathryn Hixson, The Journal of Art; "Letter From Chicago", February
Nikkei Art, Volume 1
Hanatsubaki Magazine, #488, February
i-D Magazine, July (Japanese premiere edition)
Studio Voice, August, pg. 69
Flash Art, "People News"; November/December, pg 151
Alan Belcher, Gazette; "Saturday In Liberia", November 16/17, pg. 2
Dan Cameron, Art and Auction; "Shifting Tastes", September
- 1992 Jutta Koether, Artscribe; "A Pound of Fish", February/March
Olivier Zahm, Flash Art; "Alan Belcher / Face The World", October
Documents, October, pg. 37
Stern, "Kunst für Knappe Kassen"; November 19, pg. 234