

ALAN BELCHER

Lives and works in Toronto
Born 1957 in Toronto, Canada

SOLO Exhibitions

- 2021 "untitled exhibition by Alan Belcher", MKG I27, Toronto
- 2019 "[Friends](#)", Downs & Ross, New York City
"[On view...](#)", Galerie Lange + Pult, Zürich
"[Condemned](#)", Vie d'Ange, Montréal
"[Friends](#)", Beauty Supply, Toronto
- 2018 "[On view...](#)", MKG I27, Toronto
"GIANT", LMAKgallery, New York City
- 2017 "[Objects](#)", greengrassi, London UK
"[Preview](#)", Le Consortium, Dijon
- 2016 "[Objects](#)", MKG I27, Toronto
"[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

- 2021 "100 Sculptures" curated by Todd von Ammon and Joseph Ian Henrikson; Anonymous Gallery, New York City
Princess Beatrix House, Hudson, NY
- 2020 "Crocodile Tears", Unit 17, Vancouver
"100 Sculptures" curated by Todd von Ammon and Joseph Ian Henrikson; Anonymous Gallery, Los Angeles
- 2019 Le Case D'Arte, Milano
Galerie Lange + Pult, Zürich
"69/19", Gallery 52, Jeffersonville, New York
"For Every Atom Belonging to Me as Good Belongs to You", curated by Mary-Dailey Desmarais; Musée des Beaux-Arts de Montréal
"100 Sculptures" curated by Todd von Ammon and Joseph Ian Henrikson; Anonymous Gallery, Paris
- 2018 "[Brand New: Art and Commodity in the 1980s](#)" curated by Gianni Jetzer; Hirshhorn Museum and Sculpture Garden,
The Smithsonian Institution, Washington DC
"[Readymades Belong To Everyone](#)" curated by Fredi Fischli and Niels Olsen; Swiss Institute / Contemporary Art, New York City
"[FRONT International Cleveland Triennial — The Great Lakes Research](#)", curated by Michelle Grabner;
Cleveland Institute of Art Reinberger Gallery
"[L'Almanach 18 Biennial / Nouvelles Oeuvres de la Collection du Consortium](#)", Le Consortium, Dijon
"[Rose Ocean: Living with Duchamp](#)" curated by Ian Berry; The Tang Museum, Skidmore College, New York
"Nomadic Murals: Contemporary Tapestries & Carpets", Boca Raton Museum of Art, Boca Raton, Florida
"Tales From The Crate Room", curated by E.V. Day; Bunker Art Space, Beth De Woody's Contemporary Art Collection, West Palm Beach
"u and Alan Belcher", a collaboration with Sean MacAlister; The Lily, Calgary
"[100 Sculptures](#)" curated by Todd von Ammon and Joseph Ian Henrikson; Anonymous Gallery, Mexico City
"[Guarded Future II](#)", Downs & Ross, New York City
OOG, Toronto
- 2017 "[Strange Attractors](#) — The Anthology of Interplanetary Folk Art (Volume I, Life On Earth)"
organized by Robert Nickas; Redling Fine Art, Los Angeles
"Wall To Wall: Carpets By Artists", curated by Cornelia Lauf; Katonah Museum Of Art, Katonah, NY
"Again and Again", MKG | 27 tenth anniversary exhibition; Toronto
"The Interior and The Carpet", VAROLA, Pacific Design Center, Los Angeles
"The Carpet Kartell", Tanja Grunert Gallery, New York City
"Must/Have", Theodore: Art, Brooklyn
- 2016 "[Every Future Has a Price: 30 Years After Infotainment](#)", Elizabeth Dee Gallery, New York City
"[Dream Song 386](#)", curated by Keith J. Varadi; Cooper Cole Gallery, Toronto
"[Wall To Wall: Carpets By Artists](#)", curated by Cornelia Lauf, Museum Of Contemporary Art Cleveland (MoCA)
The Suburban Walkers Point, curated by Michelle Grabner & Brad Killam; Milwaukee
"Ceramics — concept of function", LMAK Gallery, New York City
[Vie D'Ange](#), Montréal
- 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 Tang Museum, Skidmore College, New York
- 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 “Controfigura”, 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; 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 “Belcher, Höller, General Idea, Tillmans, Odenbach”, Galerie Daniel Buchholz, Cologne
“Commodity Image”, International Center of Photography (I.C.P.) Midtown, 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; La Galerie 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
“Barenese / 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, 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\(O\)ptics / 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 Hans Mayer, 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, New York City
“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
- 1980 Club 57; curated by Keith Haring, New York City

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- 2020 Frog Magazine, interview with Bob Nickas; Numéro 19, Winter 2020, pgs 18–25
 Canadian Art, review by Alan Gilbert of 'Friends' exhibition at Downs & Ross; Spring Issue, pg 102
["After the Afterparty: Alan Belcher and Friends, in Retrospect"](#) by Saelan Twerdy, review of 'Friends' exhibition at Downs & Ross Gallery; Momus, January 10th
["Peter Nagy on Decades as an Artist and Dealer Both: 'You Don't Realize How Fast the Art World Can Spin on a Dime'"](#) by Anne Doran; ArtNews, July 24th
- 2019 ["Every Future Has a Price: 30 Years after Infotainment"](#) hardcover exhibition catalog; published by Elizabeth Dee, with text by Alan Belcher and Bob Nickas, ISBN 9781642559200
["303 Gallery: 35 Years"](#) hardcover, edited by Kurt Brondo, published by 303inprint, New York
["Alan Belcher accompagne les derniers jours de Vie d'Ange"](#) by Marie-Ève Charron; Le Devoir, August 3rd
["Alan Belcher at Vie D'Ange, Montreal"](#) by Sarah Nesbitt; Akimbo, July 24th
 "Great Things to Do in New York" by Jerry Saltz, New York Magazine /Vulture; Nov 27th–Dec 11th
 "Nature Morte" by Mark Stone, Henri Mag, August 8th
- 2018 ["Brand New —Art & Commodity in the 1980s"](#), exhibition catalog published by Rizzoli Electa for the Hirshhorn Museum and Sculpture Garden; featuring essays by Gianni Jetzer, Leah Pires, and Bob Nickas
["FRONT International: Cleveland Triennial for Contemporary Art —An American City"](#) Volume One, exhibition catalog edited by Michelle Grabner; ISBN: 9781935294665
 Artforum online [review of GIANT](#) at LMAKgallery, by Jeff Gibson; May 18th
 Timeout, "The top five New York art shows this week"; by Howard Halle, May 20th
["Catalogue Perpétuel"](#), published by Le Consortium (Dijon) on occasion of the L'Almanach 18 Biennial re:porter, "Canuck Conceptual"; Porter Airlines inflight magazine, pg 13
- 2017 ["Alan Belcher at greengrassi"](#) exhibition images at Contemporary Art Daily, December 21st
["Alan Belcher at greengrassi"](#) exhibition images at Art Viewer, December 24th
[Frog Magazine, interview by Éric Troncy](#); Numéro 17, Fall/Winter 2017
["Alan Belcher at Le Consortium"](#) exhibition images at Contemporary Art Daily, August 26th
 Numéro, ["Métamorphoses de L'image"](#) by Éric Troncy; February Issue #180, pgs 222–225
["Again and Again / MKG127: The first Ten Years"](#) commemorative boxed publication, published by MKG127, Toronto
 "Equator Production" catalog, published by Petra Singh, New York City
["Every Future Has a Price: 25 Years of Infotainment"](#) by Grant Wahlquist; Frog Magazine, Numéro 17, Fall/Winter 2017
- 2016 ["Wall To Wall: Carpets By Artists"](#), exhibition catalog published by Verlag der Buchhandlung Walther König (Köln) featuring essays by Germano Celant, Ken Lum, and Cornelia Lauf
 New York Times, ["Every Future Has a Price —30 Years After Infotainment"](#) [exhibition review](#) by Martha Schwendener; Friday, December 2nd
 Frieze, ["Every Future Has A Price"](#) [exhibition review](#) by Andrew Hultkrans, December 22nd
 Art Agenda, ["Every Future has a Price: 30 Years after Infotainment"](#) exhibition review by Wendy Vogel, December 13th
 TimeOut New York, ["Every Future Has a Price: 30 Years After Infotainment"](#) exhibition review by Joseph R. Wolin, November 1st
 Toronto Star, ["At The Galleries"](#) [exhibition review](#) by Murray Whyte; Thursday, December 1
["Art after the Age of Mechanical Reproduction"](#) by Cornelia Lauf; PDF #3 (Publication Document File, Issue #3, September; published by David Tomas, Université de Montréal, pgs 59-71)
["Vie D'ange' Inaugural Group Show"](#); online review at ofluxo.net
["Macho minimalism reborn with wit at Suburban"](#), exhibition review by Shane McAdams; Milwaukee Journal Sentinel
 Frog Magazine, Numéro 16, Fall /Winter 2016
- 2015 ["No Problem: Cologne/New York 1984-1989"](#), exhibition catalog published by David Zwirner Gallery, New York; featuring essay by Robert Nickas (re: Belcher, pp. 200, 206, 217, 218 and 232, 233, 237, 250, 259)
 "10.5", Herringbone, Issue #4
- 2014 ["Alan Belcher's Art Asks Questions America Can't Answer"](#), by Peyton Freiman; The Wild, October 30 (review of exhibition at Marlborough Gallery)
 "10.5", images and texts by Alan Belcher; published by XXX/88 Books (Ho Tam), Vancouver
["Peter Nagy: Entertainment Erases History —Works 1982 to 2004 to the Present"](#) by Richard Milazzo, published by EISBox Editions
- 2013 ["My Highlights at NADA Miami Beach, 2013"](#), by Michelle Grabner; Artsy.net, December
- 2012 ["25 Years Of Talent"](#), exhibition catalog published by Marianne Boesky Gallery, New York City; featuring essays by Michelle Grabner, Tim Griffin, Randi Hopkins, and David Robbins
- 2011 ["Bob Nickas, Catalogue Of The Exhibition: 1984–2011"](#), published by 2nd Cannons Publications, Los Angeles
 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
- 2008 ["Jederman Collection"](#), catalog published by Fotomuseum Winterthur, Zurich, Switzerland
- 2004 Artforum, "Infotainment", by Thomas Lawson; October, pg. 93
- 2003 Artforum, ["Time Capsules, 1980-1985"](#), by David Rimanelli; March 40th Anniversary Issue
 Artforum, "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
 "Billboards: Art on the Road", published by Massachusetts Museum of Contemporary Art (MASS MoCA)
 Artforum, by Lisa Gabrielle Mark; Summer Issue ([review of exhibition at The Japan Foundation](#))
 Frieze, by Ingrid Chu; May Issue ([review of exhibition at The Japan Foundation](#))
 Lola, by Andy Fabo; Issue #4 (review of exhibition at The Japan Foundation)
 "C" Magazine, by Lisa Gabrielle Mark; Summer Issue (review of exhibition at The Japan Foundation)
 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 Montreal Gazette, by Dorota Kozinska; April 25th (review of exhibition at Galerie Yves LeRoux)
 Voir, by Stephane Aquin; April 30th (review of exhibition at Galerie Yves LeRoux)
 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 The Village Voice, by Kim Levin; January 21st (review of exhibition at Jack Shainman Gallery)
 The New Yorker, January 27th (review of exhibition at Jack Shainman Gallery)
 Canadian Art, by Jonathan Goodman; Summer Issue (review of exhibition at Jack Shainman Gallery)
 Globe and Mail, by Betty Ann Jordan; August 16th (review of exhibitions at Cold City Gallery and Art Metropole)
 Lola, by Roger Carter; Issue #1 (review of exhibition at Cold City Gallery)
 Lola, by John Massier; Issue #1 (review of exhibition at Cold City Gallery)
 "Free Parking; The Institute For Optimistic Living", published by Free Parking Gallery, Toronto
 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 "Labor of Love", catalog published by The New Museum, New York City; featuring essay by Marcia Tucker
 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 New York Times, by Holland Cotter; January 20th ([review of exhibition at Jack Shainman Gallery](#))
 The New Yorker, January 23rd ([review of exhibition at Jack Shainman Gallery](#))
 Artforum, by Dan Cameron; May Issue (review of exhibition at Jack Shainman Gallery)
 Art In America, by David Ebony; June Issue ([review of exhibition at Jack Shainman Gallery](#))
 "Alan Belcher / Complex '95 (Winnipeg)", published by Winnipeg Art Gallery, Winnipeg; featuring essay by Shirley Madill
 "Inside Out: Psychological Self-Portraiture", catalog published by The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut;
 featuring essay by Douglas F. Maxwell
 The Village Voice centrefold, January 19th
 Purple Prose, "[Alan Belcher with Elein Fleiss](#)"; Winter Issue #8
 Winnipeg Free Press front page, January 18th
- 1994 Flash Art / Italian Edition, by Horatio Goni; December/January Issue (review of exhibition at Studio Guenzani)
 Tema Celeste / Italian Edition, by Ariella Giulivi; Winter Issue (review of exhibition at Studio Guenzani)
 Flash Art / Italian Edition, by Emanuela de Cecco; June Issue (review of exhibition at Spazio Via Farini)
 Domus, by Angela Vettese; June Issue (review of exhibition at Spazio Via Farini)
 "Complex", published by White Columns, New York City; featuring essay by Bill Arning
 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
- 1993 L'Espresso, by Renato Barilli; October 24th (review of exhibition at Studio Guenzani)
 Forum International, by Manfred Hermes; March Issue (review of exhibition at Galerie Buchholz und Buchholz)
 "[Violent Persuasions: The Politics And Imagery Of Terrorism](#)", book published by Bay Press, Seattle;
 edited by David J. Brown and Robert Merrill
 "Photoplay (Works From The Chase Manhattan Collection)", catalog published by The Chase Manhattan Corporation, New York City;
 featuring essay by Lisa Phillips
 "Temporal Borders: Image and Site", catalog published by Leonard & Bina Ellen Art Gallery at Concordia University, Montreal;
 featuring essay by Karen Antaki
[Homogenius Three](#), self-published by Toronto artists
- 1992 Artforum, by Donald Kuspit; March Issue ([review of exhibition at Josh Baer Gallery](#))
 Arts Magazine, by Gretchen Faust; February Issue (review of exhibition at Josh Baer Gallery)
 Globe and Mail, by Kate Taylor; November 20th (review of exhibition at Genevex Grunwald Gallery)
 "Paradise Europe", catalog published by BizArt, Copenhagen; essays by Ronald Jones & Lars Morell (including artists' project pages)
 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 Artforum, by Jan Avgikos; February Issue ([review of exhibition at Josh Baer Gallery](#))
 Art In America, by Ken Johnson; February Issue ([review of exhibition at Josh Baer Gallery](#))
 Arts Magazine, by Robert Mahoney; February Issue ([review of exhibition at Josh Baer Gallery](#))
 Dagens Nyheter, by Karin Anden-Papadopoulos; February 7th (review of exhibition at Nordanstad-Skarstedt Galerie)
 Daily Yomiuri, by Arturo Silva; July 11th (review of exhibition at Spiral Garden, Wacoal Art Center)
 The New Yorker, December 23rd (review of exhibition at Josh Baer Gallery)
 "Complex '91", exhibition catalog published by Spiral Garden, Wacoal Art Center, Tokyo; featuring essays by Gregorio Magnani & Yuko Hasegawa
 "Anni Novanta", published by Arnaldo Mondadori /Arte; featuring essays by Renato Barilli & others
 "Presenting Rearwards", catalog published by Rosamund Felson Gallery, Los Angeles; featuring essay by Ralph Rugoff
 "Photos ??", exhibition catalog published by Tresor d'Art, Gstaad
 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
 Art & Auction, "Shifting Tastes"; by Dan Cameron, September Issue
 Gazette, "[Saturday In Liberia](#)"; by Alan Belcher, November 16/17th, pg. 2
 Flash Art, "People News"; November / December Issue, pg. 151
- 1990 Canadian Art, by Jane Perdue; March/April Issue ([review of exhibition at Galerie Daniel Buchholz](#))
 Chicago Tribune, by David McCracken; June 22nd (review of exhibition at Robbin Lockett Gallery)
 Contemporanea, by Timothy Parges; October Issue (review of exhibition at Robbin Lockett Gallery)
 New Art Examiner, by Susan Snodgrass; November Issue (review of exhibition at Robbin Lockett Gallery)
 Arts Magazine, by Katheryn Hixson; November Issue (review of exhibition at Robbin Lockett Gallery)
 The New Yorker, November 19th ([review of exhibition at Josh Baer Gallery](#))
 "The New Urban Landscape", exhibition catalog published by Olympia & York Co. and Rizzoli; edited by Richard Martin
 "Assembled", exhibition catalog published by Wright State University, Dayton, Ohio; essay by Barry Rosenberg
 "Fotografie Formato Opera dal '60 a Oggi", catalog published by Galeria Matteo Remolino, Torino;
 featuring essay by Mariuccia Casadio
 "All Quiet On The Western Front?", catalog published by Galerie Antoine Candau, Paris; featuring essays by Joseph Masheck and Alan Jones
 "Stendhal Syndrome: The Cure", catalog published by Andrea Rosen Gallery, New York City
 "[No, Not That One. It's Not A Chair](#)", catalog published by Galerie 1900/2000, Paris; featuring essays by Dominique Gonzalez-Foerster & Olivier Zahm
 "Towards The Lens", published by Galerie 1900/2000, Paris
 Interview Magazine, "[Ozone Schmozone](#)"; interview by 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 Flash Art, by David Rimaneli; January/February Issue ([review of exhibition at Josh Baer Gallery](#))
 Tema Celeste, by Robert Mahoney, January/March Issue (review of exhibition at Josh Baer Gallery)
 Arts Magazine, by Joshua Decter; January Issue (review of exhibition at Josh Baer Gallery)
 Art In America, by John Zinsser; March Issue (review of exhibition at Josh Baer Gallery)
 Artscribe, by C. Roger Denson; May Issue ([review of exhibition at Josh Baer Gallery](#))
 Now Magazine, by Jane Perdue; April 6-12th (review of exhibition at The Power Plant)
 Arts Magazine, by Daniela Salvioni; September Issue (review of exhibition at The Power Plant)
 Globe and Mail, by John Bentley Mays; April 1st (review of exhibition at The Power Plant)
 "20th Bienal Internacional de Sao Paulo", catalog published by the Fundacao Bienal de Sao Paulo, Sao Paulo
 "[Alan Belcher: Photos, Sculptures, Objects 1983-1988](#)", exhibition catalog published by The Power Plant, Toronto;
 featuring essays by Rosetta Brooks and Tom Folland
 "[D & S Austellung](#)", catalog published by Hamburg Kunsterverein, Hamburg; featuring essays by F. Barth, J. Schweinbraden, & T. Wulffen
 "[Hamburg Projekt 1989](#)", boxed series of artists' brochure projects, published by Kulturbehörde, Hamburg
 "[Order of Facts](#)", catalog published by Galerie Achim Kubinski, Stuttgart; featuring essay by Isabelle Graw
 "Abstraction In Contemporary Photography", catalog published by Hamilton College & Virginia Commonwealth University;
 featuring essays by Andy Grunberg and Jerry Saltz
 "[Nature Naturata \(An Argument For Still-Life\)](#)", catalog published by Josh Baer Gallery, New York; edited by Cornelia Lauf
 "Psychological Abstraction", exhibition catalog published by DESTE Foundation for Contemporary Art, Athens;
 featuring essay by Jeffrey Deitch

- “Special Affects”, book published by Giancarlo Politi, Milano; featuring essays by Gregorio Magnani, Daniela Salvioni, and Georgio Versoti
- “[Works Concepts Processes Situations Information](#)”, exhibition catalog published by Galerie Hans Mayer, Düsseldorf; featuring essays by Robert Nickas and Jack Bankowsky
- “International Camera”, exhibition catalog published by Salama-Caro Gallery, London
- Los Angeles Times, “Dennis Adams, Alan Belcher, Jennifer Bolande” exhibition 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” exhibition 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” exhibition review; by Gregorio Magnani, March/April Issue
- Art In America, “Corporate Trophies: New Urban Landscape” exhibition 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”, exhibition 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, by Roberta Smith; October 21st ([review of exhibition at Josh Baer Gallery](#))
- Flash Art, by Gregorio Magnani; Summer Issue (review of exhibition at Galerie Daniel Buchholz)
- “[Alan Belcher: Rock and Roll Transformer](#)”, catalog published by Josh Baer Gallery & J. Berg Press, New York City; featuring essay by Daniela Salvioni
- “[Presi X Incantamento](#)”, book published by Giancarlo Politi, Milano; featuring essays by Gregorio Magnani, Daniela Salvioni, and Georgio Versoti
- “Modern Dreams (The Rise and Fall and Rise of Pop)”, book published by The Clocktower Gallery, New York & M.I.T. Press, Cambridge, Massachusetts
- 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
- El Paseante, “Entropy and the New Objects”; by Robert Nickas, Issue #10
- Flash Art, “The Image In Singular” exhibition review; by Marcus Bruderlin, January Issue
- Flash Art, “Second Generation Post-Photography”; by Gregorio Magnani, March Issue
- Per Lui, “I Fotografi Incantati”; by Gregorio Magnani, June Issue
- 1987
- Arts Magazine, by Joshua Decter; January Issue (review of exhibition at Josh Baer Gallery)
- Artscribe, by John Miller; March Issue ([review of exhibition at Josh Baer Gallery](#))
- “C” Magazine, by Vikki Alexander; October Issue ([review of exhibition at Cable Gallery](#))
- Los Angeles Times, by Colin Gardener; December 4th (review of exhibition at Margo Leavin Gallery)
- “[Carte Blanche –Les Courtiers du Desire](#)”, published by Georges Pompidou Art and Culture Foundation, U.S.A.; featuring intro by Walter Hopps and essay by Howard Halle
- “Beyond Boundaries (New York’s New Art)”, book published by Alfred Van Der Marck Editions, New York City; edited by Jerry Saltz, featuring essays by Roberta Smith and Peter Halley
- “[Material Fictions](#)”, catalog published by University Art Gallery, State University at Binghamton, Binghamton, New York; essay by Ronald Jones
- “Photography On The Edge”, catalog published by Marquette University, Milwaukee; featuring essays by Chris Carter & Noel Carroll
- “[Art Against AIDS](#)” publication prepared by Sotheby’s in 1987 for the series of sales exhibitions at seventy-two NY galleries to benefit AMFAR
- “Thought Objects (J.A.A. #7)”, published by C.E.P.A., New York; edited by Barbara Ess & Glenn Branca
- Flash Art, “A Spectacle of Capability: Belcher, Taafe, Vaisman”; by Jack Bankowsky, April issue
- Bomb Magazine, reproductions in Issues #6, 16, & 23
- Caliber Magazine, “[Waffen In Der Kunst: Umbemalt](#)”; June Issue
- 1986
- Flash Art, by Larry Rinder; February/March Issue ([review of exhibition at Cable Gallery](#))
- Arts Magazine, by David Lurie; January Issue (review of exhibition at Cable Gallery)
- New York Times, by Joseph Masheck; November 14th ([review of exhibition at Josh Baer Gallery](#))
- “[Brokerage of Desire](#)”, catalog published by Otis / Parsons, Los Angeles; featuring essay by Howard Halle
- Flash Art, “Conversations with Art Dealers: Nature Morte”; interview with Paul Taylor, March Issue
- The Philadelphia Enquirer, “Infotainment: The Anti-Art of the Television Age”; exhibition review by Edward J. Sozanski, January 9th
- Arts Magazine, “Split Vision” exhibition review; by Joshua Decter, March Issue
- Arts Magazine, “Geometry Desurfacing” by Jeanne Siegel, March Issue
- Art Metropole, “Advertisements by Artists: Alan Belcher, Ken Lum, Jana Sterbak”; project pages appearing in Canadian Art, “C” Magazine, FILE Magazine, Parachute, Vanguard, Parallelogramme, and Parkette (Winter ’86 through Spring ’87)
- 1985
- “[Infotainment](#)”, catalog published by J. Berg Press, New York; featuring essays by Thomas Lawson & David Robbins
- “A Brave New World, A New Generation”, catalog published by Exhibition Hall at Charlottenberg, Copenhagen; featuring essays by Thomas Solomon & Carlo McCormick

"Poetic Resemblance", catalog published by Hallwalls, Buffalo; featuring essay by Barbara Broughel
"Split / Vision", catalog published by Artists Space, New York City; featuring essay by Andy Grunberg
"Point One / Smart Art", book published by Willis, Walker & Owens, New York; with essay by Joseph Masheck
New York Native, "[Nature Morte: The Artist As Dealer](#)"; Issue #112, pg. 32
Flash Art, "Interviews with Art Collectors: Michael Schwartz"; by Michele Cone, November Issue
Art In America, "New Capital", exhibition review by Walter Robinson, April Issue
Real Life Magazine, "[Brie Popcorn: Interview with the Owners of Nature Morte](#)"; by Rex Reason, Issue #11 / 12
Details Magazine, January/February 1985, pg. 94

1984 "Natural Genre", catalog published by Florida State University, Tallahassee
Arts Magazine, "The Last Round-Up"; by Dan Cameron, June Issue
Art In America, "Slouching Towards Avenue D"; by Walter Robinson and Carlo McCormick, June Issue
New Observations, "[Nature Morte](#)"; collaborative project with Peter Nagy, Issue #20, Pg. 7
L' Uomo Vogue, "[Neo Galleristi](#)"; December Issue, pg. 150

1983 Artnews, "Art In Alphabetland"; by David Herskovitz, September Issue
Flash Art, "East Village"; by Nicolaus Mouffarege, March Issue