

Alan Belcher

Lives and works in Toronto
Born 1957 in Toronto, Canada

SOLO Exhibitions

- 2016 "Objets", Galerie Laroche/Joncas, Montréal
- 2014 "Objects", Marlborough Gallery (Broome Street), New York City
"Pieces", The Suburban, Oak Park, Chicago
- 2013 "Untitled", The Apartment, Vancouver
- 1999 "Private Language", The Japan Foundation, Toronto
- 1998 "Ne Touche Pas", Galerie Yves LeRoux, Montreal
- 1997 "Friends", Jack Shainman Gallery, New York City
"Friends", Cold City, Toronto
Art Metropole, Toronto
- 1995 Jack Shainman Gallery, New York City
"Complex", Winnipeg Art Gallery, Winnipeg, Canada
- 1994 "Complex", Spazio Via Farini, Milano
"Complex", White Columns, New York City
- 1993 Buchholz und Buchholz, Cologne
Studio Guenzani, Milano
- 1992 Galerie Daniel Buchholz, Cologne
"Complex", Genereux Grunwald, Toronto
- 1991 "Complex '91", Spiral Garden, Wacoal Art Center, Tokyo
"Schmozone", Nordanstad-Skarstedt, Stockholm
Galerie Franz Paludetto, Torino
Josh Baer Gallery, New York City
"Complex", Castello di Rivara, Rivara /Torino
- 1990 Robbin Lockett Gallery, Chicago
"Schmozone", Josh Baer Gallery, New York City
Galerie Brenda Wallace, Montreal
"Pork Chops", Anna Freibe, Cologne
- 1989 The Power Plant, Toronto
"Experimental & Pop", Galerie Dorrie-Preiss, Hamburg
"Made In Canada", Galerie Daniel Buchholz, Cologne
- 1988 "Travelling Exhibition", Josh Baer Gallery, New York City
Galerie Daniel Buchholz, Cologne
- 1987 "Work", Cable Gallery, New York City
"Travelling Exhibition", Margo Leavin Gallery, Los Angeles
- 1986 "Expo", Josh Baer Gallery, New York City
Robbin Lockett Gallery, Chicago

1985 "Made In New York", Cable Gallery, New York City

GROUP Exhibitions

- 2016 "Dream Song 386", curated by Keith J. Varadi ; Cooper Cole Gallery, Toronto The Suburban Walkers Point, curated by Michelle Grabner Brad Killam; Milwaukee
"Ceramics —concept of function", LMAKGallery, New York City
TB Projects, Provincetown, Mass
- 2015 "Exposition anniversaire 10 ans", Galerie Laroche/Joncas, Montréal
"Occasional Furniture", The Apartment, Vancouver
- 2013 "Bummer Of Love" curated by Drew Heitzler; Marlborough Chelsea, New York City
- 2012 "25 Years Of Talent" curated by Michelle Grabner; Marianne Boesky Gallery, New York City
"The Way We Live Now", Brooke Alexander Gallery, New York City
"The John Riepenhoff Experience", Pepin Moore Gallery, Los Angeles
- 2010 Corvi-Mora, London, U.K.
- 2009 "Phot(o)bjects" curated by Robert Nickas; Presentation House, Vancouver
"Phot(o)bjects" curated by Robert Nickas; Lawrimore Projects, Seattle
- 2008 Fotomuseum Winterthur, "Set 5 —Jederman Collection"; Winterthur (Zurich), Switzerland
- 2004 Nicole Klagsbrun Gallery, organized with Clarissa Dalrymple, New York City
"Headspace", curated by Eileen Sommerman; Holt Renfrew (Bloor), Toronto
- 2003 "Here and There", Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver
"Living with Duchamp", The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY
- 2002 "Art Walks", National Gallery Of Canada Library and Archives
- 1999 "Fluffy", curated by Anthony Kiendl; Dunlop Art Gallery, Regina, Saskatchewan
- 1998 "Travelogue", Paula Cooper Gallery, New York City
Morris and Helen Belkin Art Gallery, University of British Columbia (U.B.C.), Vancouver
"The Not-Quite Doll Show", curated by Susan J. Baker; O'Kane Gallery at University of Houston, Texas
"Art Multiples, Reproduction and Fine Print", Saw Gallery, Ottawa
- 1997 "Pseudonyms and Similarities", Mercer Union, Toronto
- 1996 Studio Guenzani, Milano
Free Parking, Toronto
Robert Prime Gallery, London, U.K.
"Labor of Love", curated by Marcia Tucker; The New Museum, New York City
"Be Specific", curated by Michael Duncan; Rosamund Felsen Gallery, Los Angeles
"Altered States: Rituals of Exchange", curated by Catherine Crowston; Walter Phillips Gallery, Banff, Canada
"Still Life", curated by Shelly Ross; The St. Paul Companies, Minneapolis
- 1995 "Human / Nature", The New Museum, New York City
"Fashion is A Verb (Expanding the Definition)", Museum at the Fashion Institute of Technology, (F.I.T.), New York City
Dru Arstark Gallery, New York City

- "Smells Like Vinyl", curated by Thadeus Strode; Roger Merians Gallery, New York City
 "Inside Out (Psychological Self-Portraiture)", curated by Marc Straus; The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- 1994 "Up The Establishment", curated by Dan Cameron; Sonnabend Gallery, New York City
 Garnet press Gallery, Toronto
"Rob-o-Rama", YYZ, Toronto
- 1993 "Commodity Image", International Center of Photography (I.C.P.), New York City
 "Six Weeks Brussels", Lukas und Hoffmann Galerie (Berlin), Brussels
 "Temporal Borders: Image and Site", curated by Karen Antaki; Leonard and Bina Ellen Art Gallery, Concordia University, Montreal
"Photoplay (Works from the Chase Manhattan Collection)", organized by Lisa Phillips and Manuel E. Gonzales; Center for the Fine Arts, Miami; Museo de Arte Contemporaneo de Caracas, Venezuela; Museo de Arte de Sao Paulo, Sao Paulo, Brazil; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; Museo Nacional de Bellas Artes, Santiago, Chile
- 1992 "Beyond Glory: Re-presenting Terrorism", curated by David J. Brown and Nina Felshin; Maryland Institute, College of Art, Baltimore
 "Les Survivants", curated by Elein Fleiss and Jean-Luc Vilmouth; LaGalerie de Paris, Paris
Genereux Grunwald Gallery, Toronto
 "Apocalypse and Resurrection", Gallery Three Zero, New York City
"Paradise Europe", billboard project organized by BizArt; Copenhagen
 Galerie du Mois, Paris
 "Selected Passages", Galerie Jousse Sequin, Paris
 Galerie Dorrie-Preiss, Hamburg
 Galerie 1900 / 2000, Paris
 "Tattoo Collection", Urbi et Orbi, Paris; Air de Paris, Nice; and Daniel Buchholz, Cologne
- 1991 "Anni Novanta", curated by Renato Barilli; Musei Comunal, Rimini, Italia
 "Serien", Galerie Juergen Becker, Hamburg
"Editions Belle Haleine", Buchholz und Schipper, Cologne
 "Just What Is It That Makes Today's Homes So Different, So Appealing?", curated by Dan Cameron; The Hyde Collection, Glen Falls, New York
 Postmasters Gallery, New York City
 Galerie du Mois, Paris
 "Barenlese / Zum Wesen des Teddy's", Ruhrland Museum, Essen
"Presenting Rearwards", curated by Ralph Rugoff; Rosamund Felson Gallery, Los Angeles
 "Constructing Images: Synapse Between Photography and Sculpture", curated by Ingrid Schaffner; Lieberman and Saul Gallery, New York City
 "Proiezioni", curated by Gregorio Magnani; Castello di Rivara, Rivara / Torino
- 1990 "Stendhal Syndrome", Andrea Rosen Gallery, New York City
 "Assembled", curated by Barry Rosenberg; University Art Galleries at Wright State University, Dayton, Ohio
 "The Indomitable Spirit", organized by Photographers and Friends Against AIDS; International Center for Photography (I.C.P.) Midtown, New York City
 "Disconnections", Galerie Nordanstad-Skarstedt, Stockholm
 "Pop 90", Postmasters Gallery, New York City
 "Information", curated by Robert Nickas, Terrain Gallery, San Francisco
 "Get Well Soon", Robbin Lockett Gallery, Chicago
 "All Quiet On The Western Front?", Galerie Antoine Candau, Paris
 "Detritus: Transformation and Reconstruction", Jack Tilton Gallery, New York City
"Photos?", Tresor D'Art, Gstaad
 "No, Not That One. It's Not A Chair", curated by Elein Fleiss; Galerie 1900/2000, Paris
 "Arte de Camera", Galeria Matteo Remolino, Torino
"On The Edge: Between Sculpture and Photography", curated by Toby D. Lewis; Cleveland Center for Contemporary Art, Cleveland, Ohio

- 1989 "20th Sao Paulo Bienal Internazionale", curated by Carlos Von Schmidt; Sao Paulo
 "Psychological Abstraction", curated by DESTE Foundation; House of Cyprus, Athens
 "Natura Naturata (An Argument for Still Life)", curated by Cornelia Lauf; Josh Baer Gallery, New York
 "Semi(Op)tics / une autre affaire", curated by Robert Nickas; Le Consortium, Dijon
 "D & S Ausstellung", Hamburg Kunstverein, Hamburg (including two window displays at Selbach menswear stores)
"Homogenius", Mercer Union, Toronto
 Galerie Brenda Wallace, Montreal
 "Order of Facts", curated by Haim Steinbach; Galerie Achim Kubinski, Stuttgart
 "Abstraction in Contemporary Photography", curated by Jimmy de Sana, Steven High, & Bill Salzillo;
 Hamilton College, Clinton, New York and Virginia Commonwealth University
 "International Camera", Salama-Caro Gallery, London, U.K.
Margo Leavin Gallery, Los Angeles
"Don't Bungle the Jungle", organized by Madonna and Kenny Sharf; Tony Shafrazi Gallery, New York
 "Obscured", Josh Baer Gallery, New York City
 "Painting, Object, Photograph", Barbara Krakow Gallery, Boston
 "Revamp, Review", curated by Corine Diserens, International Center for Photography at Woodstock, New York
- 1988 "New Urban Landscape", organized by Olympia and York; World Financial Center, New York City
"Reprises de Vues", curated by Corinne Desirens; Halle Sud, Geneva
 "Presi Per Incantamento", curated by Gregorio Magnani, Daniela Salvioni, & Georgio Versoti;
 Pagdiglioni d'Art Contemporanea, Milano
 "Belief Structures", curated by Andy Fabo; Mercer Union, Toronto
"When Attitudes Become Form", curated by Robert Nickas, Galerie HansMayer, Dusseldorf
 "Photography On The Edge", Patrick & Beatrice Haggerty Museum of Art, Marquette University, Milwaukee
 "New York Special, Photographic Works", Galerie Wilma Tolksdorf, Hamburg
 "Publics Art", curated by Denise Oleksijczuk (two-person exhibition with Dennis Adams); Cold City, Toronto
 "A Visible Order, Contemporary Still Life Photography", curated by Renee Ricardo & Paul Laster; Otis / Parsons Gallery, Los Angeles
"A Drawing Show", curated by Jerry Saltz; Cable Gallery, New York City
- 1987 Metro Pictures, New York City
"Le Courtiers du Desire", curated by Walter Hopps and Howard Halle; Centre Georges Pompidou, Paris
 "The Castle", curated by Group Material; Documenta 8, Kassel
 "Material Fictions", curated by France Morin; The 49th Parallel Gallery, New York City and State University of New York (S.U.N.Y.)
Coburg Gallery (two-person exhibition with Ken Lum), Vancouver
 "The Hallucination of Truth", curated by Renee Ricardo & Paul Laster; P.S. One, New York City
 "Wet Paint", Robbin Lockett Gallery, Chicago
 XPO Galerie, Hamburg
 "Sculpture / Object / Sculpture", Galerie Barbara Farber, Amsterdam
 "The Image In Singular", Gallery Amer, Vienna
 Le Case D'Arte, Milano
 "Grand Desire", curated by Jack Bankowsky & Steve Saltzman; Proctor Art Center, Bard College, Annadale-on-Hudson, New York
 Galerie Daniel Buchholz, Cologne
 Galerie Christophe Durr, Munich
 Carl Solway Gallery, Cincinnati
 Cold City Gallery, Toronto

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

Bibliography

REVIEWS Of Solo Exhibitions

- 2014 The Wild, by Peyton Freiman; October 30 (Marlborough)
- 1999 Artforum, by Lisa Gabrielle Mark; Summer Issue (Japan Foundation)
Frieze, by Ingrid Chu; May Issue (Japan Foundation)
Lola, by Andy Fabo; Issue #4 (Japan Foundation)
"C" Magazine, by Lisa Gabrielle Mark; Summer Issue (Japan Foundation)
- 1998 The Montreal Gazette, by Dorota Kozinska; April 25th (Yves LeRoux)
Voir, by Stephane Aquin; April 30th (Yves LeRoux)
- 1997 The Village Voice, by Kim Levin; January 21st (Jack Shainman)
The New Yorker, January 27th (Jack Shainman)
Canadian Art, by Jonathan Goodman; Summer Issue (Jack Shainman)
Globe and Mail, by Betty Ann Jordan; August 16th (Cold City and Art Metropole)
Lola, by Roger Carter; Issue #1 (Cold City)
Lola, by John Massier, Issue #1 (Cold City)
- 1995 New York Times, by Holland Cotter; January 20th (Jack Shainman)
The New Yorker, January 23rd (Jack Shainman)
Artforum, by Dan Cameron; May Issue (Jack Shainman)
Art In America, by David Ebony; June Issue (Jack Shainman)
- 1994 Flash Art / Italian Edition, by Horatio Goni; December/January Issue (Studio Guenzani)
Tema Celeste / Italian Edition, by Ariella Giulivi; Winter Issue (Studio Guenzani)
Flash Art / Italian Edition, by Emanuela de Cecco; June Issue (Spazio Via Farini)
Domus, by Angela Vettese; June Issue (Spazio Via Farini)
- 1993 L'Espresso, by Renato Barilli; October 24th (Studio Guenzani)
Forum International, by Manfred Hermes; March Issue (Buchholz und Buchholz)
- 1992 Artforum, by Donald Kuspit; March Issue (Josh Baer)
Arts Magazine, by Gretchen Faust; February Issue (Josh Baer)
Globe and Mail, by Kate Taylor; November 20th (Genereux Grunwald)
- 1991 Artforum, by Jan Avgikos; February Issue (Josh Baer)
Art In America, by Ken Johnson; February Issue (Josh Baer)
Arts Magazine, by Robert Mahoney; February Issue (Josh Baer)
Dagens Nyheter, by Karin Anden-Papadopoulos; February 7th (Nordanstad-Skarstedt)
Daily Yomiuri, by Arturo Silva; July 11th (Spiral Garden)
The New Yorker, December 23rd (Josh Baer)
- 1990 Canadian Art, by Jane Perdue; March/April Issue (Daniel Buchholz)
Chicago Tribune, by David McCracken; June 22nd (Robbin Lockett)
Contemporanea, by Timothy Parges; October Issue (Robbin Lockett)
New Art Examiner, by Susan Snodgrass; November Issue (Robbin Lockett)
Arts Magazine, by Katheryn Hixson; November Issue (Robbin Lockett)
The New Yorker, November 19th (Josh Baer)
- 1989 Flash Art, by David Rimanelli; January/February Issue (Josh Baer)

- Tema Celeste, by Robert Mahoney; January/March Issue (Josh Baer)
 Arts Magazine, by Joshua Decter; January Issue (Josh Baer)
 Art In America, by John Zinsser; March Issue (Josh Baer)
Artscribe, by C. Roger Denson; May Issue (Josh Baer)
 Now Magazine, by Jane Perdue; April 6-12th (Power Plant)
 Arts Magazine, by Daniela Salvioni; September Issue (Power Plant)
 Globe and Mail, by John Bentley Mays; April 1st (Power Plant)
- 1988 New York Times, by Roberta Smith; October 21st (Josh Baer)
 Flash Art, by Gregorio Magnani; Summer Issue (Daniel Buchholz)
- 1987 Arts Magazine, by Joshua Decter; January Issue (Josh Baer)
Artscribe, by John Miller; March Issue (Josh Baer)
 "C" Magazine, by Vikki Alexander; October Issue (Cable)
 Los Angeles Times, by Colin Gardener; December 4th (Margo Leavin)
- 1986 Flash Art, by Larry Rinder; February/March Issue (Cable)
 Arts Magazine, by David Lurie; January Issue (Cable)
New York Times, by Joseph Masheck; November 14th (Josh Baer)

CATALOGUES and BOOKS

- 2015 "No Problem: Cologne/New York 1984-1989", exhibition catalog published by David Zwirner Gallery, New York; essay by Robert Nickas (re: Belcher, pp. 200, 206, 217, 218 and 232, 233, 237, 250, 259)
- 2014 "10.5", images and texts by Alan Belcher; published by XXX/88 Books(Ho Tam), Vancouver
- 2012 "25 Years Of Talent", essays by Michelle Grabner, Tim Griffin, Randi Hopkins, and David Robbins published by Marianne Boesky Gallery, New York City.
- 2011 "Bob Nickas, Catalogue Of The Exhibition: 1984-2011", published by 2nd Cannons Publications, Los Angeles
- 1999 "Billboards: Art on the Road", published by Massachusetts Museum of Contemporary Art (MASS MoCA)
- 1997 "Free Parking; The Institute For Optimistic Living", published by Free Parking Gallery, Toronto
- 1996 "Labor of Love", essay by Marcia Tucker; published by The New Museum, New York City
- 1995 "Alan Belcher / Complex '95 (Winnipeg)", essay by Shirley Madill; published by Winnipeg Art Gallery, Winnipeg
 "Inside Out: Psychological Self-Portraiture", essay by Douglas F. Maxwell; published by The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- 1994 "Complex", essay by Bill Arning; published by White Columns, New York City
- 1993 "Violent Persuasions: The Politics And Imagery Of Terrorism", edited by David J. Brown and Robert Merrill; published by Bay Press, Seattle
 "Photoplay (Works From The Chase Manhattan Collection)", essay by Lisa Phillips; published by The Chase Manhattan Corporation, New York City
 "Temporal Borders: Image and Site", essay by Karen Antaki; published by Leonard & Bina Ellen Art Gallery at Concordia University, Montreal
- 1992 "Paradise Europe", essays by Ronald Jones & Lars Morell (including artists' project pages); published by BizArt, Copenhagen

- 1991 "Complex '91", essays by Gregorio Magnani & Yuko Hasegawa; published by Spiral Garden, Wacoal Art Center, Tokyo
 "Anni Novanta", essays by Renato Barilli & others; published by Arnoldo Mondadori / Arte
 "Presenting Rearwards", essay by Ralph Rugoff; published by Rosamund Felson Gallery, Los Angeles
- 1990 "Assembled", essay by Barry Rosenberg; published by Wright State University, Dayton, Ohio
 "Fotografie Formato Opera dal '60 a Oggi", essay by Mariuccia Casadio; published by Galleria Matteo Remolino, Torino
 "All Quiet On The Western Front?", essays by Joseph Masheck and Alan Jones; published by Galerie Antoine Candau, Paris
 "Stendhal Syndrome: The Cure", published by Andrea Rosen Gallery, New York City
"No, Not That One. It's Not A Chair", essays by Dominique Gonzalez-Foerster & Olivier Zahm; published by Galerie 1900/2000, Paris
 "Towards The Lens", published by Galerie 1900/2000, Paris
- 1989 20th Bienal Internacional de Sao Paulo", Fundacao Bienal de Sao Paulo, Sao Paulo
"Alan Belcher: Photos, Sculptures, Objects 1983-1988", essays by Rosetta Brooks and Tom Folland; published by Power Plant, Toronto
 "D & S Ausstellung", essays by F. Barth, J. Schweinbraden, & T. Wulffen; published by Hamburg Kunstverein, Hamburg
"Hamburg Projekt 1989", includes artists' brochure projects; published by Kulturbehörde, Hamburg
 "Order of Facts", essay by Isabelle Graw; published by Galerie Achim Kubinski, Stuttgart
 "Abstraction In Contemporary Photography", essays by Andy Grunberg and Jerry Saltz; published by Hamilton College & Virginia Commonwealth University
 "Nature Naturata (An Argument For Still-Life)", edited by Cornelia Lauf; published by Josh Baer Gallery, New York
 "Psychological Abstraction", essay by Jeffrey Deitch; published by DESTE Foundation for Contemporary Art, Athens
 "Special Affects", essays by Gregorio Magnani, Daniela Salvioni and Georgio Versoti; published by Giancarlo Politi, Milano
 "Works Concepts Processes Situations Information", essay by Robert Nickas and Jack Bankowsky; published by Galerie Hans Mayer, Düsseldorf
- 1988 "Alan Belcher: Rock and Roll Transformer", essay by Daniela Salvioni; published by Josh Baer Gallery & J. Berg Press, New York City
 "Presi X Incantamento", essays by Gregorio Magnani, Daniela Salvioni and Georgio Versoti; published by Giancarlo Politi, Milano
 "Modern Dreams (The Rise and Fall and Rise of Pop)", published by The Clocktower Gallery, New York & M.I.T. Press, Cambridge, Massachusetts
- 1987 "Les Courtiers du Desire", essay by Howard Halle; published by Georges Pompidou Art and Culture Foundation, U.S.A.
 "Beyond Boundaries (New York's New Art)", edited by Jerry Saltz, essays by Roberta Smith and Peter Halley; published by Alfred Van Der Marck Editions, New York City
 "Material Fictions", essay by Ronald Jones; published by University Art Gallery, State University at Binghamton, Binghamton, New York
 "Photography On The Edge", essays by Chris Carter & Noel Carroll; published by Marquette University, Milwaukee
 "Thought Objects (J.A.A. #7)", edited by Barbara Ess & Glenn Branca; C.E.P.A., New York
- 1986 "Brokerage of Desire", essay by Howard Halle; published by Otis / Parsons, Los Angeles
- 1985 "Infotainment", essays by Thomas Lawson & David Robbins; published by J. Berg Press, New York
 "A Brave New World, A New Generation", essays by Thomas Solomon & Carlo McCormick; published by Exhibition Hall at Charlottenberg, Copenhagen
 "Poetic Resemblance", essay by Barbara Broughel; published by Hallwalls, Buffalo

"Split / Vision", essay by Andy Grunberg; published by Artists Space, New York City
"Point One / Smart Art", essay by Joseph Masheck; published by Willis, Walker & Owens, New York

1984 "Natural Genre", published by Florida State University, Tallahassee

GENERAL

- 2016 "Macho minimalism reborn with wit at Suburban", by Shane McAdams; Milwaukee Journal Sentinel
- 2015 "10.5", Herringbone, Issue #4
- 2013 Artsy.net, "My Highlights at NADA Miami Beach, 2013", by Michelle Grabner; December
- 2011 Nero Magazine (Italy), "80s New York: Rearview Mirror", by Cornelia Lauf and Daniela Salvioni; No. 25, Winter 2011, pg. 74.
- 2009 The Vancouver Sun, "New Dimensions in Photography", by Kevin Griffin; May 23, pg. D3
- 2004 Artforum, "Infotainment", by Thomas Lawson; October, pg. 93
- 2003 Artforum, "Time Capsules, 1980-1985", by David Rimanelli; and "Ross Bleckner Talks To Dan Cameron"; March 40th Anniversary Issue
- 2000 Poliester, "Alan Belcher", by Lisa Gabrielle Mark; Summer Issue, Vol. 8, #27, pgs 18–23
- 1999 Artforum, "The Wild East: The Rise and Fall of the East Village"; articles by David Robbins, Peter Nagy, and others, October Issue
The EYE, "Canada Council tells successful artist to go back to New York"; by Bruce LaBruce, January 21st
- 1998 The New York Times, "A Gallery Tour Through Chelsea, The New Center Of Gravity"; by Holland Cotter, May 15th
Canadian Art, "Fast Forward"; Spring Issue
Canadian Art, "Fast Forward"; Winter Issue
The Ottawa Citizen, "Controversial exhibit comes to SAW Gallery"; by Alison MacGregor, March 1st
Capital X-tra!, "Portrait of the Artist as a Suicidal Exhibitionist"; by Andrew Griffin, February Issue
JF Toronto News, "Private Language: A Solo Exhibition by Alan Belcher"; by Koto Sato, Winter Issue
- 1997 Artforum, "Year-End Round-up"; by Dan Cameron, December Issue
The Village Voice centrefold, January 16th, 23rd, & 30th
Simon Says, January Issue
NOW Magazine, "Alan Belcher's billboard busts out"; by Deirdre Hanna, July 24th, pg. 68
X-tra!, "Would you kill this man?"; cover story by Gerald Hannon, July 17th
- 1996 The New York Times, Sunday, December 29th, pg. 41
Flower, "Sunday In Liberia"; by Alan Belcher, May Issue
X-tra!, "Art X-tra!"; May 23rd
- 1995 The Village Voice centrefold, January 19th
Purple Prose, "Alan Belcher with Elein Fleiss"; Winter Issue #8
Winnipeg Free Press front page, January 18th
- 1994 Tema Celeste Italian Edition, "Surrealismo"; by Alan Belcher, January, pg. 45

- L'Arca, January
 Il Giornale Dell'Arte, January Issue #118, pg.52
 Arte Mondadori, January Issue, pg. 26
- 1992 Stern, "Kunst Fur Knappe Kassen"; November 19th, pg. 234
 Flash Art, "Alan Belcher: Face The World"; interview with Olivier Zahm, October Issue
Artscribe, "A Pound of Fish"; review of multiple edition by Jutta Koether, February/March Issue
 Documents, October, project page #37
- 1991 Brutus Magazine, July 15th, Issue #253, Pg. 68
 The Journal of Art, "Letter from Chicago"; by Katherine Hixson, February Issue
 Nikkei Art, Volume 1
 Hanatsubaki Magazine, February Issue #488
 i-D Magazine Japanese Edition, premiere issue
 Spiral Paper, July / August Issue #32
 Studio Voice, August Issue, pg. 69
Gazette, "Saturday In Liberia"; by Alan Belcher, November 16 /17th, pg. 2
 Art & Auction, "Shifting Tastes"; by Dan Cameron, September Issue
 Flash Art, "People News"; November / December Issue, pg. 151
- 1990 Interview Magazine, "Ozone Schmozone"; interview with Paul Taylor, November Issue
 Elle Magazine, "Rough Edges"; by Elizabeth Hayt-Atkins, June Issue
 New York Times, "Group Show As Crystal Ball"; by Roberta Smith, July 6th
 Cleveland Plain Dealer, "A Wedding of Forms: Inventive Photography In The Fore"; by Helen
 Cullinan, April 8th
 Chicago Reader, "Get Well Soon" review; by Lynda Barckett, May 25th
Number, "Alan Belcher at Fed-Ex"; by Debora Gordon, June / July Issue #11
 Center Quarterly, "Snapshooting The Unknown"; by Berta Sichel, Volume 11, #4
 Spuren Magazine, "Experimental" project pages, October / December Issue
- 1989 Los Angeles Times, "Dennis Adams, Alan Belcher, Jennifer Bolande" review; by Suvan Geer, June
 23rd
 Flash Art, "Psychological Abstraction"; by Jeffrey Deitch, December Issue
 The Hamburger Morgen Post, "Mause, Hamster und Kaugummifotos"; by Rainer Unruh, May 26th
 FILE Magazine, "Publics Art"; by Denise Oleksijczuk, May Issue
 Art Issues, "Dennis Adams, Alan Belcher, Jennifer Bolande" review; by Jane Rubin, Issue #6
 Cincinnati Enquirer, "Concept Art Not As Simple As Advertising"; by Owen Findsen, July 23rd
 Lexington Herald Examiner, "2 Cincinnati Shows Offer Look At Power And Appeal Of Advertising";
 by David Minton, July 23rd
 Flash Art, "When Attitudes Become Form" review; by Gregorio Magnani, March/April Issue
 Art In America, "Corporate Trophies: New Urban Landscape" review; by Allan Schwartzman,
 February Issue
 Contemporanea, "Sao Paulo's Bienal: A First Look"; by Vera D'Horta, October Issue
 Wolkenkratzer Art Journal, "Selbstbezüge"; January Issue
 Art issues, "New York Letter"; by Daniela Salvioni, January Issue
 Arts Magazine, "Suits, Suitcases & Other Look-Alikes"; by Jeanne Siegel, April Issue
 7 Days, "A Biennial Of Our Own"; by Manuel Gonzales, May 3rd Issue
 Artline / Power Plant Quarterly, January / March Issue
 Artpost, "Publics Art" review; by Earl Miller, March/April Issue
"C" Magazine, "Geometry of the Possible"; cover article by Earl Miller, June/July Issue
 Journal Of Contemporary Art, "Interview with Alan Belcher"; by Ken Lum, December Issue
- 1988 New York Times, "A Revival of Interest in a World Gone Awry"; by Andy Grunberg, December 4th
 House And Garden, "Object Lessons"; by Paul Taylor, October Issue
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