

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

EDUCATION

2009
École Skowhegan de peinture et sculpture, MA (US)

1999/2003
Hunter College, New York, NY (US) MFA in Combined Media

2001
Semestre d'échange à l'École d'Art de Glasgow, MFA Program, Glasgow, (Ecosse - GB)

1994/1998
Université de Syracuse, École d'Art Visuel et de Performance d'art, Syracuse, NY (US)
BFA en peinture; diplômée avec les honneurs, *Summa cum Laude*

1997
Semestre d'échange avec la division des Programmes Internationaux d'Échanges de l'université de Syracuse à Florence (IT)

DISTINCTIONS / PRIX

2020
Subvention de secours aux Artistes - AWAU - Anonymous Was A Woman, NYFA - Fondation pour les Arts de New York (US)

2019
Bourse de recherche en Photographie, NYSFA/ NYFA - Fondation pour les Arts de New York (US)

2018
Résidence d'artiste de la colonie MacDowell, Petersborough, NH (US)

2016
Artiste en Résidence, Université du Nevada, Las Vegas, NV (US)

2015
Résidence d'artiste de la Fondation Montello, Montello, NV (US)

2015/2014
Bourse du programme d'atelier Marie Walsh Sharpe, Fondation de la Famille Walentas (US)

2014
Bourse d'Étude et de Voyage en Arts Visuels, Fondation Jerome (US)

2013
Bourse d'Étude (Boursier de la Deutsche Bank) en Photographie (également nominée en Architecture / Structures Environnementales), Fondation pour les Arts de New York, (US)
Résidence du Centre pour les Arts Headlands, California (US)

2012
Bourse individuelle pour Artiste, Fondation Santo, (US)
Bourse de résidence Meredith S. Moody, résidence d'artiste, Fondation Yaddo, Saratoga Springs, NY (US)
Bourse et résidence de la Fondation Farpath, Dijon (FR)

2011
Artiste en Résidence, Centre pour les Arts Contemporains Bemis, (US)

2010
Coup de cœur 2010 du Smack Mellon, Smack Mellon, Brooklyn, NY (US)
Artiste du mois, BRIC Rotunda Gallery (US)

2009
Nominée pour le Prix Biennale, Louis Comfort Tiffany (US)
Bourse d'étude de l'École de peinture et de sculpture Skowhegan (US)
Bourse d'étude de l'Institut d'Art de Santa Fe (US)

2004
Programme: Artiste sur le marse, Bronx Museum of the Arts (US)
Nominée à la bourse d'art, Rema Hort Mann (US)

2000
Bourse d'échange du Hunter College (US)

1999
Prix Orlin, Projet de Thèse d'Honneur, *Artspace: Art Beyond Academia* (US)

1998
Prix de Peinture "Aouta Hazard", Département Peinture de l'Université de Syracuse (US)

SOLO & DUO EXHIBITIONS

2020
Galerie Christophe Gaillard, Paris (FR)

2019
Cross country, GRIMM Gallery, Amsterdam (NL)
After cities, Letha Wilson and Jeff Williams, FJORD, Philadelphie, 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 Ruis & Letha Wilson, Septembre, 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)

GROUP EXHIBITIONS

2019

New Visions: Triennale pour la photographie et les nouveaux media Henie Onstad, Henie Onstad Kunstsenter, Oslo (NO)
Collection Comer: Representation and Presentation in Photography - Lecture par la Photographe Honorée 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, Septembre Gallery, Hudson, NY (US)
LANDED, Darkroom Detroit, Detroit, MI (US)
Still Life, organisé par Candice Madey, Septembre 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 Sate 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, commissaire d'exposition: 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, commissaire d'exposition: 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, commissaire d'exposition: 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, commissaire d'exposition: 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, organisé par 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, commissaire d'exposition: 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)
Amalgam, Mary Ryan Gallery, New York, NY (US)
What I Know, commissaire d'exposition: 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, commissaire d'exposition: 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, commissaire d'exposition: 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, organisé par Jon Lutz Wildlife / Daily Operation. A one night show of limited edition artworks.
So Different, So Appealing, organisé par Rachel Churner et Ryan Steadman, Gramercy Park Hotel, Penthouse. New York, NY (US)
Imprecise Geometry: Niall McClelland, Jong Oh, Letha Wilson, organisé par 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, commissaire d'exposition: 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 (outside 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, organisé par Progress Report, Bronx River Art Center, Bronx, NY (US)
Paper A-Z, Sue Scott Gallery, New York, NY (US)
Mirrored Thoughts / Spaces Between, commissaire d'exposition: Stephanie Adamowicz, Spattered Columns an ACNY Project, New York, NY (US)
Matinee, commissaire d'exposition: Lauren van Haften-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, commissaire d'exposition: 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, commissaire d'exposition: 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, organisé par 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, Edité par Charlotte Cotton, Fourth Edition. Publié par Thames & Hudson. pg 284-285.

Why Photography?, Edité par Bjarne Bare, Behzad Farzollahi and Christian Tunge, Co-Edité par Susanne Østby Sæther, commissaire d'exposition à la Henie Onstad Kunstsenter Publié par Skira editore S.p.A., Italie.

Art Seen: Vantage Points, écrit par Hovey Brock, The Brooklyn Rail, Septembre.

A Group Show of Four Female Artists Affirms Our Admiration of the Post-COVID Art World, écrit par Monica Khemsurov, Sight Unseen, 15 Septembre.

2019

Devenirs de l'objet photographique: a l'ère de la fabrique additive des images, écrit par Nathalie Delbard, artpress hors-série, *la photographie: pratiques contemporaines*, Paris, No. 52, Novembre. Pp 40-46.

Letha Wilson Makes Rock Faces You Want to Pet, écrit par Sophia Zurcher, Het Parool, Amsterdam, 7 juin.

Looking for the New: Letha Wilson Explores New Possibilities, écrit par William Jess Laird, Upstate Diary, Issue 8, Printemps, pp 54-61.

2018

Context & Narrative in Photography, Edité par Maria Short, Sri-Kartini Leet and Elisavet Kalpaxi Publié par Bloomsbury Visual Arts.

Another World, Une publication qui documente les salons de gestion de patrimoine de la Deutsche Bank à Frieze London & Frieze Masters.

The Focal Press Companion to the Constructed Image in Contemporary Photography. Edité par Marni Shindelman et Anne Leighton Massoni, Publié par Routledge Taylor & Francis Books.

Sand Shifts, Publié par the Center for Contemporary Art and Culture at the Pacific Northwest College of Art, et crée par 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, 15 Nov.

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

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

These 20 Female Artists Are Pushing Sculpture Forward, écrit par Tess Thackara, Artsy, 30 juillet.

FOLLOW THAT THOUGHT: A sculpture exhibition at the Drake Devonshire, écrit par Anya Georgijevic, NUVO, juillet.

Letha Wilson, Horizon Eyes @ GRIMM, écrit par Richard B. Woodward, Collector Daily, 3 Avril.

Editors' Picks: 14 Things to See in New York This Week, écrit par Sarah Cascone, artnet news, 26 Mars. Artist Feature, Ponytale Magazine, Issue No.4.

2017

Augmented Photography, Edité par Milo Keller, Joël Vacheron, Maxime Guyon. Publié par ECAL Editions.

Two new works at the deCordova Sculpture Park and Museum, écrit par Dan Hesel, Architecture Boston, Winter. *Digital Mediums Change Art*, écrit par Haley Galvin, Northern Star, 14 Sept.

New outdoor sculptures coming to deCordova, écrit par Chris Bergeron, The MetroWest Daily News, Aout.

2016

Surface Moves, Wall Street International, 4 Novembre.

Kate Steciw and Letha Wilson Paris, écrit par Yelena Keller, Tropical Cream, 27 Octobre.

Concrete Contradiction, écrit par Abby McKenzie, Keen On Magazine, Octobre.

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

Art, Work, and the Workaday, écrit par Thomas Micchelli, Hyperallergic, 30 Juillet.

Reflection and Facsimile, Eric Firestone Gallery in East Hampton, écrit par Jennifer Landes, The East Hampton Star, 21 Juillet.

18 Artists Reimagine the Great Cross-Country Road Trip, écrit par Francesca Capossela, The Creators Project, 26 juin.

2015

Letha Wilson and Richard T. Walker's 'The Distance', écrit par Jeanne Gerrity, Art Agenda, 1er Dec.

The Distance at Capital Gallery, écrit par Mailee Hung Art Practical, 29 Novembre.

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

Brand New Expression in Painting, Brand New Gallery Booth, Artissima, écrit par Anika Bambic Kostov Widewalls. Nov.

Reviews: Letha Wilson, écrit par Paul Laster, Modern Painters, Oct.. Pg. 84.

Critic's Picks: Los Angeles, écrit par Abbe Schriber, Artforum, Octobre.

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

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

Review: 'Weird Science', A Group Show of Experimental Art, écrit par Martha Schwendener, New York Times, 30 Juillet. Pg. C22.

Concrete Canyons, écrit par Vanessa Nicholas, Magenta Magazine, Spring, Vol. 6, Num. 1.

2014

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

Letha Wilson @ Higher Pictures, écrit par Loring Knoblauch, Collector Daily, 15 Dec.

This Week's Must See Art Events, écrit par Paddy Johnson, Artcity, 17 Nov.

Letha Wilson Galerie Christophe Gaillard, écrit par Phil Taylor, Artforum, 9 Oct.

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

10 Must-See Summer Group shows, écrit par Scott Indrisek, Blouin Artinfo, 7 Juillet.

What is a Photograph at ICP, écrit par Gabriel H. Sanchez, Critic's Picks, Artforum.com, Mars.

'Space Heater' at Harbor Gallery, écrit par Jillian Steinhauer, Hyperallergic.com, 3 Mars.

What is a Photograph?, écrit par Siobhan Bohnacker, Photo Booth, The New Yorker.com, Janvier.

Digital, Analog and Waterlogged, écrit par Ken Johnson, The New York Times, 30 Janvier. Page C27.

What is a Photograph color catalogue d'exposition, International Center for Photography, New York, NY.

2013

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

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

Christine Messineo at OHWOW, écrit par Paul Laster, The Aesthete. Aout.

Unflattened Photographs at Romer Young, écrit par Sarah Hotchkiss, KQED, 8 Juillet.
Landmarks and Monuments at Art in General, DLK Collection, Juin 14.
Letha Wilson: Landmarks and Monuments, écrit par R.C. Baker, Village Voice, 12 Juin.
Art Picks from Print, écrit par Paul D'Agostino, The L Magazine, 24 Avril.
Land Marks, Co-Publié par Hassla and Art in General, Avril. Edition of 500.
Exhibition Reviews, Letha Wilson, écrit par Anne Doran, Higher Pictures, Art in America, Avril, p. 113.
Reviews, Letha Wilson, écrit par Colby Chamberlain, Higher Pictures, Artforum, Mars, pp. 277-278.
Goings On About Town: Art 'Letha Wilson', écrit par Vince Aletti, The New Yorker, 17 Janvier.
DLK Collection, *Letha Wilson at Higher Pictures*, Janvier 11.
Art Reviews Around New York, Cementing America, écrit par John Haber, haberarts.com, 18 Janvier.
Clear Cut catalogue d'exposition. Essai de Vanessa Nichols. Publié par G44 Centre for Contemporary Photography, Toronto, Canada.

2012

Studio visit with Letha Wilson, écrit par Christopher Shreck, All of This is Rocket Science, 17 Dec.
New. New York catalogue d'exposition. Essay by Deborah Kuan. Publié par 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, Publié par Vandret publications, Nov, Copenhagen.
Landscape Photography: New Visions, Part 4, écrit par Aaron Rothman, The Design Observer Group, places. designobserver.com. 21 Aout.
Fruit Salad, Bronze Age Editions, Summer.
Disturber Magazine, Issue 2, Summer. London, U.K.
Goings On About Town: 'Art' Photography Is, écrit par Vince Aletti, The New Yorker, 10 Mai.
Letha Wilson: Interview by Jason Judd, Bite Magazine, Issue 3. Hiver. Pgs. 24-29.
2-D Pushers, écrit par Lori Zimmer, www.artslant.com (New York), 14 Février.
Gold Strike Supper, White Zinfindel, No. 2. TV Dinners, Automne / Hiver. Pg 66-69.

2011

Post-Internet Painting and the Death of Affect, December www.pooooo.info
Artist Edition Paper Planes, The Believer: The 2011 Art Issue. Magazine supplement, commissaire d'exposition: Chris Wiley. Novembre/Décembre. Pages 63 & 64.
Actual Presence Suggested, écrit par Steve Ruiz, www.artslant.com (Chicago), 29 Aout.
Interviews: An Analog Path for Photography, écrit par Tom Winchester, www.hyperallergic.com. 12 Aout.
A Fading Feeling, écrit par Hannah Daly, www.artslant.com (New York), 8 Aout.
This Week: Must-See Arts in the City, écrit par Carolina Miranda, WNYC (wnyc.org). 4 Aout.
'Goings On About Town: Art' Every Photo Graph is In Visible, écrit par Vince Aletti, The New Yorker, 27 Juillet.
Art Review: Always the Young Strangers: Young women photographers put a fresh feminist spin on the medium, écrit par Anne Doran, Time Out New York, 28 Juin. Page 41.
Art in Review: Always the Young Strangers, écrit par Holland Cotter, The New York Times, 9 Juin. Page C25.
Goings On About Town: Art 'Always the Young Strangers', écrit par Vince Aletti, The New Yorker, 3 Juin.
New Monuments on the Lower East Side, écrit par Stephen Traux, www.hyperallergic.com, 5 Mai.

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

2010

Future of art, through eyes of under-33s, écrit par Kyle MacMillan, The Denver Post, 9 Dec..
Two young stars of the art world are on display this month in Denver, écrit par Michael Paglia, Westword, 3 0Nov.
Possible Press, Issue 2. A quarterly publication of artists' writings. 4 Septembre.
Kate Steciw. 'Letha Wilson', The Photography Post, 16 Aout.
Guest Curator Offers Day Glow at Nudashank, écrit par Peter Boyce, Radar Redux, Baltimore Art and Culture, 12 Aout.
Magical Thinking, écrit par Jen Graves, The Stranger, Seattle. 6 Juillet.
William Powhida's Sideshow Magic, écrit par Regina Hackett, ARTSJOURNAL weblog, Juillet.

2009

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

2008

Tracks: More Than A Pretty View, écrit par James Tri-marco, The Brooklyn Rail, Juillet.
Waste Not, Want Not, Critic's Pick, écrit par Jerry Saltz, New York Magazine online, 27 Juin.
Artists take measure for its own sake, écrit par Dan Bischoff, The Star-Ledger, 6 Janvier.

2004

Art Review: A Chance to Fill Up on Visual Treats, écrit par Benjamin Genocchio, New York Times, 25 Avril, p. 9.

2003

Top Ten, écrit par Jason Middlebrook, Artforum, Février, p.55.

2002

Majority Rules, écrit par William Powhida, The Brooklyn Rail, Été, pp. 8-9.
Collaborative Curatorial Models and Public - Curation, écrit par Christine Paul, Switch Journal, San Jose State University, Issue 17, Février.