

# ALAN BELCHER

Lives and works in Toronto  
Born 1957 in Toronto, Canada

## SOLO Exhibitions

- 2017 [“Objects”](#), greengrassi, London UK  
[“Preview”](#), Le Consortium, Dijon
- 2016 [“Objects”](#), MKG127, 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

- 2018 "[Brand New: Art and Commodity in the 1980s](#)" curated by Gianni Jetzer; Hirshhorn Museum and Sculpture Garden, The Smithsonian Institution, Washington DC  
"[Guarded Future II](#)", Downs & Ross, New York  
"[Rose Ocean: Living with Duchamp](#)" curated by Ian Berry; The Tang Museum, Skidmore College, New York  
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  
TB Projects, Provincetown, Mass  
[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  
 “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, 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 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

## BIBLIOGRAPHY

- 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 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 Genereux 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 Arnoldo 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 Kathryn 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  
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