

Alexander Provan
alex@canopycanopycanopy.com || +1 347.262.1293

Education

Brown University, Class of 2005, B.A. in History.

Editorial Positions & Other Activities

Editor, Triple Canopy, a magazine, publishing platform, and editorial collective (2007–present); canopy-canopycanopy.com.

Contributing editor, *Bidoun*, magazine of the arts and culture of the Middle East and its diaspora and organizer of public programs, educational initiatives, and exhibitions (2007–present); bidoun.com.

Honors & Awards

Recipient of a 2015 Arts Writers Grant from Creative Capital and the Andy Warhol Foundation for work on the book *Arbitrary Units: Culture in the Age of Quantification*.

Fellowship with Triple Canopy at Fundación Jumex Arte Contemporáneo, Mexico City, Mexico, October 2014 and March 2015, for the production and presentation of an issue of the magazine on standards and standardization.

Fellowship at the Sommerakademie im Zentrum Paul Klee, Bern, Switzerland, August 17–24, 2014.

Fellowship at the Vera List Center for Art and Politics at the New School (New York City), 2013–2015: I conducted research and created several projects devoted to standards, the ubiquitous and largely invisible tools for organizing social and economic life.

Recipient of Centro Cultural Montehermoso Kulturunea Art and Research Grant (Vitoria-Gasteiz, Spain) for art-project production, 2011.

Exhibitions and Performances

“Raid the Icebox Now,” RISD Museum, Providence, Rhode Island, November 22, 2019–July 12, 2020: a multipart installation, *Can I Leave You?*, with Triple Canopy in collaboration with the fashion collective CFGNY, as part of a museum-wide exhibition devoted to artistic research in institutional collections. Triple Canopy’s work—which includes a three-channel video installation with four-channel sound and an audio installation—considers the role of early American decorative arts in the formation of a common identity, and centers on the efforts of Americans to define themselves through products and portrayals of China.

“Parts of Speech,” Museum of Contemporary Art Chicago, January–June 2019: exhibition and series of experimental lectures devoted to public speech, organized by Triple Canopy with Public Fiction, with contributions by Hari Kunzru, Steffani Jemison, Tomeka Reid, Julio Torres, Christopher Kulendran Thomas, and Astra Taylor.

“Moving at the Tempo of a Broken Song,” Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York, April 7–May 26, 2018: an installation that adapts the sound work *Measuring Device with Organs* (2018) in a group exhibition, curated by Eugenia Delfini, with Danilo Correale and Alison O’Daniel.

“The Oslo Museum of Contemporary Art,” Kunsthall Oslo, Oslo, November 18, 2017–January 21, 2018: exhibition of the sound work *Measuring Device with Organs* (2017).

“Publishing as an Artistic Toolbox: 1989–2017,” Kunsthalle Wien, Vienna, November 3, 2017–January 28, 2018: commissioned video work for and additional contributions by Triple Canopy to this group exhibition.

Reality Formatting, New Museum of Contemporary Art, New York, May 8, 2015; Rhode Island School of Design Museum, Providence, RI, November 3, 2015; Norwegian Festival for Literature, Oslo, October 29, 2016: a performance that narrates the experience of an expert listener undergoing a test to determine what sound (in digital form) should sound like, originally presented as part of the New Museum’s “Surround Audience: The Generational Triennial.”

“All Mounds Can Be Seen From My Window,” Bunkier Sztuki Gallery of Contemporary Art, Krakow, March 5–May 8, 2016: contribution to this group exhibition.

Participation in Istanbul Biennial 14: “Saltwater: A Theory of Thought Forms,” September 4–November 1, 2015: participation in this exhibition, which comprised a site-specific performance of *Reality Formatting* (see above for description) and the publication of a version of that work in the exhibition catalogue.

12 Bienal de Cuenca, Ir para volver, Cuenca, Ecuador, March 28–June 27, 2014: commissioned to present a performative lecture on standards and measurement.

Whitney Biennial, Whitney Museum of American Art, New York, March 7–May 25, 2014: Triple Canopy was commissioned to create *Pointing Machines*, an installation—including, among other materials, loaned and fabricated basin stands; photographs; loaned paintings; found documents; and a sound work—and series of performances and publications on reproduction, value, and language.

“EXPO 1: New York,” MoMA PS1, Queens, New York, May 12–September 2, 2013: Triple Canopy was commissioned to create *Speculations* (“*The future is _____*”), a fifty-day series of speculations on the future, in the form of lectures and discussions, within an installation created in collaboration with artist José León Cerrillo.

The Bidoun Library: a peripatetic resource and a highly partial account of five decades of printed matter in, near, about, and around the Middle East, organized by Bidoun Projects, exhibited at the Carnegie International, Carnegie Museum of Art, Pittsburgh, October 5, 2013–March 16, 2014; Tensta Konsthall, Stockholm, January 12–June 30, 2012; Serpentine Gallery, London, July 12–September 17, 2011; New Museum for Contemporary Art, New York City, August 4–September 26, 2010.

Introducing the Web: performance with artist Jon Kessler and author Joshua Cohen examining—by enacting in the form of a press conference announcing the launch of a groundbreaking app—the techno-utopian language and libertarian endgame of Silicon Valley, Swiss Institute, New York City, April 28, 2013; Museum Tinguely, Basel, January 26, 2014.

“History Works,” Bureau, New York City, April 13–25, 2013: an exhibition of collaboratively produced artworks by B. Wurtz and Triple Canopy.

“Postscript: Writing After Conceptual Art,” Museum of Contemporary Art, Denver, Colorado, October 12, 2012–February 3, 2013, the Power Plant Contemporary Art Gallery, Toronto, June 2013: Triple Canopy was commissioned to produce *Corrected Slogans (A Publication in Four Acts)*, a paperback and series of conversations, performances, and digital projects.

Popular Legacy, Centro Cultural Montehermoso Kulturunea, Vitoria-Gasteiz, Spain, July–September, 2012: solo exhibition of artist project and publications as part of the “Art and Research” program.

“Millennium Magazines,” the Museum of Modern Art, New York, February 20–May 14, 2012: participation with Triple Canopy in this exhibition of experimental art and design magazines published since 2000.

Global Art Forum_6: The Medium of the Media, Art Dubai, Dubai, United Arab Emirates, March 21–24, 2012: commissioned artist project, *Universal Time (An Executive Summary)*; participation in panel discussion, (It’s Not) Net Art: Emancipate the Medium.

“Nous ne notons pas les fleurs, dit le géographe,” Bétonsalon, Paris, October 9, 2010–January 16, 2011: participation in group exhibition with Triple Canopy; publication of artist project in accompanying catalogue.

The Invisible Grammar, MoMA PS1, Long Island City, New York, October 4, 2009: performance as part of Triple Canopy’s tribute to “Time, Silence and Reduction, and Language” issue of *Aspen* magazine; interpretation of John Cage’s “Fontana Mix-Feed” and Susan Sontag’s “The Aesthetics of Silence.”

Lectures, Public Programs, and Residencies

Public Engagement residency 2018–2020 (with Triple Canopy), Hammer Museum, Los Angeles, 2018: research and production of Omniaudience, a series of performances, conversations, and publications devoted to the politics of listening in relation to sound and speech.

Artist/writer in residence, Tai Kwun Centre for Heritage and Arts, Hong Kong, January 2019: research and presentation of a series of performances and talks devoted to the politics of listening and sound as and in publication.

Outside the Hit Factory, lecture-performance on pop-music production as part of the Liverpool Biennial, June 28, 2018.

Artist/writer in residence, Para Site, Hong Kong, fall 2017 and fall 2018.

Biennale Fellow, Eleventh Gwangju Biennale: “What Does Art Do?,” Gwangju, South Korea, September 2–November 6, 2016.

Visiting artist, Rhode Island School of Design, November 3–6, 2015.

Participation in the workshop ART≠LAW: Creative Responses to Intellectual Property in the Twenty-First Century, Radcliffe Institute for Advanced Study, Harvard University, October 29–30, 2015.

Pattern Masters, Whitney Museum of American Art, July 12, 2015: organized and participated in this series of performances to mark the debut of an issue of Triple Canopy devoted to standards and standardization, with Lucy Raven, Jen Liu, and David Horvitz with Susie Ibarra.

Speaker, Superscript: Arts Journalism and Criticism in a Digital Age, Walker Art Center, Minneapolis, Minn., May 28–30, 2015.

Moderator and organizer, Next Top Models: New Forms for Artists’ Collectives, Frieze Talks 2015, Frieze Art Fair, New York, May 14, 2015.

How Far Is Near: organized, with Triple Canopy, this series of conversations at Material Art Fair in Mexico City, February 6–8, 2015.

Panelist, In Conversation: “Speaking of People: *Ebony*, *Jet* and Contemporary Art,” the Studio Museum in Harlem, New York, January 22, 2015.

Lecture as part of the State University of New York at Purchase’s New Media Lecture Series, Neuberger Museum of Art, November 5, 2014.

Universal Time (Tiempo Universal): organized this seminar on publication as a means of producing and distributing knowledge, as a site for the translation of texts and contexts, with Triple Canopy and in collaboration with Fundación Jumex Arte Contemporáneo, Cráter Invertido, Aeromoto, and Fundación Alumnos47, October 2014–March 2015.

Presentation at the Aspen Art Museum as part of Magnetism Talks, September 23, 2014.

Speaker and visiting critic, Wexner Center for the Arts, Columbus, Ohio, September 4–5, 2014.

Harmonization Bodies: presentation and conversation with Sarah Demeuse and Nader Vossoughian as part of the 2013–15 fellowship at the Vera List Center for Art and Politics, the New School, New York, May 6, 2014.

Performative lecture on standards and measurement as part of the 12 Bienal de Cuenca, Ir para volver, Cuenca, Ecuador, March 28–June 27, 2014.

Speaker, Promises of the Commons: Authorship, Copyright, and Access in Contemporary Art, organized by Seminario Fundación Cisneros, November 15, 2013, Universidad Central de Venezuela, Caracas.

Panelist, Institutions After Art, Museum as Hub Conference, New Museum, New York, April 13, 2013.

Visiting artist lecture, Modern Art Museum of Fort Worth, Texas, April 9, 2013; March 11, 2014.

“Invalid Format,” Miss Read, Kunst-Werke Institute for Contemporary Art, Berlin, November 26, 2012: discussion of the relationship between online and print publication and the genesis and form of Triple Canopy’s book, *Invalid Format*, with designer Project Projects.

Perfect Strangers, Sarajevo, June 21–July 6, 2012: a series of public programs at Collegium Artisticum, Criterion, and the Bosnian Historical Museum, with Triple Canopy and Bosnian artists and writers, followed by a publication, supported by a grant from CEC ArtsLink.

Art in Circulation, Columbia College, Chicago, Illinois, March 15–18, 2012: teaching residency by Triple Canopy as part of the Interdisciplinary Arts Department’s visiting artists program.

Miscellaneous Uncatalogued Material, the Museum of Modern Art, New York, February–March 2012: series of public programs on the nature of publication and the history of digital technologies with Triple Canopy, in conjunction with the exhibition “Print/Out”; production of related publication supported by MoMA.

Factual Decoys, Artissima 18, Turin, Italy, November 4–6, 2011: curated and participated in a day-long series of discussions, presentations, and screenings with Triple Canopy at this international fair of contemporary art; acted as editorial director of a commissioned publication by the same name.

“Addressing the Digital Humanities,” New York University, April 7, 2011: artist talk as part of a series of workshops presented by NYU’s Hemispheric Institute of Performance and Politics.

Scale Models, Museum of Contemporary Art, Tucson, Arizona, December 15–25, 2010: residency and organization of a series of public programs with Triple Canopy.

Sender, Carrier, Receiver, Program, Berlin, July 2010: residency at Motto, Berlin, and organization of and participation in a series of artist talks, performances, and panel discussions with Triple Canopy in Berlin, Paris (at Bétonsalon and Les Laboratoires d’Aubervilliers), and Sarajevo. Performance of “The Endpoint of All Gravity Is the Grave,” a parafictional lecture on monuments and memorials in Berlin, with Nine Eglantine Yamamoto-Masson and the International Necronautical Society.

Selected Publications

“The Ends of an Ear,” catalogue of *Jacqueline Kiyomi Gordon: Catchy*, an exhibition at Empty Gallery, Hong Kong (Empty Gallery, fall 2020): an essay on Gordon’s work, the music studio as a technological and economic system, and the role of psychographics in the production of pop music.

“The Great Equalizer,” Triple Canopy, June 17, 2020: an essay on the post-pandemic exchange of faces for interfaces, presence for liveness, and freedom for safety.

“Avatars Don’t Improvise,” an essay on the work of Angela Bulloch for an eponymous catalogue published by Esther Schipper, Berlin (2019).

“Whose Roads Lead Everywhere to All’: Notes following a conversation with Lorraine O’Grady Art,” *Art, an Index to (see also Politics)* (Vera List Center or Art and Politics, April 2018): an essay on the construction of myths by nations and artists.

Measuring Device with Organs, LP, 40 min., edition of 250, published by Triple Canopy, January 2018: a sound work, which ranges from narrative to musical composition, that is adapted from the performance *Reality Formatting* (2015–16), and is the culmination of a body of work begun as part of a fellowship at the Vera List Center for Art and Politics.

“They, the People,” *Art in America*, December 2017: an essay on representations of the people in art and populist movements, and how each responds to the other.

Editorial Director, *Andy Warhol: The Series*, by Hilton Als (Triple Canopy, October 2017, 94 pages).

“Be a Cutting Machine,” *Oberon*, fall 2017: an essayistic fiction about learning to act, what handwriting reveals about the self, Vaslav Nijinsky’s graphomania, and cults of instruction.

Review of “The World Is Sound,” *4Columns*, July 28, 2017.

Editorial Director, *The Amme Talks*, by Ulf Stolterfoht, translated by Shane Anderson (Triple Canopy, June 2017, 160 pages).

Editorial Director, *Not Dead but Sleeping*, by Anna Della Subin (Triple Canopy, June 2017, 140 pages).

Editorial Director, *S as in Samsam*, by Sowon Kwon (Triple Canopy and Secretary Press, May 2017, 60 pages).

“What Do We Know?,” *Mousse*, February–March 2017: an essay about the ways in which art competes with or contradicts the promiscuous fictions that condition our politics, and the dangers of wishing for words to be tethered to reality or for a return to Ancient Greece.

“Ask the Stone to Say,” Triple Canopy, February 21, 2017: a conversation with artist David Horvitz about the standardization of time, space, and communication—and the ways in which art can resist and evade standardization by attending to the rhythms of our bodies.

“Just Words,” catalogue of *Public Trust*, a public artwork by Paul Ramirez Jonas, organized by Now and There (Now and There/Nara Roesler, January 2017): an essay the relationship between speech acts, legal and political protocols, and “post-truth” era, in response to Ramirez Jonas’s artwork, which took place in Boston for three weeks in fall 2016.

“Unknown Makers,” *Art in America*, October 2016: a feature article on the role of museums and the value (and legality) of artworks in an age when digital technologies enable increasingly accurate reproductions.

Review of the Eleventh Gwangju Biennale, *4Columns*, October 7, 2016.

“Getting Closer to the Source,” *Accessions*, April 27, 2016: a text-and-video work addressing how we determine what sound should sound like, published in the online journal of the Bard Center for Curatorial Studies.

“A Note on Standard Evaluation Materials,” Triple Canopy, March 17, 2016: an essay about the relationship between standards and art, and the introduction to an issue of Triple Canopy on the subject.

“Copy of an Original of a Copy,” Triple Canopy, March 10, 2016: a conversation about the challenges posed to legal conceptions of images, objects, and data by emerging technologies, with Edward Lee, Jennifer L. Roberts, Sergio Muñoz Sarmiento, and Allyson Vieira.

“The Last Platform,” *Frieze*, March 2016: an essay on the use of virtual reality platforms by artists.

“Chronicle of a Traveling Theory,” in *Mass Effect: Art and the Internet in the 21st Century*, Lauren Cornell and Ed Halter, ed. (MIT Press/New Museum, fall 2015): an essay on the ecstasy and the agony of the construction of knowledge online.

“Arbitrary Units,” catalogue of “Registro 04,” Museo de Arte Contemporáneo de Monterrey, México (September 2015): an essay on the work of artist José León Cerrillo.

“Subjective Assessment,” catalogue of “Saltwater: A Theory of Thought Forms,” Istanbul Biennial 14 (September 2015): a sketch of a performance that narrates the experience of an expert listener undergoing a test to determine what sound (in digital form) should sound like.

Editorial Director, *On Value*, edited by Triple Canopy and Ralph Lemon, with Kevin Beasley, Claire Bishop, Claudia La Rocco, Glen Ligon, Fred Moten, et al (Triple Canopy, January 2016, 276 pages).

Editorial Director, *Speculations (“The future is _____”)*, ed. Sarah Resnick, with Fatima Al-Qadiri, Gopal Balakrishnan, David Graeber, Katie Kitamura, Rachel Kushner, David Rieff, et al (Triple Canopy, September 2015, 336 pages).

“Don’t You Want to Have a Body?,” Triple Canopy, July 21, 2015: an essay on the fantasy of strong AI and the reality of chatbots, the soothing effects of stupid systems.

“The Future Is a Proposal,” in *Composing Differences*, ed. Virginia Bobin (Les Presses du Réel, June 2015): an essay by Triple Canopy on relationships between artists, independent organizations, and major art institutions.

“Diamond-encrusted Peeled Lemon,” in *Shit and Die* (catalogue of exhibition of the same name as part of ONE TORINO, Palazzo Cavour, Turin, Italy), ed. by Maurizio Cattelan, Myriam Ben Salah, Marta Papini (Damiani: Bologna, 2015): a graphical work, by Triple Canopy, composed of terms and images that constitute the contemporary *Vanitas*.

Review of “Speaking of People: Ebony, Jet and Contemporary Art,” *Art in America*, May 2015.

“Reality Formatting,” catalogue of “The Generational Triennial,” New Museum of Contemporary Art (February 2015): an essay on the ways in which artists understand and work with technologies that structure how we perceive and frame reality.

“Sgt. Star,” a prose poem published in *My Life as a Man*, an artist book by Carmen Winant (Horses Think Press, January 2015).

Introduction to *Headless*, a novel created by artist duo Goldin+Senneby and authored by K. D. (Sternberg Press, Tensta Konsthall, and Triple Canopy, February 2015, 276 pages).

Somewhere in Between the Jurisdiction of Time, with David Horvitz (*Art in America*, September 2014): an artist project and conversation about the standardization of time in the form of a postcard publication.

“GblVlgIdiot Annual Report 2014,” *Art in America*, September 2014: an adaptation of a performance, created with author Joshua Cohen and artist Jon Kessler, that examines the techno-utopian language and libertarian endgame of Silicon Valley.

“Pointing Machines,” published jointly in the catalogue of the Whitney Biennial, Whitney Museum of American Art, 2014, and in Triple Canopy, March 2014: an essay, written with Triple Canopy, on contemporary and historical modes of reproduction, from classical sculpture made with plaster casts and 3-D printers, and the ways in which they alter the relationships between ideas and property.

Editorial Director, *Invalid Format: An Anthology of Triple Canopy, Volume 3* (Triple Canopy, January 2014), designed by Project Projects.

Review of the Ninth Bienal Do Mercosul, Porto Alegre, *Art in America*, December 2013.

“Sound Control,” *Art in America*, September 2013: essay on the MP3 format and the effects of technological standards.

“Headless Commercial Thriller,” Triple Canopy, June 21, 2013: an essay combining criticism and narrative, focusing on offshore finance and the work of artist duo Goldin+Senneby.

“Gestural Abstractions,” *Artforum*, March 2013: essay on digital interfaces, copyright law, and images.

“All for One,” *Frieze*, March 2013: essay on artist-run institutions and civil society.

Editorial Director, *Corrected Slogans (A Publication in Four Acts)* (Triple Canopy and the Museum of Contemporary Art Denver, January 2013, 244 pages): commissioned publication as part of the exhibition “Postscript: Writing After Conceptual Art,” October 12, 2012–February 3, 2013.

“Overextensions of Ourselves,” *A Prior*, winter 2012: essay on the legacy of Marshall McLuhan and Norbert Weiner in contemporary art practice.

“Always Out of Time,” *Donald Ellis Gallery 12*, October 2012: an essay on Native American art in the annual catalogue of Donald Ellis Gallery.

Editorial Director, *Invalid Format: An Anthology of Triple Canopy, Volume 2* (Sternberg Press, November 2012), designed by Project Projects.

Editor and co-author, *The Binder and the Server* (Triple Canopy, March 2012), expanded paperback designed by Franklin Vandiver.

Editorial Director, *Volume Number 2: Miscellaneous Uncatalogued Material* (Triple Canopy and the Museum of Modern Art, March 2012, eight-page broadsheet), designed by Tiffany Malakooti. (Exhibited as part of MoMA’s *Millennium Magazines* and acquired by its library.)

“The Binder and the Server,” *Art Journal*, winter 2011, with Triple Canopy: essay on the image and value of labor in contemporary publishing practices.

Editorial Director, *Invalid Format: An Anthology of Triple Canopy, Volume 1* (Motto, December 2011, 336 pages), designed by Project Projects. (Acquired by the library of the Museum of Modern Art, New York.)

Editorial Director, *Volume Number 1: Factual Decoys* (Triple Canopy and Artissima 18, November 2011, sixteen-page broadsheet), designed by Alex Lesy. Contributor of an essay on representations of the DeLorean automobile entitled “Where We’re Going We Don’t Need Roads.” (Commissioned as part of Triple Canopy’s series of public programs at Artissima 18 in Turin, Italy, November 4–6, 2011.)

“If You See Yourself, Kill Him,” a conversation with Johan Grimonprez and Tom McCarthy, in *It’s a Poor Sort of Memory That Only Works Backwards: On the Work of Johan Grimonprez* (Hatje Cantz & the Blaffer Art Museum, 2011).

“Juicing the Global Jukebox,” *Bidoun*, winter 2010: an essay on the global pop product known as Pangea.

“The Information Artist: On John D’Agata,” *n+1*, May 2010: an essay on the history of artifice in non-fiction writing.

“The Golden Compass,” *Bidoun*, spring 2010: an essay on an Islamic sect’s opposition to global capitalism.

“Collage Bound: On Harry Smith,” *Bookforum*, February/March 2009.

“The Vigilante,” feature article on immigration in Arizona and Sheriff Joe Arpaio, *GQ*, October 2009.

“An Alienation Artist: On Kafka and the Kafkaesque,” *The Nation*, February 16, 2009.

“The Education of Lee Boyd Malvo,” *Bidoun*, Winter 2009.

“Menacing Earthworks,” feature article on nuclear waste and the creation of symbols that might be legible in the distant future, *The Believer*, May 2008.

Bibliography

Andy Battaglia, “The Year in Artful Music: Sounds for Contemplation,” *ArtNews*, December 21, 2019: an article on the top recordings of experimental music and sound art of the year, including the LP *Measuring Device with Organs*.

Ross Simonini and Andrew Leland, “Low Fidelity,” feature on the LP *Measuring Device with Organs*, the Organist (podcast and radio show on KCRW, Los Angeles), November 1, 2018.

Robert Barry, “Golden Ears: Alexander Provan on Measuring Device with Organs,” an essay and interview on the LP *Measuring Device with Organs*, the Quietus, June 10, 2018.

Mary Louise Schumacher, “Critics and Online Outlets Leading the Vanguard in Arts Writing,” report on innovative forms of arts writing (featuring Triple Canopy), *Nieman Reports*, May 24, 2018.

Aida Amoako, “The Incomplete Picture,” review of Hilton Als’s *Andy Warhol: The Series*, *Tank*, December 2017.

Jacqueline Feldman, “The Dignified Bot,” review-essay on Ulf Stolterfoht’s *The Amme Talks*, the *Paris Review*, December 13, 2017.

Sophie Seita, “Thinking the Unprintable in Contemporary Post-Digital Publishing,” essay on avant-garde digital publishing, *Chicago Review*, 60.4 (Fall 2017), 175-194.

Megan N. Liberty, “How a Chatbot Became a Conceptual Poet,” review of Ulf Stolterfoht, *The Amme Talks* (edited by Triple Canopy), *Hyperallergic*, August 3, 2017.

Ben Davis, “The Stand-Out Art Essays From 2016,” *Artnet*, December 27, 2016: Davis names my essay “Unknown Makers” as one of the top ten of the year.

Louis Bury, “A Throw of the Dice: On The Risks and Rewards of Art,” review of Triple Canopy’s *Speculations* (“*The future is _____*”), *Hyperallergic*, April 30, 2016.

Andreas Ervik, “The Sound of Digital Spaces,” *Kunstkrønikk*, November 15, 2016: an interview focusing on the sound work *Reality Formatting* (2015–16).

Christy Lange, “Show Me the Receipts,” essay on artists engaging with offshore finance (including Goldin+Senneby’s *Headless*), *Frieze*, October 2016.

Andrianna Campbell, “Oscar: A Study in Needling Auditory Perspective,” *Accessions*, August 8, 2016: a critical response to my text-and-video work “Getting Closer to the Source,” published in the online journal of the Bard Center for Curatorial Studies.

Nicky Marsh, “Reading Goldin+Senneby’s *Headless*: Literature, Representation, and Failure,” in *Intersubjectivity I: Language and Misunderstanding*, eds. Abraham Adams and Lou Cantor (Sternberg Press, 2016, 166 pages).

Rose Eveleth, “Imagination Battles: What Will the Future Look Like?,” review of *Speculations* (“*The future is _____*”) (edited by Triple Canopy), *Los Angeles Review of Books*, January 24, 2016.

Travis Diehl, “Plotting a Post-Crash Potboiler: *Headless* by G+S,” essay on the novel *Headless* (authored by K. D., published by Triple Canopy, introduced by myself), *X-TRA*, fall 2015.

Andrea K. Scott, "Triple Threat," article about Triple Canopy's recent work, *The New Yorker*, September 21, 2015.

Michael Thompson, "The 2014 Whitney Biennial: The Book as a Medium in Contemporary American Art," *The Papers of the Bibliographical Society of America*, Vol. 109 (2), June 2015.

Matthew Rana, "Trickster Makes Offshore," review of the novel *Headless* (authored by K. D., published by Triple Canopy, introduced by myself), *Kunstkrutikk*, June 3, 2015.

Rachel Wetzler, "The Reality TV Novel," review of the novel *Headless* (authored by K. D., published by Triple Canopy, introduction by myself), *Artnews*, May 4, 2015.

Rosie Clarke, "The Parody of Sovereignty," review of the novel *Headless* (authored by K. D., published by Triple Canopy, introduction by myself), *3:AM Magazine*, April 10, 2015.

Justin Raden, review of the novel *Headless* (authored by K. D., published by Triple Canopy, introduction by myself), *Entropy*, March 18, 2015.

Claire Bishop, "The Year in Performance," *Artforum*, December 2014.

Saul Anton, "Process and Politics: The Whitney Biennial 2014," *Afterall*, June 6, 2014.

Helen Molesworth, review of the 2014 Whitney Biennial, *Artforum*, May 2014.

Peter Schjeldahl, "Get With It: The Whitney Biennial," *The New Yorker*, March 17, 2014.

Alexandria Symonds, "Interview's Picks from the Whitney Biennial," Interview.com, March 6, 2014.

Dawn Chan, "Triple Threat," Artforum.com, February 27, 2014.

Courtney Fiske, review of *Corrected Slogans: Reading and Writing Conceptualism*, *The Brooklyn Rail*, May 2013.

Caroline Jones, "Systems Symptoms," *Artforum*, September 2012.

Orit Gat, "Screen. Image. Text." Rhizome.org, May 16, 2012.

Holland Cotter, "Crisis and Critique," *The New York Times*, February 16, 2012.

Sasha Frere-Jones, "Slowing Down the Internet," *The New Yorker*, January 17, 2012.

Francesco Manacorda, *Artissima 18: Annual Report* (Artissima, November 2011, 191 pages).

Jennifer Higgie, "Five of the Finest Art Magazines," *Financial Times*, September 3, 2011.

Melena Ryzik, "Arts Journal in Cyberspace Finds a Home on the Ground," *The New York Times*, August 17, 2011.

"Shutter to Think," *The New York Observer*, July 12, 2011.

Andrew Hultkrans, "No Hard Failings," Artforum.com, April 6, 2011.

Caitlin Jones, "The Function of the Studio (When the Studio Is a Laptop)," *Art Lies*, fall/winter 2010.

Charles Petersen, "The Thing Itself," *n+1*, October 2010.

Wyatt Mason, "Bearing Down on the Banks," *Harper's Magazine*, September 5, 2008.