With both a sharp and laconic aesthetic sensibility

Beshty creates a photography of uncertainty

Cutting across several media, including photograms

a representative example of the range of Beshty's program

Clever if somewhat vague referents

presented as a subtly posed but effective arguments

Beshty inserts himself into the historical flow

But beware of the theoretical undertow

Photographs are created with very clear prescriptions

read as luminous abstract compositions

But have a roughed up texture that says all you need to know

One can make much, perhaps too much, of Walead Beshty's show

Beshty has included within the exhibition

an assistant who toils like an art-world Rumpelstiltskin

This piece by Walead Beshty is briefly amusing

An accident that suggested the idea of deliberately using

A revised concept of site specificity, now proposed as a function

Investigating systems of dispersal and production

Whatever Marxist schadenfreude might be gleaned from black-and-white

Effectively reclaims the found object as a multivalent political site

Of the show's relaxed attitude toward lines of demarcation

which, sexy as it sounded, felt like little more than rhetorical lubrication

Among the most special is Walead Beshty's photo-slide meditation

Here flashy surface need not come at the cost of art historical, conceptual, and socio-political elaboration.

-V.A., A.B., C.B, C.B., P.E., J.W.G., K.J., D.K., J.K., C.M, D.M., S.M.M., J.R., J.S., R.S., D.V. (2002-2009)

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Walead Beshty (b. 1976, London, UK) currently has work on view in Altermodern: Tate Triennial 2009, curated by Nicolas Bourriaud, at Tate Britain, and will participate in New Photography 2009, curated by Eva Respini, at The Museum of Modern Art in September. He has upcoming solo exhibitions at The University of Michigan Museum of Art, Ann Arbor; The Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and LAXART, Los Angeles. This will be Beshty's third solo show at Wallspace.

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