



GALERIE
CHRISTOPHE
GAILLARD

Letha WILSON // BIOGRAPHY

Born 1976 in Honolulu, Hawaii (US)
Lives and works in Brooklyn, New York (US)

EDUCATION

- 2009
Skowhegan School of Painting and Sculpture, MA (US)
- 1999/2003
Hunter College, New York, NY (US), MFA in Combined Media
- 2001
Exchange semester at the Glasgow School of Art MFA Program, Glasgow (Scotland - GB)
- 1994/1998
Syracuse University School of Visual and Performing Arts, Syracuse, NY (US)
BFA in Painting; graduated with Honors, Summa cum Laude
- 1997
Exchange semester with Syracuse University's Division of International Programs Abroad in Florence, Italy

HONORS / AWARDS

- 2020
Anonymous Was A Woman Artist Relief Grant, NYFA (US)
- 2019
New York Foundation for the Arts Fellowship in Photography (US)
- 2018
MacDowell Colony Artist Residency, Petersborough, NH (US)
- 2016
Artist-in-Residence, University of Nevada Las Vegas (US)
- 2015
Montello Foundation Artist Residency, Montello, NV (US)
- 2015/2014
Walentas Family Foundation / Marie Walsh Sharpe Studio Program Grant (US)
- 2014
The Jerome Foundation Visual Arts Travel and Study Grant (US)

- 2013
New York Foundation for the Arts Fellowship (Deutsche Bank Fellow) in Photography (Also nominated in Architecture / Environmental Structures), (US)
Headlands Center for the Arts Residency, California (US)
- 2012
The Santo Foundation, Individual Artist Grant (US)
Meredith S. Moody Residency Fellowship, Artist Residency, The Yaddo Foundation, Saratoga Springs, NY (US)
Farpath Foundation Grant and Residency, Dijon (FR)
- 2011
Bemis Center for Contemporary Arts, Artist-in-Residence (US)
- 2010
Smack Mellon Hot Picks 2010, Smack Mellon, Brooklyn, NY (US)
BRIC Rotunda Gallery Artist of the Month (US)
- 2009
Nomination, Louis Comfort Tiffany Biennial Award (US)
Skowhegan School of Painting & Sculpture Fellowship (US)
Santa Fe Art Institute Fellowship (US)
- 2004
Artist in the Marketplace Program, Bronx Museum of the Arts (US)
Nomination, Rema Hort Mann Art Grant (US)
- 2000
Hunter College Exchange Scholarship (US)
- 1999
Orlin Prize, Honors Thesis Project ArtSpace: Art Beyond Academia (US)
- 1998
Augusta Hazard Painting Award, Syracuse University Painting Dept. (US)

EXPOSITIONS PERSONNELLES ET EN DUO

- 2020
Galerie Christophe Gaillard, Paris (FR)
- 2019
Cross country, GRIMM Gallery, Amsterdam (NL)
After cities, Letha Wilson and Jeff Williams, FJORD, Philadelphia, PA (US)
- 2018
Horizon Eyes, GRIMM Gallery, New York, NY (US)
- 2017
Platform 19: Letha Wilson, De Cordova Sculpture Park and Museum, Lincoln, MA (US)
Brie Ruias & Letha Wilson, September, Hudson, NY (US)
Letha Wilson: Shadows and Sunlight, Center for Contemporary Art and Culture, PNCA, Portland, OR (US)

2016

Fold and unfold, Kate Steciw & Letha Wilson, FOTOGRAFIA - Festival Internazionale di Roma XV - edizione: ROMA, ILMONDO, MACRO, Rome (IT)
Surface Moves, Galerie Christophe Gaillard, Paris (FR)

2015

The Distance, Richard T. Walker & Letha Wilson, CAPITAL, San Francisco, CA (US)
Look With Your Hands, Grimm Gallery, Amsterdam (NL)
Sight Specific, Light Work, Syracuse, NY (US)
Terra Firma, Brand New Gallery, Milan (IT)

2014

Higher Pictures, New York, NY (US)
Galerie Christophe Gaillard, Paris (FR)
Jason Middlebrook/Letha Wilson, Retrospective Gallery, Hudson, NY (US)

2013

Monuments and Landmarks, Art in General, New York, NY (US)

2012

Higher Pictures, New York, NY (US)

2011

Punch the Sky, Vox Populi, Philadelphia, PA (US)

2009

Lines Through the Wilderness, Rosenberg Gallery, Hofstra University, Hempstead, NY (US)
Lost Horizons, Buffalo Art Studio, Buffalo, NY (US)

EXPOSITIONS COLLECTIVES

2019

New Visions: The Henie Onstad Triennial for Photography and New Media, Henie Onstad Kunstsenter, Oslo (NO)
Comer Collection: Representation and Presentation in Photography - Lecture by Honored Photographer Letha Wilson, University of Texas, Dallas, TX (US)
Home Sweet Home : I Home a Sanctuary ?, Children's Museum of the Arts, New York (US)
New Landscapes: Contemporary Responses to Globalization, Class of 1967 Gallery, Hood Museum of Art, Dartmouth College, Hanover, NH (US)
AXxoN N., Essex Flowers, New York, NY (US)
Delirium: Three Visions, RedLine Contemporary Art Center, Denver, CO (US)

2018

Anna Atkins Refracted: Contemporary Works, Stephen A. Schwarzman Building, The New York Public Library, New York, NY (US)
Recognize you when she sees you, Give you the things she has for you, SEPTEMBER Gallery, Hudson, NY (US)
LANDED, Darkroom Detroit, Detroit, MI (US)
Still Life, organized by Candice Madey, SEPTEMBER Gallery, Hudson, NY (US)
Finding Space: Works from the JoAnn Gonzales Hickey Collection, Ascent Private Capital Management, Minneapolis, MN (US)
From the Ground Up, organized by New York Foundation for the Art, at McKinsey & Co., New York, NY (US)
Follow That Thought, Drake Devonshire, Wellington, ON (CA)
Spatial Flux: Contemporary Drawings from the JoAnn Gonzales Hickey Collection, Gregory Allicar Museum of Art, Colorado State University, Fort Collins, CO (US)

2017

Bearable Light ness of Being, GRIMM Gallery, Amsterdam (NL)
In the Abstract, MASS MoCA (Massachusetts Museum of Contemporary Art), North Adams, MA (US)
Objectifying the Photograph, Northern Illinois University Art Museum, DeKalb, IL (US)
Light & Matter: The Photographic Object, Michener Art Museum, Doylestown, PA (US)
The Newest Romantics: Sculptors of Botanical Photography, New Art Center, Newtonville, MA (US)
There is nothing I could say that I haven't thought before, curated by Cynthia Daignault, The Flag Art Foundation, New York, NY (US)

2016

Episode 10, STEMS Gallery, Bruxelles (BE)
Ways and Means: A New Look at Process and Materials in Art, curated by Jason Andrew, 1285 Avenue of the Americas Art Gallery, New York, NY (US)
Mirror Mirror, Eric Firestone Gallery, East Hampton, NY (US)
Future Perfect: Picturing the Anthropocene, University at Albany Art Museum, Albany, NY (US)
Out of Obscurity, Flowers Gallery, London (GB)
Woven, curated by Xaviera Simmons, 60 Wall Gallery at the Deutsche Bank's, Americas headquarters, New York, NY (US)
Fine words butter no parsnips however fine parsnips can butter words, Present Company, Brooklyn, NY (US)
Land Escapes, Joshua Liner Gallery, New York, NY (US)
Cuts, Shapes, Scrapes and Breaks, Seventeen Gallery, London (GB)
Contingent Matter, Parisian Laundry, Montréal (CA)

2015

Not a photo, The Hole, New York, NY (US)
Touch-tone, Martos Gallery, New York, NY (US)
Catfish, Anat Ebgi, Los Angeles, CA (US)
For the Good Times, curated by Jon Lutz. Interstate Projects, Brooklyn, NY (US)
Weird Science, Marianne Boesky Gallery, NY (US)
Object'hood, Lesley Heller Workspace, New York, NY (US)
I am What I am Not Yet, A Survey of Brooklyn's Moment, curated by Diana Buckley, Madelyn Jordon Fine Art, Scarsdale, NY (US)
Mine. Yours. Ours. The Contemporary American Landscape, Center For Photography, Woodstock, NY (US)
An Unfixed Image: The Photographic Across Media, The College of New Jersey Art Gallery, Ewing, NJ (US)
Zabriskie Point, Jack Hanley Gallery, New York, NY (US)
How to Drape the Concrete, Galerie Jeanroch Dard, Paris, (FR)
River Crossings: Contemporary Art Comes Home, Olana State Historic Site, Hudson, NY (US)
State Park, University Art Gallery, UC San Diego, CA (US)
Picture/Thing, Center for the Arts, Wesleyan University, Middletown, CT (US)

2014

Ad Infinitum: Ian Pedigo. American University Museum, Katzen Arts Center, Washington DC (US)
One Step Beyond, Galerie Christophe Gaillard, Paris (FR)
Road Trip: America Through the Windshield, Brattleboro Museum and Art Center, Brattleboro, VT (US)
Eleven Rivington, New York, NY (US)
the mysterious device was moving forward, Longhouse Projects, New York, NY (US)
Fixed Variable, Hauser & Wirth, New York, NY (US)
Sargent's Daughters, Sargent's Daughters Gallery, New York, NY (US)

2013

The First 15: The Meredith S. Moody Residency at Yaddo, The Tang Museum, Saratoga Springs, NY (US)
Haptic Translations, organized by Christine Messineo, OHWOW, Los Angeles, CA (US)

We Flatten Our Photographs, Romer Young Gallery, San Francisco, CA (US)
Harlem Postcards, Studio Museum of Harlem, New York NY (US)
Clear Cut, G44 Centre for Contemporary Photography, Toronto (CA) Catalogue.

2012

New New York, Essl Museum, Vienna (AT)
NeoNatural, Steve Turner Contemporary, Los Angeles, CA (US)
After Image: The Photographic Process(ed), Cerritos College Art Gallery, Norwalk, CA (US)
There's Something Happening Here, Brancolini Grimaldi, London (GB)
Black Foliage, Nudashank, Baltimore, MD (US)
Grounded, curated by Rico Gatson, Airplane, Brooklyn, NY (US)
Earth WORKS: Ten Artists on Land and Industry, P.P.O.W., New York, NY (US)
Leave it to Beavers, Gallery Diet, Miami, FL (US)
B19, Long Island University Brooklyn, Humanities Gallery, NY (US)
Photography Is, Higher Pictures, New York, NY (US)
Brooklyn Bound, Nazareth College Arts Center, Rochester, NY (US)
In the Corner of my Eye, Drake Hotel, Toronto (CA)
The Big Stink Moves Like a Moth Toward the Light, Hungryman Gallery, Chicago, IL (US)
Amalgalm, Mary Ryan Gallery, New York, NY (US)
What I Know, curated by Jason Andrew, NYCAMS, New York, NY (US)
Placemakers, Bemis Center for Contemporary Art, Omaha, NE (US)
Aude Pariset, Kate Steciw & Letha Wilson, Toomer Labdza, New York, NY (US)

2011

BAM Next Wave Art, curated by Dan Cameron, Brooklyn Academy of Music, Brooklyn, NY (US)
Composite Materialism: Ethan Greenbaum, Letha Wilson, Tamara Zahaykevitch. SPACE Gallery, Portland ME (US)
ROY G BIV, curated by Trong G. Nguyen, Waterhouse and Dodd., New York, NY (US)
Project Space, Stene Projects, Stockholm (SE)
J.J. Holdings and Friends, a J.J. Holdings Affair, 94 Prince Street, 2nd Floor, New York, NY (US)
Work Hard, organized by Jon Lutz Wildlife / Daily Operation. A one night show of limited edition artworks.
So Different, So Appealing, organized by Rachel Churner and Ryan Steadman, Gramercy Park Hotel, Penthouse. New York, NY (US)
Imprecise Geometry: Niall McClelland, Jong Oh, Letha Wilson, organized by Wendy Olsoff (P.P.O.W.), 308at156 project space, 156 5th Avenue, New York, NY (US)
The Death of Affect, Art Blog Art Blog, 508 W. 26th Street, 11th Fl, New York, NY (US)
Cut/ Paste, Big&Small, Casual Gallery, Long Island City NY (US)
This is The Same as That: Dave Murray and Letha Wilson, LVL3, Chicago, IL (US)
Late Summer Blues, curated by Sara Reisman and Ian Daniel, Storefront, Brooklyn, NY (US)
Matthew Brandt, Christine Nguyen, Letha Wilson: Every Photo Graph Is In Visible, Churner and Churner, New York, NY (US)
Summer Time, Mary Ryan Gallery, New York, NY (US)
Goodbye Space Shuttle, Curbs and Stoops, Brooklyn, NY (US)
Always The Young Strangers, Higher Pictures, New York, NY (US)
Dawn Till Dusk, Jen Bekman Gallery, New York, NY (US)
Nature Unframed, The Morton Arboretum, Lisle, IL (out-side Chicago) (US)
New Monuments, Lesley Heller Workspace, New York, NY (US)
Mountain Standard Time & Place, Modbo, Colorado Springs, CO (US)
Groundwork, Storefront, Brooklyn, NY (US)
The Working Title, organized by Progress Report, Bronx River Art Center, Bronx, NY (US)

Paper A-Z, Sue Scott Gallery, New York, NY (US)
Mirrored Thoughts / Spaces Between, curated by Stephanie Adamowicz, Spattered Columns an ACNY Project, New York, NY (US)
Matinee, curated by Lauren van Haaften-Schick and Patrick Brennan, St. Cecilia's Convent, Brooklyn, NY (US)
Off Camera, Fleisher/Ollman Gallery, Philadelphia, PA (US)

2010

SHOP 2010, Tide Pool at Sara Meltzer Gallery, New York, NY (US)
Greening Green, ARKO Art Center, Seoul (KR)
Science Fiction, Storefront, Brooklyn, NY (US)
EYTJ, Robischon Gallery, Denver, Colorado (US)
MacDougal's Cave, Silvis Studio, Brooklyn, NY (US)
Collective Show New York 2010, PARTICIPANT, Inc., New York, NY (US)
Planes and lines seem to glide past one another, Kunz,Viz,Gonzalez Chicago, IL (US)
Day Glow, Nudashank Gallery, Baltimore, MD (US)
Vertical, Liaison Controverse, Düsseldorf (DE)
Magicality, Platform Gallery, Seattle, WA (US)
I Know What You Did Last Summer, St. Cecilia's Convent, Brooklyn, NY (US)
Born to Die, Secondhome Projects, Berlin (DE)
World's Greatest at Daily Operation project, part of Bushwick Open Studios, Brooklyn, NY (US)
Momenta Art Benefit Raffle and Auction, Momenta and White Columns, Brooklyn and New York, NY (US)
The Hendersons Will All Be There, BravinLee Programs, New York, NY (US)

2009

Chunky Monkey, Red Flagg Gallery, New York, NY (US)
Scenariette, Possible Projects, Brooklyn, NY (US)
HomeBase IV, New York, NY (US)

2008

Video A: Miguel Soares and Letha Wilson, The Aldrich Contemporary Art Museum, Ridgefield, CT (US)
There's No Place Like Utopia, curated by Matt Freedman, Five Myles, Brooklyn, NY (US)
Waste Not, Want Not, Socrates Sculpture Park, Long Island City, NY (US)

2007

between to and from, curated by Veronica Mijelshon and Eleanor Eichenbaum, The Visual Arts Center of New Jersey, Summit, NJ (US)
Points of Departure: Inner and Outer Journeys in Contemporary Art, Fox Gallery at the University of Pennsylvania (US)
Landscape Architects, curated by Jennifer Moon, The Arts Center of the Capital Region, Troy, NY (US)

2006

Paradise Lost, curated by Dan Tague, Frederieke Taylor Gallery, New York, NY (US)
The Studio Visit, Exit Art, New York, NY (US)

2005

Exit Biennial II: Traffic, Exit Art, New York, NY (US)
No Apology for Breathing, organized by Matthew Lusk, Jack the Pelican, Brooklyn, NY (US)
Red, White and Blue, Spencer Brownstone Gallery, New York, NY (US)

2004

AIM 24, The Bronx Museum of the Arts, Bronx, New York (US)

PRESS & PUBLICATIONS

2020

The Photograph As Contemporary Art, Edited by Charlotte Cotton, Fourth Edition. Published by Thames & Hudson. pg 284-285.

Why Photography?, Edited by Bjarne Bare, Behzad Farazollahi and Christian Tunge, Co-edited by Susanne Østby Sæther, Curator at Henie Onstad Kunstsenter. Published by Skira editore S.p.A., Italy.

Art Seen: Vantage Points, written by Hovey Brock, The Brooklyn Rail, September.

A Group Show of Four Female Artists Affirms Our Admiration of the Post-COVID Art World, written by Monica Khemsurov, Sight Unseen, September 15.

2019

Devenirs de l'objet photographique: a l'ere de la fabrique additive des images, written by Nathalie Delbard, artpress hors-série, *la photographie: pratiques contemporaines*, Paris, No. 52, November. Pp 40-46.

Letha Wilson Makes Rock Faces You Want to Pet, written by Sophia Zurcher, Het Parool, Amsterdam, June 7.

Looking for the New: Letha Wilson Explores New Possibilities, written by William Jess Laird, Upstate Diary, Issue 8, Spring, pp 54-61.

2018

Context & Narrative in Photography, Edited by Maria Short, Sri-Kartini Leet and Elisavet Kalpaxi published by Bloomsbury Visual Arts.

Another World, A Publication documenting the Deutsche Bank Wealth Management Lounges at Frieze London and Frieze Masters.

The Focal Press Companion to the Constructed Image in Contemporary Photography. Edited by Marni Shindelman and Anne Leighton Massoni, published by Routledge Taylor & Francis Books.

Sand Shifts, Published by the Center for Contemporary Art and Culture at the Pacific Northwest College of Art, and created with Container Corps, Portland, OR. Edition of 150. (Artist Book)

She Needed No Camera to Make The First Book of Photographs, written by Jason Farago, New York Times, Nov. 15.

Victorian photographer Anna Atkins' botanical prints merged science, technology and artistry, written by Leah Ollman, Los Angeles Times, Oct. 9.

Letha Wilson, Monthly Photography Magazine (South Korea), Beyond Print issue., Vol .611, number 12.

These 20 Female Artists Are Pushing Sculpture Forward, written by Tess Thackara, Artsy, July 30.

FOLLOW THAT THOUGHT: A sculpture exhibition at the Drake Devonshire, written by Anya Georgijevic, NUVO, July

Letha Wilson, Horizon Eyes @ GRIMM, written by Richard B. Woodward, Collector Daily, April 3.

Editors' Picks: 14 Things to See in New York This Week, written by Sarah Cascone, artnet news, March 26.

Artist Feature, Ponytale Magazine, Issue No.4.

2017

Augmented Photography, Edited by Milo Keller, Joël Vacheron, Maxime Guyon. Published by ECAL Editions.

Two new works at the deCordova Sculpture Park and Museum, written by Dan Hisel, Architecture Boston, Winter.

Digital Mediums Change Art, written by Haley Galvin, Northern Star, Sept. 14

New outdoor sculptures coming to deCordova, written by Chris Bergeron, The MetroWest Daily News, August.

2016

Surface Moves, Wall Street International, November 4th

Kate Steciw and Letha Wilson Paris, written by Yelena Keller, Tropical Cream, October 27

Concrete Contradiction, written by Abby McKenzie, Keen On Magazine, October.

25 Captivating Photographers Whose Work You Need In Your Life, written by Mael Yalka, Fader, Sept. 29.

Art, Work, and the Workaday, written by Thomas Miccheli, Hyperallergic, July 30

Reflection and Facsimile, Eric Firestone Gallery in East Hampton, written by Jennifer Landes, The East Hampton Star, July 21

18 Artists Reimagine the Great Cross-Country Road Trip, written by Francesca Capossela, The Creators Project, June 26

2015

Letha Wilson and Richard T. Walker's 'The Distance', written by Jeanne Gerrity, Art Agenda, Dec. 1.

The Distance at Capital Gallery, written by Mailee Hung Art Practical, November 29.

Take a Sneak Peek, Highlights From Paris Photo Opening This Week, written by Hili Perlson, Artnet News. Nov. 9.

Brand New Expression in Painting, Brand New Gallery Booth, Artissima, written by Anika Bambic Kostov Widewalls. Nov. 2015.

Reviews: Letha Wilson, written by Paul Laster, Modern Painters, Oct. 2015. Pg. 84.

Critic's Picks: Los Angeles, written by Abbe Schriber, Artforum, October.

From Erwin Olaf to Letha Wilson, 15 Trailblazing Photographers, "Amsterdam's Unseen Photo", written by Molly Gottschalk, Artsy.net, Sept. 15.

Intersecting Intent: Catfish at Anat Ebgi Reviewed, written by E.D. Noice, Aqnb Magazine. Sept.

Review: 'Weird Science', A Group Show of Experimental Art, written by Martha Schwendener, New York Times, July 30. Pg. C22.

Concrete Canyons, written by Vanessa Nicholas, Magenta Magazine, Spring, Vol. 6, Num. 1.

2014

Goings On About Town: Art "Letha Wilson," written by Vince Aletti The New Yorker, Dec. 15.

Letha Wilson @ Higher Pictures, written by Loring Knoblauch, Collector Daily, Dec. 15.

This Week's Must See Art Events, written by Paddy Johnson, Artcity, Nov. 17.

Letha Wilson Galerie Christophe Gaillard, written by Phil Taylor, Artforum, Oct. 9.

Pablo Jansana, Evan Nesbit and Letha Wilson, Exhibitions Lookout, Art in America.com, July.

10 Must-See Summer Group shows, written by Scott Indrisek, Blouin Artinfo, July 7.

What is a Photograph at ICP, written by Gabriel H. Sanchez, Critic's Picks, Artforum.com, March.

'Space Heater' at Harbor Gallery, written by Jillian Steinhauer, Hyperallergic.com, March 3.

What is a Photograph?, written by Siobhan Bohnacker, Photo Booth, The New Yorker.com, January.

Digital, Analog and Waterlogged, written by Ken Johnson, The New York Times, January 30. Page C27.

What is a Photograph color exhibition catalog, International Center for Photography, New York, NY.

2013

Best of 2013 - With Cinder Blocks We Flatten Our Photographs at Romer Young, written by Patricia Maloney, Daily Serving, Dec. 25.

Original(ish) Works of Art, written by Tom Cheshire, Wired U.K., Sept, Page 74-75.

Christine Messineo at OHWOW, written by Paul Laster, The Aesthete. August.

Unflattened Photographs at Romer Young, written by Sarah Hotchkiss, KQED, July 8.
Landmarks and Monuments at Art in General, DLK Collection, June 14.
Letha Wilson: Landmarks and Monuments, written by R.C. Baker, Village Voice, June 12.
Art Picks from Print, written by Paul D'Agostino, The L Magazine, April 24.
Land Marks, Co-published by Hassla and Art in General, April. Edition of 500.
Exhibition Reviews, Letha Wilson, written by Anne Doran, Higher Pictures, Art in America, April, p. 113.
Reviews, Letha Wilson, written by Colby Chamberlain, Higher Pictures, Artforum, March, pp. 277-278.
Goings On About Town: Art 'Letha Wilson', written by Vince Aletti, The New Yorker, January 17.
DLK Collection, *Letha Wilson at Higher Pictures*, January 11.
Art Reviews Around New York, Cementing America, written by John Haber, haberarts.com, January 18.
Clear Cut exhibition catalog. Essay by Vanessa Nichols. Published by G44 Centre for Contemporary Photography, Toronto, Canada.

2012

Studio visit with Letha Wilson, written by Christopher Shreck, All of This is Rocket Science, Dec. 17.
New. New York exhibition catalog. Essay by Deborah Kuan. Published by Essl Museum Kunst Der Gegenwart, pp 62 - 71.
New. New York at Essl Museum, Sleek Magazine, Nov. 26.
A3 series #3, Edition of 300, Risograph prints, Published by Vandret publications, Nov, Copenhagen.
Landscape Photography: New Visions, Part 4, written by Aaron Rothman, The Design Observer Group, places.designobserver.com, August 21.
Fruit Salad, Bronze Age Editions, Summer.
Disturber Magazine, Issue 2, Summer. London, U.K.
Goings On About Town: 'Art' Photography Is, written by Vince Aletti, The New Yorker, May 10.
Letha Wilson: Interview by Jason Judd, Bite Magazine, Issue 3. Winter. Pgs. 24-29.
2-D Pushers, written by Lori Zimmer, www.artslant.com (New York), February 14.
Gold Strike Supper, White Zinfindel, No. 2. TV Dinners, Fall / Winter. Pg 66-69.

2011

Post-Internet Painting and the Death of Affect, December
www.poooooool.info
Artist Edition Paper Planes, The Believer: The 2011 Art Issue. Magazine supplement, curated by Chris Wiley. November/December. Pages 63 & 64.
Actual Presence Suggested, written by Steve Ruiz, www.artslant.com (Chicago), August 29.
Interviews: An Analog Path for Photography, written by Tom Winchester, www.hyperallergic.com, August 12.
A Fading Feeling, written by Hannah Daly, www.artslant.com (New York), August 8.
This Week: Must-See Arts in the City, written by Carolina Miranda, WNYC (wnyc.org). August 4.
'Goings On About Town: Art' Every Photo Graph is In Visible, written by Vince Aletti, The New Yorker, July 27.
Art Review: Always the Young Strangers: Young women photographers put a fresh feminist spin on the medium, written by Anne Doran, Time Out New York, June 28. Page 41.
Art in Review: Always the Young Strangers, written by Holland Cotter, The New York Times, June 9. Page C25.
Goings On About Town: Art 'Always the Young Strangers', written by Vince Aletti, The New Yorker, June 3.
New Monuments on the Lower East Side, written by Ste-

phen Traux, www.hyperallergic.com, May 5.
Wall Mugs Tree, written by Blake Gopnick, The Daily Beast, www.thedailybeast.com, April 15.
Renewed Monuments: Sculpture in the Post/Un-Monumental Era, written by Benjamin Sutton, The L Magazine, April 26.
Morton Arboretum art exhibit celebrates tree forms, written by Joan Broz, The Daily Herald, April 26.
Variety Trumps Argument at the Bronx River Art Center, written by Stephen Maine, www.artcritical.com, April 23.
The Working Title at the Bronx River Art Center, written by Andrew Russeth, www.16miles.com, April 7.
Fanzine Does New York Art Week 2011, written by Bradford Nordeen, thefanzine.com, March 6.
Letha Wilson 'Punch the Sky' at Vox Populi, written by Annette Monnier, onereviewamonth.com, February 27.
Brooklyn Local, written by Emily Nathan, Artnet Magazine, Feb. 12.
Environmental Art That Does More Than Alter Nature, written by Moon So-Young, Korea JoongAng Daily, Feb. 11.
Artwork using photographs in unconventional ways, written by Edith Newhall, The Philadelphia Inquirer, Feb 6.
School of Life, written by John Vettese, Philadelphia Citypaper, January 20-26.

2010

Future of art, through eyes of under-33s, written by Kyle MacMillan, The Denver Post, Dec. 9.
Two young stars of the art world are on display this month in Denver, written by Michael Paglia, Westword, Nov. 30. Possible Press, Issue 2. A quarterly publication of artists' writings. September 4.
Kate Steciw. 'Letha Wilson', The Photography Post, August 16.
Guest Curator Offers Day Glow at Nudashank, written by Peter Boyce, Radar Redux, Baltimore Art and Culture, August 12.
Magical Thinking, written by Jen Graves, The Stranger, Seattle. July 6.
William Powhida's Sideshow Magic, written by Regina Hackett, ARTSJOURNAL weblog, July.

2009

Poul Henningsen Docet, Lighting Academy: Il Portale Della Luce, May 14.
At a Clinic, Artists Reflecting On Home, written by Melena Ryzik, The New York Times, May 11.
Beyond a Building, written by John Sena, The Santa Fe New Mexican, March 2.

2008

Tracks: More Than A Pretty View, written by James Trimarco, The Brooklyn Rail, July.
Waste Not, Want Not, Critic's Pick, written by Jerry Saltz, New York Magazine online, June 27.
Artists take measure for its own sake, written by Dan Bischoff, The Star-Ledger, January 6

2004

Art Review: A Chance to Fill Up on Visual Treats, written by Benjamin Genocchio, New York Times, April 25, p. 9.

2003

Top Ten, written by Jason Middlebrook, Artforum, February, p. 55.

2002

Majority Rules, written by William Powhida, The Brooklyn Rail, Summer, pp. 8-9.
Collaborative Curatorial Models and Public - Curation, written by Christine Paul, Switch Journal, San Jose State University, Issue 17, Feb.