

John Beech

LIKELIHOOD / UNLIKELIHOOD

Exposition du 16 mars au 28 avril 2012

Vernissage le jeudi 15 mars de 18h à 21h

Nous avons le plaisir de présenter la première exposition personnelle en France de l'artiste anglo-américain John Beech. Longtemps muri, cet événement a eu des prémises lors de *Glissements de terrain* en 2009 et *Minimal Pop* en 2007. Ces deux expositions collectives, dans lesquelles étaient présentées des pièces de l'artiste, tentaient un état des lieux du champ de l'abstraction contemporaine dans la diversité de ses pratiques, et font partie d'un programme que la galerie consacre depuis sa création aux démarches picturales.

John Beech est un de ces fascinants représentants par son expression protéiforme, peu commune et déstabilisante qui fait éclater en profondeur le socle conceptuel et les frontières catégorielles. Cet artiste se place dans une posture qui relève autant de la dialectique de Marcel Duchamp que celle d'Andy Warhol et l'œuvre qui en résulte associe des problématiques de volume et d'espace avec celle de la surface picturale tout en s'ancrant dans la réalité quotidienne de l'objet et du matériau.

John Beech, anglais d'origine, a poursuivi ses études et tout son développement artistique aux Etats-Unis et s'est sans doute imprégné dès les années 70 de la culture pop et minimale. Pourtant, cet artiste n'a pas oublié ses origines et son rapport à la culture picturale s'est nourri autant des mouvements européens que des postures américaines. De fait, de manière singulière et contrairement à la plupart des artistes contemporains, il ne fait pas fi de ses sources ; bien au contraire, il les invite dans sa pratique, les frottant les unes aux autres, les usant de façon contradictoire, retournant leurs concepts fondateurs.

John Beech a une prédilection pour des matériaux industriels qu'il utilise pour leurs propriétés intrinsèques. Il y a là une sorte d'antagonisme de départ qui participe de l'expérimentation artistique et à la naissance de la forme, entre la rusticité voir la brutalité du matériau et son vocabulaire inspiré par une tendance minimaliste. De la même manière, John Beech applique sur des photographies monumentales de containers ou de bennes des zones de couleurs monochromes ou strie la surface avec de larges bandes colorées qui restructurent l'image. Dans ses *coated drawings*, il réussit spectaculairement à faire surgir l'abstraction d'une image photographique ancrée dans la réalité la plus brute. Dans le même geste, il confère une plasticité minimale à ces grands aplats apposés sur des volumes de forme géométrique tout en déplaçant l'espace même de l'abstraction. La couleur est le principe qui gouverne la vision, elle envahit le réel comme le langage plastique. Sorte de contrepèterie plastique qui tord le sens de l'image ou du matériau par le perfectionnisme d'une lecture radicale. Pourtant toute trivialité est écartée de ces assemblages car le rendu formel que l'artiste donne à voir à travers ses objets, sculptures, peintures, photographies ou sérigraphies est finalement très éloigné de leur origine.

La terminologie formelle en usage devient ici instantanément obsolète car les surfaces sculpturales démontrent d'une appartenance à la peinture, tandis que la peinture s'immisce dans le volume, que les « dessins » ont autant à voir avec la peinture par leur surface qu'au collage par l'adjonction de bandes colorées, et, enfin, avec la photographie par le fond.

L'espace est sans cesse déstabilisé par les formes ainsi repérées dans les images ou fabriquées dans les objets-peintures et par les volumes à double obédience sculpturale et picturale que l'artiste place en équilibre dans l'espace d'exposition.

Partout il est question de fonction et de disjonction, John Beech élimine l'usage premier des matériaux ou des formes industrielles pour leur redonner un déterminisme plastique et leur conférer une fictive notion d'usage inversant ici le détournement duchampien. Ses ensembles de sculptures ou plutôt d'objets peintures, les *rotating paintings* en sont un bon exemple, des surfaces peintes sur des bouts de bois bruts découpés sont munies absurdement de roues ou d'axes peuvent ainsi se mouvoir. Leur nomination proche de celle des *roto reliefs* de Duchamp n'est évidemment pas innocente bien qu'on soit très éloigné de la dynamique cinétique du mentor.

Cependant, la continuité historique ne s'arrête pas là. Quand on analyse le travail de John Beech, comme Gabriel Kübler¹ le remarque : *Nous avons une liste de référents à l'arrière de notre tête et que nous l'apprécions ou pas, nous percevons quelque chose de dada, surréaliste, nouveau réaliste, pop art, minimal, Arte povera, radical painting. L'ère moderne, avant garde perpétuelle et vivace depuis un siècle a gagné la bataille. Ready made, paradoxes complexes, accumulations, simples formes géométriques, matériaux ordinaires, dynamique de l'espace resurgissent tous dans l'art de John Beech. Avec assurance, il reconnaît cet héritage mélangeant juste la bonne quantité de référence et d'innovation en défiant notre sens de la perception et notre mémoire.*

Entre pop art et Duchamp, Beech nous livre une version « minimale trash » de l'abstraction car il redonne vie à la forme en la reconstruisant à partir du banal. Formellement abstrait, il nous livre des pièces « hardware » incrustées d'une réalité brute à l'opposé même du généralement « clean & glossy » de l'art minimal. Comme le souligne Markus Verhagen dans *Modern Painters* en 2005 : *Les œuvres sont ainsi animées par une contradiction inhérente et jouent discrètement d'une faille conceptuelle autorisant l'artiste à leur conférer le sérieux statut d'œuvre d'art alors que l'ironie de son geste renvoie dans le même temps à la faillibilité de ce statut même.*

John Beech renvoie à une fonctionnalité décalée de l'objet et brouille les cartes avec un malin plaisir, en déplaçant les angles de la perception et en défiant nos habitudes cartésiennes à tout catégoriser. Le réel est la matière vivante que l'artiste expérimente, teste -sorte de fil conducteur à l'élaboration conceptuelle qui lui interdit l'enfermement formel. De contingence, il devient le socle d'une démarche qui n'a de cesse de questionner l'usage et le plaisir de l'art. Si Beech n'est pas un politique, il nous parle pourtant bien du sens et de la fonction en écartant toute sacralisation et vaine sophistication. Il n'y a plus chez lui ni religion ni chapelle, la pensée est libre de se mouvoir, de se déplacer.

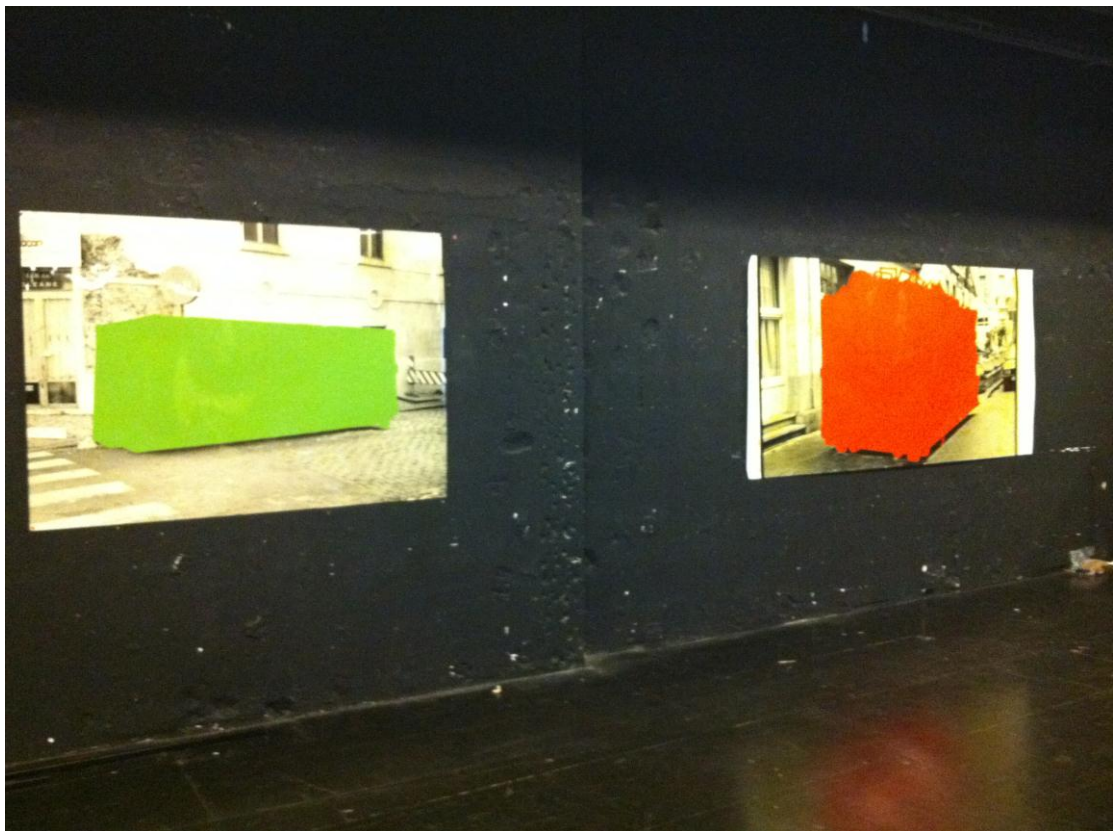
Pourtant l'irrévérence de John Beech envers le minimalisme est toujours empreinte d'une rigueur constitutive alors que l'ironie et l'ambiguïté la libèrent de toute pesanteur et assurent un rôle poétique. La beauté du geste et la dialectique entre fonction et dysfonction emphasent, quant à elles, la nécessaire gratuité de l'art.

Christine Ollier

¹ Extrait du texte d'introduction de l'ouvrage *John Beech works 1989 – 2004*, navado press trieste, 2005



Vue de l'exposition collective *Glissement de Terrain*, Galerie Les filles du calvaire, Paris, 2009
De gauche à droite : Xavier Noiret-Thomé, Walter Swennen, Stéphane Calais, Emmanuelle Villard, John Beech



Vue de l'exposition collective *85-87 Fbg St Martin*, Paris, 2011



Vues de l'exposition, Solothurn at Haus der Kunst St. Josef, Suisse, 2011



Painting #2, 2011, acrylique sur photographie noir & blanc, 134,5 x 101,5 cm



Painting # 8, 2011, peinture à l'huile sur photographie noir & blanc, 101,6 x 76 cm



Blagen # 10, 2010, Technique mixte, plexiglas, 16 x 18,40 x 18,40 cm

John Beech est né en 1964 à Winchester, Grande Bretagne
Il vit et travaille à New York

1986 B.A., University of California, Berkeley, California

Expositions personnelles

2012

'The Space Surrounding,' Peter Blum Soho, New York, New York

'Likelihood / Unlikelihood,' Galerie Les Filles Du Calvaire, Paris, France

2011

85-87 FBG. St. Martin (with Galerie Les Filles Du Calvaire), Paris, France, 10. 2011

'Door to the Window,' Haus Der Kunst, Solothurn, Switzerland, 10-12. 2011

John Beech, 'A Selection of Recent Work,' Elizabeth Leach Gallery, Portland, Oregon

John Beech, Portland Art Museum, (Curator: Bruce Guenther) Portland, Oregon 6 - 10.2011

'The State of Things,' Peter Blum Chelsea, New York, New York

2010

'John Beech: Works for a Wall,' Galerie Gisèle Linder, Basel, Switzerland

2009

'Incidents: Drawings and Sculpture,' Galeria La Caja Negra, Madrid

John Beech & John Zurier, Gallery Paule Anglim, San Francisco, California

2008

'Obscure / Reveal,' John Beech & Edward Albee, Peter Blum Soho, New York, New York

'Nohow,' CCNOA, Brussels, Belgium

2007

'That and This: New Work,' Peter Blum Chelsea, New York, New York

Galerie Gisèle Linder, Basel, Switzerland

2006

'John Beech New Work,' Gallery Paule Anglim, San Francisco, California

'John Beech: Project Space,' G Fine Art, Washington D.C.

'John Beech New Work: Sculpture and Drawings,' Howard Yezerski Gallery, Boston, Massachusetts

2005

Recent Sculpture and Large Scale Drawings,' Peter Blum, New York, New York

'New Sculpture made on Site and Drawings,' Galerie M+R Fricke, Berlin, Germany

2004

'John Beech Works 1989 – 2004,' Stiftung für Konkrete Kunst, Reutlingen, Germany

'John Beech from the Collection,' Albright-Knox Art Gallery, Buffalo, New York

'John Beech New Work,' Charlotte Jackson Fine Art, Santa Fe, New Mexico

'John Beech – New Sculptures and Paintings' (with John Meyer – Drawings),

Galerie Gisèle Linder, Basel, Switzerland

2003

Peter Blum, New York, New York

Archive Inc. Gallery, Toronto, Ontario, Canada

'Brooklyn Container,' Brooklyn Central Public Library, New York

(+ Collaborative Drawings 1998 –2003 with Simon Lee and Christopher Lesnewski)

2002

Charlotte Jackson Fine Art, Santa Fe, New Mexico

2001

'Rotating Paintings,' Gallery Paule Anglim, San Francisco, California

2000

'John Beech: New Work,' Stark Gallery, New York, New York

Alexander Nagel, Toronto, Ontario, Canada

'Built on Site,' TD156, San Francisco, California

1999

Petra Bungert Projects / CCNOA, Brussels, Belgium
Gallery Paule Anglim, San Francisco, California

1998 The Locker Plant, The Chinati Foundation, Marfa, Texas

1997

Gallery Paule Anglim, San Francisco, California
Smith Andersen Editions, Palo Alto, California

1996

Angles Gallery, Santa Monica, California

1995

Gallery Paule Anglim, San Francisco, California

1994

Miles Bellamy-113 Crosby Street, New York, New York

1993

Gallery Paule Anglim, San Francisco, California

1992

'Sculpture Built On The Premises,' Upaya Gallery, San Francisco, California

1991

Gallery Paule Anglim, San Francisco, California

1990

Gallery Paule Anglim, San Francisco, California

1989

Southern Exposure Gallery, San Francisco, California

Expositions collectives

2012

'Virtual Insanity,' Fiedler Taubert Contemporary, Berlin, Germany
'Drawing a Line in the Sand,' Peter Blum, New York, New York
'Eretai (John Beech, Lael Marshall, David Rabinowitch, Michael Voss),' Riverside Art Museum, Riverside, California

2011

'Fifty Years of Bay Area Art: The SECA Awards,' San Francisco Museum of Modern Art, San Francisco, California
'The Long Curve. 150 years of Visionary Collecting at the Albright-Knox Art Gallery,'
The Albright-Knox Art Gallery, Buffalo, New York
'Carte Blanche à Clare Kenny: Odds and Ends,' Galerie Gisèle Linder, Basel, Switzerland
'Paper Variables,' Dieu Donné, New York, New York
John Beech & Kathrin Kunz, Galerie Gisèle Linder, Basel, Switzerland

2010

'Thirty Years of Collecting: A Recent Gift to the Museum,' Scottsdale Museum of Contemporary Art, Scottsdale, Arizona
'Human Rites,' (Curator Silvia Karman Cubinà & Steve Holmes) The Bass Museum of Art, Miami Beach, Florida
'Living in Two Worlds,' Charlotte Jackson Fine Art, Santa Fe, NM
'The Artist & The Photograph,' (Curator: Clare Kenny), Ausstellungsraum Klingental, Basel, Switzerland
'Metropolis,' Galerie M & R Fricke, Berlin, Germany
'Reflection,' Peter Blum Soho, New York, New York
'My Eyes Keep Me in Trouble,' (Organized by CCNOA, Brussels), La Station, Nice, France
'Quantos Queres,' Marz-Galeria, Lisbon, Portugal

2009

'Des Mondes Voisins,' Galerie Gisèle Linder, Basel, Switzerland
'Common Ground: Color,' Charlotte Jackson Fine Art, Santa Fe, New Mexico
'Glissements de Terrain,' Galerie Les Filles du Calvaire, Paris
'30 x 30 cm Project,' McNay Art Museum, San Antonio, Texas
'Yellow,' Galerie Gisèle Linder, Basel, Switzerland

'Projet 25 une exposition pour Gisèle,' (Curator: Friederike Stangier), Galerie Gisèle Linder, Basel, Switzerland
Art Unlimited 10, Art Basel 40, Basel, Switzerland
'PS 1999-2009,' PS, Amsterdam, The Netherlands
'Prints,' Galerie Gisèle Linder, Basel, Switzerland

2008

'Miniaturization,' Galerie Gisèle Linder, Basel, Switzerland
'Paper,' Galerie Gisèle Linder, Basel, Switzerland
'Begin Again Right Back Here,' (Curator: B.Wurtz), White Columns, New York, New York
'Summer 2008,' Galerie Gisèle Linder, Basel, Switzerland
'Works on Paper: The Natalie and Irving Forman Collection,' Albright-Knox Art Gallery, Buffalo, New York
'My Eyes Keep Me In Trouble,' (Organized by CCNOA Brussels), Sydney College of the Arts Gallery (SCA), Sydney, Australia -traveled to: The Physics Room, Christchurch, New Zealand
Howard Yezerski Gallery, Boston, Massachusetts
'+ de réalité,' École Régionale des beaux-arts de Nantes, Nantes, France
'Annual Invitational Exhibition of Visual Art,' The American Academy of Arts and Letters, New York, New York

2007

'Ähnlichkeiten – Hommage à Fortuny,' Stiftung für Konkrete Kunst, Reutlingen, Germany
'Rückblick Review: 10 years Berlin,' M & R Fricke, Berlin, Germany
'Summertime,' Galerie Gisèle Linder, Basel, Switzerland
'Pas de Soucis...,' (Curator: Petra Bungert, CCNOA Brussels), Non-Objectif Sud, Tulette, France
'Remix: Small Sculpture,' (Curator: Claire Schneider), Albright-Knox Art Gallery, Buffalo, New York
'Der Zweite Blick,' Stiftung für Konkrete Kunst, Reutlingen, Germany
'Pierogi Flatfiling,' Artnews Projects, Berlin, Germany 'Off the Wall,' Charlotte Jackson
Fine Art, Santa Fe, New Mexico
'Remix: Robert Therrien,' Albright-Knox Art Gallery, Buffalo, New York
'March Madness,' Charlotte Jackson Fine Art, Santa Fe, New Mexico
'4 from New York,' (Organized by John Beech) Charlotte Jackson Fine Art, Santa Fe, New Mexico
'Dumpster,' (video in collaboration with Einar Westerlund), Screen 1, CCNOA, Brussels, Belgium
'The Photograph as Canvas,' (Organized by Stephen Maine) The Aldrich Contemporary Art Museum, Ridgefield, Connecticut
'My Eyes Keep Me in Trouble,' (Organized by Tilman) Nieuwe Vide, Haarlem, The Netherlands
'Additiv Parallel Synchron Werke der Sammlung,' Stiftung für Konkrete Kunst, Reutlingen, Germany
'MinimalPop,' Arti et Amicitiae, Amsterdam, Holland

2006

Weinachtsausstellung,' Galerie Gisèle Linder, Basel, Switzerland
'Double Exposure,' CCNOA, Brussels, Belgium (November upcoming)
'Bird Watching,' Rotunda Gallery, Brooklyn, New York
'Two Step,' (Organized by Petra Bungert) Hertfordshire University Galleries, Hatfield, England
'Sculptures,' Peter Blum Chelsea, New York, New York
'Summertime,' Galerie Gisèle Linder, Basel, Switzerland
'ststs : Rack 1 – 2006 Brussels,' CCNOA, Brussels, Belgium
'Ordnung und Verführung,' (Curator: Dorothea Strauss), Haus Konstruktiv, Zurich, Switzerland
'Spring Fever,' Charlotte Jackson Fine Art, Santa Fe, New Mexico
'Two Step,' (Organized by CCNOA Brussels/ Petra Bungert) Kunstneres Hus, Oslo, Norway
'Eccentric Abstraction,' (John Beech, Senta Connert, Wolfgang Ploeger), Galerie M+R Fricke, Dusseldorf, Germany
'Minimalisms,' Gallery W52, New York, New York
'Painted Objects,' CCNOA, Brussels, Belgium
'Artists for Chinati,' Phillips de Pury, New York, New York

2005

'Spectrum,' (Organized by Kate Shepherd), Galerie Lelong, New York, New York
'Painted Objects,' (Organized by Petra Bungert / CCNOA Brussels, Belgium), PS, Amsterdam, The Netherlands
'I Remain the Same: Changed,' (Curator: Nolan Simon), Center Gallery, College for Creative Studies, Detroit, Michigan
'Extreme Abstraction,' (John Beech Small Objects, including sculpture selected from the permanent collection by John Beech), (Curators: Louis Grachos, Claire Schneider),
Albright-Knox Art Gallery, Buffalo, New York
'The Natalie and Irving Forman Collection,' Albright-Knox Art Gallery, Buffalo, New York
'Beyond Monochrome,' Charlotte Jackson Fine Art, Santa Fe, New Mexico
'MinimalPop,' Les Filles du Calvaire, Paris, France and Brussels, Belgium
'Variations on Yellow,' Charlotte Jackson Fine Art, Santa Fe, New Mexico
'Drawings,' (John Beech, Christopher Lesnewski, Tilman), (Selected by John Beech),
Smith Andersen Editions, Palo Alto, California

2004

'Multi Multipli,' CCNOA, Brussels, Belgium
'Von a bis 2: Editionen,' Galerie Gisèle Linder, Basel, Switzerland
'20 Years: Multiples,' Galerie Gisèle Linder, Basel, Switzerland
'In Focus: Themes in Photography,' Albright-Knox Art Gallery, Buffalo, New York
'John Beech / David Thomas, Foreign Affairs 3,' Proximus, Bonn, Germany
'MinimalPop,' Florence Lynch Gallery, New York, New York (Organized by CCNOA, Brussels, Belgium)
'Void,' (Curator: David Gibson), Educational Alliance Gallery, New York, New York
'Large Format Works on Paper,' Smith Andersen Editions, Palo Alto, California

2003

'Multiples,' Galerie Gisèle Linder, Basel, Switzerland
'Selections from the Natalie and Irving Forman Collection,' Albright-Knox Art Gallery, Buffalo, New York
'24,' Eugene Binder, Marfa, Texas (Organized by John Beech, Eugene Binder)
'Modelle des Konkreten,' (Curators: Manfred Wandel, Gabriele Kuebler), Stiftung für Konkrete Kunst, Reutlingen, Germany
'Small Colours,' (Curator: Christoph Dahlhausen), Galerie Eva Mack, Stuttgart, Germany
'New Acquisitions,' Albright-Knox Art Gallery, Buffalo, New York
'Real Red,' Charlotte Jackson Fine Art, Santa Fe, New Mexico

2002

'Las Vegas Collects,' Goodman-Duffy Collection, Las Vegas Art Museum, Nevada
Drawing Center 25th Anniversary Exhibition, New York, New York
'Five,' Charlotte Jackson Fine Art, Santa Fe, New Mexico
'XXL1,' University Art Museum, Berkeley, California
'In a Silent Way,' (Curator: Marion Wild), Galerie Gisèle Linder, Basel, Switzerland
'Two Step, Video / Sound' CCNOA, Brussels, Belgium
Benefit Exhibition,' Momenta Art, Brooklyn, New York, New York

2001

'Fifteen Years of Painting,' Stark Gallery, New York, New York
'Surfaces & Support Systems,' 123 Watts, New York, New York
'El Paisano Hotel,' Rudolph Projects, Marfa, Texas
'Anymore,' (Curator: David Borawski), Real Art Ways, Hartford, Connecticut
'Art Brussels,' CCNOA, Brussels, Belgium

2000

'From Idea to Matter. Nine Sculptors,' (Curator: Edward Albee), Anderson
Gallery, Virginia Commonwealth University, Richmond, Virginia
'Minimalism, Then and Now,' University Art Museum, Berkeley, California
'Trajectories,' (Curator: Marian Griffiths), Smack Mellon Studios, Brooklyn, New York
'The Art of Collaborative Printmaking: Smith Andersen Editions,'
Michael Martin Gallery, San Francisco, California / traveled to Flanders Graphics, Minneapolis, Minnesota and traveled to
Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin
'Industry,' (John Beech, John Monti, Richard Thatcher) Thatcher Projects, New York, New York
'From Rags To Riches,' (Curator: Petra Bungert), Fondation de la Tapisserie des Arts, Tournai, Belgium

1999

'Of Ten,' Thatcher Projects, New York, New York
'Meaning and Message: Contemporary Art from the Museum Collection,' The Oakland Museum of California,
Oakland, California
'Fetes de Saint Martin. Tourinnes-La-Grosse,' (Curator: Javier Fernandez), near Brussels, Belgium.
'Into the 21st Century. Selections from the Permanent Collection,' San Jose Museum of Art, San Jose, California
'John Beech & Christopher Lesnewski: Sculpture and Collaborative Drawings,'
(Curator: Marian Griffiths), The Sculpture Center, New York, New York
'Do Paintings Dream of Veronese Green?' (Curator: Maia Damianovic), Elga Wimmer Gallery, New York, New York
'Horizontal Vertigo,' Rudolph Poissant Gallery, Houston, Texas
'Material Issues: Recent Gifts from the Katherine and James Gentry Collection,'
San Jose Museum of Art, San Jose, California

1998

'The Art of Collaborative Printmaking,' Smith Andersen Editions, The Nevada Museum of Art, Reno, Nevada
-traveled to de Saisset Museum, Santa Clara University, Santa Clara, California (1999)
Permanent Collection Contemporary Art, San Francisco Museum of Modern Art, San Francisco, California (1998-1999)
'9+1,' Petra Bungert Projects, Brussels, Belgium
All That is Solid,' Socrates Sculpture Park, New York, New York
'Blunt Object,' (Curator: Courtenay Smith), The Smart Museum of Art, Chicago, Illinois
'Seven Year Itch,' Ambrosino Gallery, Miami, Florida
'Here & Now,' (Curator: Marian Griffiths), The Sculpture Center, New York, New York
'Escape Velocity,' Socrates Sculpture Park, New York, New York

'The Flat Files: Drawings from Pierogi 2000,' Vassar College, Poughkeepsie, NY / traveled to Bard College, Rheinbeck, NY and to Kunstlerhaus, Vienna, Austria

1997

'Pierogi 2000: The Flat File Drawings,' (Curator: Joe Amrhein), The Gasworks, London / traveled to Cornerhouse, Manchester, England

'Benefit Exhibition,' Momenta Art, Brooklyn, New York

'Aspects of Space,' Trans Hudson Gallery, New York, New York

1996

John Beech & James Hyde,' (Curators: Natalie and Irving Forman), Charlotte Jackson Fine Art, Santa Fe, New Mexico

1995

'Painting outside Painting,' The 44th Biennial Exhibition of Contemporary American Painting, Corcoran Gallery of Art Washington, D.C. (Curator: Terrie Sultan)

'Gridluck,' Marge Goldwater, Inc. New York, New York

'Into a New Museum, Part II,' San Francisco Museum of Modern Art, San Francisco, California

'Plastic,' (Curator: Nancy Doll), Bernard Toale Gallery, Boston, Massachusetts

1994

'20th Anniversary Exhibition,' Southern Exposure Gallery, San Francisco, California

'Traction,' (John Beech, Paul Dickerson, Richard Nonas), (Curators: Alison Green, Miles Bellamy), Stark Gallery, New York, New York

'The Gluers,' (Curator: Carrie Lederer), Bedford Gallery, Walnut Creek, California

1993

'Edward Albee's Other Eye, Sculptural Objects from the Edward Albee Collections,' Hillwood Art Museum, Long Island University, Brookville, New York

'Objecthood,' Mills College, Oakland, California

'Still Lives,' Zen Center Hospice Guest House, San Francisco, California

1992

'SECA Award Exhibition,' (John Beech, Hung Liu, Maria Porges) San Francisco Museum of Modern Art, San Francisco, California

'Re*Generation,' San Jose Institute of Contemporary Art, San Jose, California

1991

'Towards a New Museum,' San Francisco Museum of Modern Art, San Francisco, California

'Gallery II: John Beech, Dawn Fryling, Paul Kos,' Gallery Paule Anglim, San Francisco, California

'Selections: San Francisco Bay Area,' (Curators: Larry Rinder, Enrique Chagoya), The Drawing Center, New York, New York - traveled to Pro-Arts, Oakland, California

'The Store,' Richard Bennett Gallery, Los Angeles, California

'Summer '91,' Richard Bennett Gallery, Los Angeles, California

'(CON-TEXT),' Richard Bennett Gallery, Los Angeles, California

1989

'Re: Imperfect Affinities,' (Gregory Adair, John Beech, Rene de Guzman) XS Gallery, Carson City, Nevada

'Introductions '89,' Gallery Paule Anglim, San Francisco, California

1988

'Chain Reaction IV,' San Francisco Arts Commission Gallery, San Francisco California

1986

Graduation Exhibition, (John Beech, René de Guzman, Oriane Stender) The White Room, University of California, Berkeley, California

Prix

1999 The Pollock-Krasner Foundation Award

1998 The Chinati Foundation, Residency, Marfa, Texas

1992 SECA Award, San Francisco Museum of Modern Art, San Francisco, California

1985 Maybelle Toombs Award for Practice of Art, University of California, Berkeley

Editions

2011 Dieu Donné, New York, New York

2010 Smith Andersen Editions, Palo Alto, California

2008 'Obscure / Reveal,' Book with Edward Albee, Peter Blum Edition, New York

2007 'Container Series Edition,' Arber and Son Editions, Marfa, Texas

2001 'Dumpster Template Monotypes,' Smith Andersen Editions, Palo Alto, California

'Car-Mat Print' Edition, Smith Andersen Editions, Palo Alto, California

1993 Smith Andersen Editions, Palo Alto, California

Bibliographie

2011

- Cabinet Magazine Issue 42 'Forgetting', drawing reproduced, 8.2011
A/Art Blog, 8.2011
Motley, John, 'Artist finds Substance among the Scrap,' The Oregonian, 7.1.2011
Pollack, Barbara, 'John Beech at Peter Blum Chelsea,' Art News, 4.2011
Prison Photography Website, 'John Beech's Dumpster Remix,' 3.5.2011
ArtCat, Top Pick, John Beech at Peter Blum Chelsea 2.2011
Van Arsdale, Sarah, 'John Beech at Peter Blum,' NY Institute of Photography Blog, 2.17.2011
Gopnik, Blake, 'Daily Pic: Reutlingen Factory Yard #1', Blake Gopnik on art, 1.21.2011

2010

- Fischer, Annina, 'Am Anfang war eine Fotografie,' Baz, Basel, Switzerland, 8.11.2010
HG, 'Die Grosstadt ist eine einzige Ausstellung,' Taz.de, Berlin, Germany, 7.7.2010
Thüring, Reto, 'Die Tiefe der Oberfläche,' Baz, Basel, Switzerland, 5.27.2010

2009

- Zarza, Victor, "John Beech: Incident," Madrid, 11.2009
Pozuelo, Abel H., "John Beech: Incidents," El Cultural, Madrid, 11.2009
Fazzolari, Bruno, "John Beech and John Zurier," Stretcher.org, 7.2009
Cummings, Mary, "Combining the verbal talent of Edward Albee with the vision of John Beech,"
The East Hampton Press & The Southampton Press, 6.9.2009
Zyzyva Literary Journal, 2 pages Artist Notebook drawings, Spring 2009 Edition, Volume XXV No.1

2008

- "John Beech & Edward Albee : Obscure / Reveal," Time Out New York, 11.2008
John Beech – Project Space: cover + 6 pages of images, ART LIES, #58, Summer 2008
Bouyiatotes, Anastasia, "John Beech – Nohow," New Europe, Arts and Culture, 3.30.2008
Dubois, Colette, "John Beech at CCNOA," H Art #33, Belgium, 3.6.2008

2007

- Boucher, Brian, "John Beech at Peter Blum," Art in America, 12.2007
"Pas de Soucis pour NOS," La Tribune, (France Sud), 6.28.2007
"Fate of Modernism," (series of photographs reproduced), Multitudes Magazine Online Paris, 6.2007
Time Out New York, The High Line (2 images reproduced from Blum), 4.2007
Collins, Tom, "Messy Minimalism: 4 from New York" Albuquerque Journal, 2.16.2007

2006

- McQuaid, Cate, "From Ordinary to the Sublime," Boston Globe, 10.26.2006
Dawson, Jessica, "Beech at G Fine Art," Washington Post, 9.30.2006
Benz, Marion, "Ein Hauch von Sommer," Baz, Basel, Switzerland, 7.20.2006
Baker, Kenneth, "Beech at Anglim," San Francisco Chronicle, 4.22.2006
Meister, Helga, "Galerie Fricke Dusseldorf," Westdeutsche Zeitung, 2.7.2006
Dressler, Christiane, "Nicht vergessen!" Rheinische Post, 2.2.2006
Ribas, Joao, "Minimalisms," Brochure text. 1.2006

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