

Martin Beck

Born in 1963, Bludenz, Austria
Lives and works in New York, NY

Selected Solo Exhibitions and Collaborative Work

- 2021 *Strategy Notebook, Schaufenster*, curated by Gloria Hasnay, Kunstverein München, Munich, Germany
- 2018 *I wish it would never get dark*, 47 Canal, New York
dans un second temps, Fonds régional d'art contemporain de Lorraine, Metz, France
Last Night, Bergen Kunsthall, Bergen, Norway
- 2017 *rumors and murmurs*, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna
Last Night, The Kitchen, New York
what follows may have produced what went before..., Galerie für Zeitgenössische Kunst Leipzig, Germany
- 2016 *Martin Beck: Program*, Carpenter Center for the Visual Arts, Cambridge, MA, 2014 – 2016
- 2015 *Alienation and Charisma*, Archiv, Zurich, Switzerland
The thirty-six sets do not constitute a sequence, 47 Canal, New York, NY
- 2014 *Approx. 13 Hours*, castillo/corrales, Paris, France
Martin Beck: Program, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA, 2014 –
- 2013 *Last Night*, Kunsthaus Glarus, Glarus, Switzerland
- 2012 *the particular way in which a thing exists*, curated by Michèle Thériault, Galerie Leonard & Bina Ellen, Concordia University, Montréal, Canada
Presentation, 47 Canal, New York, NY
- 2011 *Remodel*, in collaboration with Ken Saylor, Ludlow 38, New York, NY
- 2010 *Social Abstraction*, Kunstraum Lakeside, Klagenfurt, Austria
- 2009 *Panel2--"Nothing better than a touch of ecology and catastrophe to unite the social classes..."*, Arthur Ross Gallery, Buell Hall, Columbia University, New York, NY
- 2008 *Panel2--"Nothing better than a touch of ecology and catastrophe to unite the social classes..."*, Gasworks, London, England
- 2007 *About the Relative Size of Things in the Universe*, Casco, Utrecht, Netherlands
The details are not the details., Orchard Gallery, New York, NY
- 2006 *Installation*, in collaboration with Julie Ault, Secession, Vienna, Austria
Information, in collaboration with Julie Ault, Storefront for Art and Architecture, New York, NY
- 2005 Galerie j, Geneva, Switzerland
- 2003 *an Exhibit viewed played populated*, Grazer Kunstverein, Graz, Austria
- 2002 *mirror/mirror*, in collaboration with Julie Ault, Planet 22, Geneva, Switzerland
- 2000 *Outdoor Systems, indoor distribution*, in collaboration with Julie Ault, Neue Gesellschaft für Bildende Kunst, Berlin, Germany
- 1997 co-founded *Parasite*, an artist's organization committed to supporting, documenting and presenting project-based artwork, various locations, New York, NY
Archives: History, Tools, Practice, a discussion and presentation series, co-organization with Julie Ault within the framework of Parasite

Selected Solo Exhibitions and Collaborative Work (continued)

- 1997 *storage (displayed)*, spot, New York, NY
- 1996 *Transfer*, Galerie Mathias Kampl, Munich, Germany
Produktion Pop, in collaboration with Mathias Poledna and Jon Savage, Depot, Vienna, Austria
- 1995 *Trade (Europe)*, Contemporary Art Center, Moscow, Russia
...featuring ... featuring..., Forum Stadtpark, Graz, Austria
FFREW.Film, and in collaboration with Mathias Poledna, Kunstverein München, Munich, Germany
- 1994 *Information, Dokumentation, Legitimation*, Hohenthal und Bergen Gallery, Cologne, Germany

Selected Group Exhibitions

- 2022 *Collaborations*, Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna, Austria
FRONT International 2022: Oh, Gods of Dust and Rainbows, Cleveland Triennial for Contemporary Art
The Purlined Masterpiece: Images as Time Machines, Academy of Fine Arts Vienna, Vienna, Austria
Conditions and Frameworks: Infrastructure as Form and Medium, Academy of Fine Arts Vienna, Vienna, Austria
- 2020 *Celine Condorelli. Two Years' Vacation*, Fonds régional d'art contemporain de Lorraine, Metz, France
Our Moon. Longing, Art and Science, Naturhistorisches Museum Wien, Vienna, Austria
- 2019 *Every Crack, Every _____*, 47 Canal, New York
Can You Feel It?, Last Tango, Zurich, Switzerland
Or Both, The Galleries at Moore, Philadelphia, PA
- 2018 *Yesterday, Today, Today*, Kunstraum Buchberg, Buchberg am Kamp, Austria
- 2017 *Publishing as an Artistic Toolbox: 1989–2017*, Kunsthalle Wien, Vienna, Austria
Seleccion natural, Centre Cultural Llibreria Blanquerna, Madrid
- 2016 *We are the Center*, curated by Paul O'Neill, Center for Curatorial Studies Bard Hessel Museum, Annandale-on-Hudson, NY
Givens, AA | LA, Los Angeles
Putting Rehearsals to the Test, Leonard & Bina Ellen Art Gallery, Montreal, Canada, curated by Sabeth Buchmann, Ilse Lafer and Constanze Ruhm
O/U, P!, New York, NY
Trees in the Forest, Yale Union, Portland, OR, curated by Kari Rittenbach
DIS-PLAY/RE-PLAY, Austrian Cultural Forum New York, New York, NY
WEtransFORM, Neues Museum, Nuremberg, Germany
- 2015 *afterlife*, curated by Julie Ault, Buchholz Gallery, New York, NY
A Proposal to Call, curated by Vera Lauf and Barbara Mahlknecht, Kunsthalle Exnergasse, Vienna, Austria
International Photography exhibition Gjon Mili 2015, National Gallery of Kosovo, Prishtina, Kosovo
- 2014 *The Social Factory: The Tenth Shanghai Biennale 2014*, curated by Anselm Franke, Power Station of Art, Shanghai, China
Projecting Landscape, curated by Yuki Higashino and Elisabeth Kihlström, Neue Galerie, Innsbruck, Austria
Afterlife: A Constellation, organized by Julie Ault in the context of *Whitney Biennial 2014*, Whitney Museum of American Art, New York
- 2013 *The Whole Earth: California and the Disappearance of the Outside*, Haus der Kulturen der Welt, Berlin, Germany
The 7th White Columns Annual, selected by Richard Birkett, White Columns, NY

Selected Group Exhibitions (continued)

- 2013 *Macho Man, Tell It To My Heart*, curated by Nikola Dietrich, Scott Weaver, Danh Vo, Martin Beck, Julie Ault, Jason Simon, and Heinz Peter Knes, Museum für Gegenwartskunst, Basel, Switzerland. Traveled to Culturgest, Lisbon, Portugal, and Artists Space, New York, NY.
- 2012 *Anarchism Without Adjectives*, curated by Dean Inkster and Sébastien Pluot, Extra City Kunsthall, Antwerp, Belgium, Leonard & Bina Ellen Art Gallery, Montreal
Realness Respect, curated by Sandro Droschl, Kunstverein Medienturm, Graz, Austria
Unauthorized, curated by Simon Sheikh, Inter Arts Center, Malmö, Sweden
- 2011 *Beziehungsarbeit*, curated by Martin Fritz, Künstlerhaus, Vienna, Austria
- 2010 *Communitas: Die unrepräsentierbare Gemeinschaft*, curated by Reinhard Braun and Maren Lübke Camera Austria, Graz, Austria
São Paulo Biennial, in collaboration with Julie Ault, curated by Moacir dos Anjos and Agnaldo Farias, São Paulo, Brazil
Exhibitions, curated by Tessa Giblin, Projects Art Centre, Dublin, Ireland
Bucharest Biennial 4, curated by Felix Vogel, Bucharest, Romania
- 2009 *Teatrino/Palermo*, curated by Pierre Leguillon, New Festival, Centre Pompidou, Paris, France, traveled to Renwick Gallery, New York, NY (2010)
Amerikana, curated by Frank Wagner, Neue Gesellschaft für bildende Kunst, Berlin, Germany
History of the Future, Artecontempo, Lisbon, Portugal
Come in, friends, the house is yours!, curated by Anja Casser, Badischer Kunstverein, Karlsruhe, Germany
- 2008 *Idealismusstudio*, curated by Sören Grammel, Grazer Kunstverein, Graz, Austria
The Greenroom: Reconsidering the Documentary and Contemporary Art, in collaboration with Julie Ault, curated by Maria Lind Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
Data Recovery, in collaboration with Julie Ault, curated by Övül Durmusoglu, Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy
Modernism: On and Off the Grid, curated by Niko Vicario, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
Collecting and Collectivity, participation in collaboration with Julie Ault, curated by Noah Simblist, Circuit Gallery, Dallas, TX
- 2007 *Archeologies of the Future*, curated by Peio Aguirre, Sala Rekalde, Bilbao, Spain
- 2006 *The Domain of the Great Bear*, curated by Anja Casser, Beate Engl, and Luise Horn, Kunstraum München, Munich, Germany
Manifesta 6, in collaboration with Julie Ault, curated by Mai Abu EIDahab, Anton Vidokle, and Florian Waldvogel, Nicosia, Cyprus
Why Pictures Now, curated by Achim Hochdörfer, Edelbert Köb, Christian Kravagna, and Matthias Michalka, Museum Moderner Kunst Stiftung Ludwig, Wien, Austria
Reality / Play, curated by Moyra Davey, Orchard Gallery, New York, NY
- 2005 *One Minute Film Festival*, Orchard Gallery, New York, NY; travelled to the Wexner Center for the Arts, Columbus, OH
- 2004 *Räume: Arbeiten an einer Geschichte der Gegenwart*, Häusler Contemporary, Munich, Germany
Born of Necessity, in collaboration with Julie Ault, curated by Ron Platt, Weatherspoon Museum, Greensboro, NC
- 2003 *Die Offene Stadt*, in collaboration with Julie Ault, curated by Marius Babias and Florian Waldvogel, Kokerei Zollverein, Essen, Germany
- 2002 *Routes*, curated by Christian Kravagna, Grazer Kunstverein, Graz, Austria
Campus, in collaboration with Julie Ault, curated by Marius Babias and Florian Waldvogel Kokerei Zollverein, Essen, Germany

Selected Group Exhibitions (continued)

- 2001 *Tele(visions): Kunst sieht fern*, curated by Joshua Decker, Kunsthalle Wien, Vienna, Austria
The Magic Hour, in collaboration with Julie Ault, curated by Alex Farquharson, Neue Galerie, Graz, Austria
Dedalic Convention, in collaboration with Julie Ault, Museum für Angewandte Kunst (MAK), Vienna, Austria
Carte Blanche, in collaboration with Julie Ault, 9th Biennial of Moving Images, Centre d'Image Contemporain, Geneva, Switzerland
Artists' Writing Reading Room, curated by Annetta Kapon, Side Street Projects, Los Angeles, CA
Song Poems, organized by Steven Hull, Cohan Leslie and Brown Gallery, New York, NY
Contemporary Utopia, in collaboration with Julie Ault, curated by Frank Wagner, Latvian Center for Contemporary Art, Riga, Latvia
- 1999 *Billboard*, in collaboration with Julie Ault, curated by Laura Heon, MASSMoCA, North Adams, MA
in collaboration with Julie Ault, 1970 Bronson Ave., Los Angeles, CA
- 1998 *There Is No Business Like Business*, curated by Justin Hoffmann, Shedhalle Zürich, Zürich, Switzerland
- 1997 *Kunst in der Stadt*, curated by Edelbert Köb and Wolfgang Fetz, Kunsthhaus Bregenz, Bregenz, Austria
- 1996 *Der Telematische Raum II*, curated by Frank Wagner, Neue Gesellschaft für Bildende Kunst, Berlin, Germany
Departure Lounge, The Clocktower Gallery/PS1 Museum, New York, NY
Manifesta I, curated by Victor Misiano et. al., various locations, Rotterdam, Netherlands
- 1994 *Bad zur Sonne — 100 Umkleidekabinen*, curated by Paolo Bianchi and Martin Janda, Steirischer Herbst, Graz, Austria
Cafe Altwien Neuzeit, Artprop, New York, NY

Screening Events

- 2013 *Turn Take Merge*, Culturgest, Lisbon, Portugal
The Environmental Witch-Hunt, in the framework of *Proben aufs Exempel*, curated by Sabeth Buchmann and Constanze Ruhm, Museum Moderner Kunst Stiftung Ludwig Wien, Austria
- 2012 *a diagram, a reading, a film*, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- 2009 *History Lessons*, curated by Matthias Michalka, Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria

Curatorial Projects

- 2013 *Macho Man, Tell It To My Heart*, Museum für Gegenwartskunst, Basel, with Nikola Dietrich, Scott Weaver, Danh Vo, Julie Ault, Jason Simon, and Heinz Peter Knes. Traveled to Culturgest, Lisbon, Portugal and Artists Space, New York, NY
- 2005 *Mirage*, Alexander and Bonin Gallery, New York [in collaboration with Julie Ault]
- 2004 *Räume: Arbeiten an einer Geschichte der Gegenwart*, Häusler Contemporary, Munich, Germany

Solo Exhibition Catalogs and Books

rumors and murmus, Verlag der Buchhandlung Walther König, Köln, Vienna: mumok, 2017
An Organized System of Instructions, Berlin: Sternberg Press, Cambridge: Carpenter Center for the Visual Arts, 2017
Summer Winter East West, Berlin: Co-published by Archive Books and Kunsthhaus Glarus, 2015
Last Night, New York: White Columns, 2013
the particular way in which a thing exists, Montreal: Leonard & Bina Ellen Gallery, Concordia University, 2013

Solo Exhibition Catalogs and Books (Continued)

The Aspen Complex, Berlin: Sternberg, 2012
About the Relative Size of Things in the Universe, Utrecht / London: Casco / Four Corners Books, 2007
Installation, with Julie Ault, Vienna/ Cologne: Secession/ Verlag der Buchhandlung Walter König, 2006
an Exhibit viewed, played, populated, Graz/ Frankfurt: Kunstverein Graz / Revolver Verlag, 2005
half modern, half something else (Charles Jencks, *The Language of Post-Modern Architecture, first, second, third, fourth, fifth, sixth, and seventh editions*), Vienna: Montage, 2003
Critical Condition: Ausgewählte Texte im Dialog, with Julie Ault, Essen: Kokerei Zollverein, 2003
Outdoor Systems, indoor distribution, with Julie Ault, Berlin: Neue Gesellschaft für Bildende Kunst, 2000
Trade (Europe), Moscow: Contemporary Art Center, 1995
Information, Legitimation, Dokumentation, Köln: Galerie Hohenthal und Bergen, 1994
Martin Beck, self-published, Vienna 1992
Martin Beck, Munich: Galerie Kampl, Munich, 1990
Martin Beck, Vienna: Galerie Ariadne, 1988

Group Exhibition Catalogs

DIS-PLAY/RE-PLAY, New York: Austrian Cultural Institute, 2016
WE transFORM, Nuremberg: Neues Museum, 2016
Supply Lines: Photography and Logistics, Pristina: The National Gallery of Kosovo, 2015
The Social Factory: The Tenth Shanghai Biennale, Shanghai: Power Station of Art, 2014
The Whole Earth: California and the Disappearance of the Outside, Berlin: Sternberg Press, 2013
Tell It To My Heart: Vol 2, Berlin: Hatje Cantz, 2013
Beziehungsarbeit, Wien: Schlebrügge, 2011
Der Symbolische Auftraggeber/ The Symbolic Commissioner, Berlin/ New York: Sternberg Press, 2011
27th Biennial São Paulo, São Paulo, 2010
Handlung: On Producing Possibilities (Pavillion: Journal for Politics and Culture #15), Bucharest: Bucharest Biennale 4, 2010
Data Recovery, with Julie Ault, Bergamo: GAMeC, 2008
Archeologies of the Future, Bilbao / Frankfurt: Sala Rekalde / Revolver, 2007
Routes, Graz / Frankfurt: Kunstverein Graz / Revolver, 2007
Why Pictures Now, Vienna: Museum Moderner Kunst, 2006
Born of Necessity, with Julie Ault, Greensboro, NC: Weatherspoon Museum, 2003
Die Offene Stadt, with Julie Ault, Essen: Kokerei Zollverein, 2003
Campus, with Julie Ault, Essen: Kokerei Zollverein, 2002
Tele(visions): Kunst sieht fern, Vienna: Kunsthalle Wien, 2001
The Magic Hour, with Julie Ault, Graz: Neue Galerie, 2001
Carte Blanche, with Julie Ault, Geneve: Centre d'Image Contemporain, 2001
Song Poems, New York: Cohan Leslie and Brown Gallery, 2001
Billboard, with Julie Ault, Cambridge, MA, MIT Press, 1999
Kunst in der Stadt, Bregenz, Kunsthhaus Bregenz, 1997
Der Telematische Raum, Berlin: Neue Gesellschaft für bildende Kunst, 1996
Manifesta I, Rotterdam, 1996

Publication Projects

"Untitled" (image sequence), for Felicity D. Scott, "Disorientation: Bernard Rudofsky in the Empire of Signs" (Berlin: Sternberg Press, 2016)

"George Nelson, *Display* (New York: Whitney Interiors Library 1953), p. 15–23." *Intermedialités* 15 (2010). pg. 195–210.

June 14–19, 1970. Environment by Design. International Design Conference Aspen [exhibition handout], "Panel2 —Nothing better than a touch of ecology and catastrophe to unite the social classes...", *June 14–19, 1970. Environment by Design. International Design Conference Aspen*, Gasworks, London 2008 (2nd edition published by Haus der Kulturen der Welt, Berlin, 2013)

Economies of Poverty, film series brochure, in collaboration with Julie Ault, Weatherspoon Art Museum, Greensboro, NC 2004

Publication Projects (continued)

"Routes," exhibition handout, *from 39. African Garden. Exterior. Day*. Grazer Kunstverein 2002

"Social Text #60," back cover, in collaboration with Julie Ault, *Social Text #67*, Summer 2001

"half modern, half something else," back cover, *Social Text #62*, Spring 2000

"Outdoor Systems," brochure, in collaboration with Julie Ault, *Social Text #60*, Fall 1999

Outdoor Systems, postcard, in collaboration with Julie Ault, brochure and postcard, New York 1998

"Kunst in der Stadt," poster, hand-out, and postcard, *opening public private*, Bregenz 1997

"1-800-NY-FOR-ME," insert, curated by Christian Kravagna, *Opening*, Rome 1997

"1-800-NY-FOR-ME," insert, *Zing #3*, New York 1997

"storage (displayed)," handout cards, *storage (displayed)*, spot, New York 1997

"Manifesta I," fold out poster, *Offer*, Rotterdam 1996

"Information, Dokumentation, Legitimation," insert, *Vorarlberger Nachrichten*, 1994

NN. Ein Zeitungsprojekt zu Kunst, Theorie und Kritik, Vienna 1993

Selected Published Writings, Interviews, and Conversations

"Revisiting the Form of 'an Exhibit,'" in *Exhibition, Design, and Participation: 'an Exhibit' 1957 and Related Projects* edited by Elena Crippa (London: Afterall Books, 2016)

"Conversation with Martin Beck," *Rosa B 5*, <http://www.lechenne.fr/environnement-et-design/en/the-aspen-design-conference-1970-21/conversation-with-martin-beck?lang=en>

"this time we'll keep it a secret..." *Triple Canopy* 18 (April 2013) http://canopycanopycanopy.com/18/this_time_we_ll_keep_it_a_secret

"the particular way in which a thing exists," *Domus* (January 2013), <http://www.domusweb.it/content/domusweb/en/interviews/2013/01/25/the-particular-way-in-which-a-thing-exists.html>

"Julie Ault and Martin Beck," *The Secession Talks: Exhibitions in Conversation 1998–2010*, edited by Sylvie Liska (Vienna: Secession 2012)

Contribution to *Four Conversations on the Architecture of Discourse*, edited by Aaron Levy and William Menking (London: Architectural Association, 2012)

"Institute of Mental Physics," in *Draw it with your eyes closed: the art of the assignment*, edited by Paper Monument (Brooklyn, NY: Paper Monument, 2012)

"A Landscape without History," *Josiah McElhney* (New York: Rizzoli, 2010)

"In Conversation: Martin Beck/Panel 2," *Urban Magazine* (Fall 2009)

"About the Relative Size of Things in the Universe," *Support Structures*, edited by Celine Condorelli (Berlin/ New York: Sternberg Press, 2009)

"Panel 1 — Social Abstraction," Beatrice von Bismarck, Ulrich Bröckling (Hg.) *Kunst, Sichtbarkeit, Ökonomie* (Verlag der Kunst Nürnberg: Nürnberg 2009)

"Industrialization of Display Systems: Interview with Martin Beck," in *Displayer* 3, 2009

Selected Published Writings, Interviews, and Conversations (continued)

“Sovereignty and Control,” Martin Beck, *About the Relative Size of Things in the Universe* (Utrecht / London: Casco / Four Corners Books, 2007). German translation published as “Souveränität und Kontrolle” in *Kunst des Forschens*, edited by Elke Bippus (Zürich: Diaphenes, 2009)

“Das Ausstellen ausstellen,” with Julie Ault, *Kunstforum International* 186 (Juni – Juli 2007)

“Methodologies and Formalism,” Peio Aguirre, Emily Pethik, *The Great Method*, Utrecht: Casco Issues, 2007. Republished in *Intersections: At the Crossroads of the Production of Knowledge, Precarity, Subjugation and the Reconstruction of History, Display and De-linking*, edited. by Lina Dokuzovic, Eduard Freudmann, Peter Haselmayer, Lisbeth Kovacic (Wien: Löcker 2009).

“Tracing the War on Poverty” and “Tracing the Bush Tax-Cuts,” with Julie Ault, *Art Lies – A Contemporary Art Quarterly* 56 (Winter 2007)

“Drawing Out & Leading Forth,” with Julie Ault, *Notes for an Art School*, edited by Mai Abu ElDahab, Anton Vidokle, Florian Waldvogel (Nicosia, Cyprus: Manifesta Publications 2006)

“Vergleichbar, aber grundverschieden: Über den Film 13 Lakes von James Benning, *springerin* Vol IX, Nr. 04, Vienna 2004. English version published as “Comparable but Very Different: The Film 13 Lakes by James Benning,”

Julie Ault, Martin Beck, *Critical Condition, Ausgewählte Texte im Dialog* (Essen: Kokerei Zollverein / Zeitgenössische Kunst und Kritik, 2003)

“an Interview with Charles Jencks,” Martin Beck, *half modern, half something else* (Charles Jencks, *The Language of Post-Modern Architecture*, first, second, third, fourth, fifth, sixth, and seventh editions), Wien, 2003

“Alternative: Space,” Julie Ault, ed., *Alternative Art NY: 1965–85* (Minneapolis: University of Minnesota Press, 2002)

“Die Stadt als Akteur,” *Springerin* Vol. VII, Nr. 3, Vienna 2001

“Projektionsflächen,” *Springerin* Vol. V, Nr. 1, Vienna 2000

“All you need is love: pictures, words and worship by Corita Kent,” with Julie Ault, *Eye* 35/00, London (Spring 2000)

“Phantastische Pläne: Nils Norman bei American Fine Arts,” *Texte zur Kunst*, Nr. 36, Cologne 1999

“Opposition und alternative Container: Interviews mit Julie Ault und Brian Wallis,” with Mathias Poledna, *Widerstände: Kunst – Cultural Studies – Neue Medien. Interviews und Aufsätze aus der Zeitschrift Springerin 1995 – 1999*, Christian Höller (Wien: Folio Verlag, 1999) “Skeletons from the Closet: Popgeschichte und deren Formatierung,” *Das Phantom sucht seinen Mörder*, Justin Hoffmann, Marion von Osten, (Berlin/Zürich: b-books/ Shedhalle, 1999)

“One Foot Inside, One Foot Outside,” conversation between Julie Ault, Martin Beck and John Lindell *AIDS Worlds*, Frank Wagner, ed., exh. cat. (Bern : AIDS Info Doc, 1998)

“Bild, Text, Design: Herausgeberschaft als Format einer kulturellen Praxis, Interview mit Russell Ferguson” [“Image, text, design: Editing as format of a cultural practice, Interview with Russell Ferguson”], *Springer* Vol. III, Nr. 4, Vienna 1997

“Retournement: Von Design zur Kunst und zurück” [“Retournement: From Design to Art and Back”], *Springer* Vol. III, Nr. 4, Vienna 1997

“Fuck Your History, Write About Now,” *Texte zur Kunst* Nr. 24, Cologne 1997

“Geschichte und Werkzeug” [“History and Tools”], *Springer* Vol. III, Nr. 3, Vienna 1997

Selected Published Writings, Interviews, and Conversations (continued)

“Opposition und Alternative Container” [“Opposition and alternative containers”], with Mathias Poledna, *Springer* Vol. II, Nr. 1, Vienna 1996

“Andere Orte, andere Kanäle” [“Other spaces, other channels”], *Springer* Vol. II, Nr. 4, Vienna 1996

“Fetisch Dissidenz” [“Fetish dissidence”], *Texte zur Kunst*, Nr. 21, Cologne 1996

“The Way He Makes You Go Home,” *Texte zur Kunst*, Nr. 18, Cologne 1995

“Das Museum als Identifikationsmaschine” [“The Museum as identification machine”], with Anette Baldauf, *Zur Sache* Nr. 1, Vienna 1995

“Die Freiheit der Frage. Zu Thomas Lochers *Diskurs 1, Europäische Menschenrechtskonvention*” [“The liberty of questioning: On Thomas Locher’s *Discourse 1, European bill of Human Rights*”], *Texte zur Kunst*, Nr. 15, Cologne 1994

“We’ve got ten minutes,” *Die Zukunft der “Avantgarde Galerie*, Niels Ewerbeck, ed., Vienna 1994

“Über die *Natur der Autonomie*” [“On the *nature of autonomy*”], *NN. Ein Zeitungsprojekt zu Kunst, Theorie und Kritik*, Vienna 1993

“Bemerkungen zu zwei Kuratorenausstellungen in Wien” [“Remarks regarding two curatorial endeavors in Vienna”], *Texte zur Kunst*, Nr. 11, Cologne 1993

“Österreich geht fremd. Ein Beitrag zum Diskurs der Anderen” [“Austria is having an affair. A contribution to the discourse of the other”], *Texte zur Kunst* 10, 1993.

“Theorie der Praxis und Praxis der Theorie” [“Theory of practice and practice of theory”], *Texte zur Kunst* 9, 1993

Lectures and Panels

- 2017 “Prisms, Trunks, and Branches,” The Renaissance Society, Chicago, November 4, 2017
“Program: An Organized System of Instructions,” Columbia University Graduate School of Architecture, Planning and Preservation, New York, February 13, 2017
- 2016 “An Organized System of Instructions,” Carpenter Center for the Visual Arts, Cambridge, MA, Apr 14, 2016
Critical Spatial Practice 7: Disorientation: Bernard Rudofsky in the Empire of Signs, curated by Felicity D. Scott, e-flux, New York, NY
- 2015 “No Photographs: Visiting Hours 8 AM to 8 PM Only,” Kunsthalle Zurich, October 1, 2015
“No Photographs: Visiting Hours Weekends Only 8 AM to 8 PM,” Archive Kabinett, June 5, 2015
Dingum presents *Marie Angeletti*, Reading at Kim’s Karaoke, Berlin, May 3, 2015
“Staging Ground for the the Visual Arts: A Conversation with Martin Beck and Liz Lerman” at Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA, April
- 2012 “Last Night,” lecture in the framework of “Documentary Remains” at GSAPP, Columbia University, New York, November
“the artist in social communication,” conversation with Richard Birkett, Tyler School for the Arts, Philadelphia, October
“No Photographs: Visiting Hours Weekends Only 8 AM to 8 PM,” 47 Canal, New York, April 2012 [versions thereof presented at Leonard & Bina Ellen Art Gallery at Concordia University, Montreal, December 2012] and at White Columns, New York, February 2013]
- 2011 “The Exhibition and the Display,” Lecture at Ludlow 38, New York, NY, December [a version thereof presented at the Generali Foundation, Vienna, June 2012]
“Rumour Has It,” Lecture at Institute for Art and Architecture, Academy of Fine Arts Vienna, Vienna, Austria, November

Lectures and Panels (continued)

- 2011 "form had lost its meaning," Lecture at "Curating and Counter-Curating" Symposion, Arkitekturmuseet, Stockholm, Sweden, September
- 2010 Artist lecture at California Institute of the Arts, Valencia, CA, December
Lecture at ecm – Masterlehrgang für Ausstellungstheorie und Praxis, Universität für angewandte Kunst, Wien, Austria, November
Panel contribution at "Architecture on Display," at Storefront for Art and Architecture, New York, NY, November
Lecture at "In all directions, to infinity," at Overgaden, Copenhagen, Denmark, October
"The Band Members and the Band," Lecture at "Curatorial Practice in Contemporary Art," Moderna Galerija Ljubljana, Slovenia, October
"Ausstellung als Modell," Lecture at Universität zu Köln, Cologne, Germany, June
"The Aspen Complex," Lecture at Ecole des Beaux Arts, Bordeaux, France, February
- 2009 "Selected for their Formal and Technical Means," Lecture at Bina Ellen Gallery, Concordia University, Montreal, Canada, November
"Selected for their Sociocultural Implications," Lecture at School of Visual Arts, New York, NY, November
"Selected for their Implications of More Flexible Patterns of Use and Arrangement," Lecture at Columbia University, School of Architecture, Planning, and Preservation, New York, NY, October
"Display: Eine Begriffsklärung," Lecture at "Forms of Exhibitions," Hamburger Kunstverein, Hamburg, Germany, July
"To Exhibit Means to Expose," Lecture at "Architectures of Exhibitions", Belgrade, Serbia, May
"Display," Lecture at Ecole des Hautes Etudes en Sciences Sociale, Paris, France, March
- 2008 "Methodology and History," Lecture at Goldsmiths College, London, England, October 2008
"The Artist in Social Communication," Lecture at Hochschule für Gestaltung und Buchdruck, Leipzig, Germany, June
- 2006 "The Details Are Not the Details," Lecture at "Neues Ausstellen," Kartause Ittingen, Switzerland, October
"The Artist in Social Communication," Lecture, D.A.R.E. 1, Casco, Utrecht, Germany, September
Panelist, Manifesta Coffee Break, Nicosia, Cyprus, January
- 2003 Panelist, at "Die Architektur und die Kunst: Eine Konfrontation," Architekturzentrum, Vienna, Austria, December
"half modern, half something else," Lecture, 11. Wiener Architekturkongress, Architekturzentrum, Vienna, Austria, November
"Critical Condition," Lecture at "Indeterminate Kommunismus," Städelschule, Frankfurt, Germany, November
"I hope I die before I get old," Ringvorlesung, Merz Akademie, Stuttgart, Germany, June
"Exhibiting X: Methods for an Open Form," with Julie Ault, Lecture at Université de Lausanne, Lausanne, Switzerland, May
- 2002 "How to Historicize a Typographic Moment," Lecture and Panelist, at "Postscript," K-Haus Vienna, Austria, October
- 2001 Lecture, at "Never Look Back. The Politics of Friendship," Shedhalle, Zürich, Switzerland, June
"Exhibit x: Methods for an Open Form," with Julie Ault, Lecture, California Institute of the Arts, Los Angeles, CA, April
Artist presentation, "Exhibition Practices After Institutional Critique," apexart, New York, NY, April
- 2000 Visiting Artist Lecture, Akademie der Bildenden Künste München, Munich, Germany, November
"Design and Museums," Lecture and Panelist, at "Kunsthäuser," Kunsthaus Bregenz, Austria, November
- 1999 Visiting Artist Lecture, California Institute of the Arts, Valencia, CA, January
- 1998 Visiting Artist Lecture, California Institute of the Arts, Valencia, CA, April
Roundtable contribution for "Services: a discussion," at Parasite at The Clocktower, New York, NY, January

Lectures and Panels (continued)

- 1997 "History and Context" roundtable presentation for "Archives: History, Tools, Practice," at Parasite at The Clocktower, New York, NY, December
"On Work," Lecture, California Institute of the Arts, Valencia, CA, April
"Pop, Inc.: Institutional Aspects of Popular Culture", with Christian Höller, Carnegie Mellon University, Pittsburgh, PA, March
- 1996 "Pop and its Institutions," with Christian Höller, Cooper Union, New York, NY, November

Exhibition Design

- 2010 *Journeys*, Canadian Center for Architecture, Montreal, Canada
Changing Channels: Art and Television 1963–1987, in collaboration with Julie Ault, Museum Moderner Kunst, Vienna, Austria
- 2005 *Projekt Migration*, Kölnischer Kunstverein, Cologne, Germany
- 2004 *Ant Farm presents Media Burn and The Eternal Frame*, International Center for Photography (ICP), New York, NY
China and the Chinese in Early Photographs, International Center for Photography (ICP), New York, NY
Imaging the Future: The Intersection of Science, Technology and Photography, International Center for Photography (ICP), New York, NY
Expanding Vision: László Moholy Nagy's Experiments in the 1920s, International Center for Photography (ICP), New York, NY
Gustav Klutssis and Valentina Kulagina, Photography and Montage After Constructivism, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
- 2003 *X-Screen: Filmische Installation und Aktionen der 1960er und 1970er Jahre*, in collaboration with Julie Ault, Museum Moderner Kunst, Vienna, Austria
Strangers: The First ICP Triennial for Photography and Video, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
Cuba on the Verge: An Island in Transition, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
The Photo League: Harlem Document and Related Works, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
Bronzeville: Black Chicago in Pictures 1941-43, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
Time of Change: Bruce Davidson, Civil Rights Photographs, 1961-65, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
How Human: Life in the Post-Genome Era, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
First Photographs: William Henry Fox Talbot and the Birth of Photography, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
- 2002 *Weegee's Trick Photography*, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
Step Right This Way: The Photographs of Edward J. Keltz, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
Winograd 1964, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
Rise of the Picture Press, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
Hidden Truths: Bloody Sunday 1972, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
The First Snapshots: At Home and Abroad, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
Foreign Body: Photography and the Prelude to Genetic Modification, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY

Exhibition Design (continued)

- 2022 *Delmaet & Durandelle: The Construction of the Paris Opera*, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
- 2001 *Helmut Newton: Work*, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
Dear Friends: American Photographs of Men Together, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
Research Architecture: Selections from the Collection FRAC, Orleans, in collaboration with Julie Ault, Thread Waxing Space, New York; Pratt Institute, Brooklyn; Storefront for Art and Architecture, New York, NY
Andy Warhol: Photography, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
Perfecting Mankind: Eugenics and Photography, in collaboration with Julie Ault, International Center for Photography (ICP), New York, NY
- 2000 *Reflections in a Glass Eye*, in collaboration with Julie Ault, International Center for Photography (ICP), New York
Power Up: Sister Corita and Donald Moffett, Interlocking, in collaboration with Julie Ault, UCLA Hammer Museum, Los Angeles, California

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- Jeffereis, Misa. *Walker Art Center Untitled (Blog)*: "2014: The Year According to Alejandro Cesarco," December 2014
- Beta, Andy. *Pitchfork*: "New York Nights," October 8, 2014.
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- Cotter, Holland. *The New York Times*: "Art as Currency in a Tragic Time," December 2013.
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- Duran, Anne. *Time Out New York*: "Martin Beck, 'Presentation,'" November 2012
- Higashino, Yuki. *Springerin XVIII*: "The Aspen Complex," November 2012
- Solis, Carlos. *Domus Online*: "New York Art Book Fair: Books of Note--," October 5, 2012
- Buchmann, Sabeth. "Between Structure and Praxis: The Heteronomy of 'Panel 2,'" in *The Aspen Complex*, ed. by Martin Beck, 2012
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- Bellenbaum, Rainer. *Camera Austria* 115: "Beziehungsarbeit – Kunst und Institution," 2011
- Höller, Christian. *Camera Austria* 115: "Isolated, Scattered, Broken: Martin Beck's Engagement with US-American Commune Culture," 2011

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- Ebner, Jörn. *Springerin*: "Martin Beck. Panel 2 – 'Nothing better than a touch of ecology and catastrophe to unite the social classes...,'" Winter 2009
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- Velasco, David. *Artforum*: "The Greenroom: Reconsidering the Documentary and Contemporary Art (Part 1)," September 2008
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