



The City Without Qualities: Allegorical Landscapes and the Revolutionary Undead

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LOCATION SCHOTLING

I could not help whiching of the some in which poor freque flame, his Urrille lage twenting, climbs once the saventhe and looks out of the room, no langue remember lage in Entire secretion good the most of Elbertelius that gasting out of the telesco had freezerly given him. The country of the telesco had freezerly given him. I can be a secretary of the country of the country of the paint remem when he and his facility had itself for you taking charitetesatranes for a gray wasteland, so I too from the history of the country of the country of the found the helicities with, without given below price to that some of twillings down thosy, profeer, I was an II were bestime that my price group as a sen of stand or a Hild of Fullba, from which the bandwom assess or a Hild of Fullba, from which the bandwom assess or a Hild of Fullba, from which the bandwom assess

Through the whole inner city run these streets _ lined with houses that do not seem to be made for living in, but uppear as a stone stage set for people to walk between.

-Walter Senjamin, Briefe I

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Walead Beshty

33 Texts: 93,614 Words: 581,035 Characters Selected Writings (2003–2015)

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Artist's writings

Walead Beshty has written on a variety of media, including essays on cinema, painting, sculpture, and photography. In addition, he has authored many monographic texts on artists such as Jay DeFeo, Sharon Lockhart, Kelley Walker, Luisa Lambri, Annette Kelm, and Michael Asher, among others. This book gathers together a selection of these essays, partially reedited, and often hard to find, as they were published as much in books as in various magazines. Together these texts appear as a parallel production to Beshty's own artistic practice: they reflect on the conditions of realization and circulation of images, they undermine essentialist distinctions of mediums, abstraction, and figuration, as well as proposing a true aesthetic of reception for the works examined. As the artist puts it, one of his ambitions might be to reveal that, "Art itself has the potential to democratize aesthetics and reimagine aesthetic production as communal, available, and nonhierarchical. I like the idea of demystifying aesthetics by communicating that we can all make aesthetic objects; it is not simply for those with capital or power."

Walead Beshty earned a Bachelor of Arts from Bard College in 1999, and a Master of Fine Arts from Yale University School of Art in 2002. He is an Associate Professor in the Graduate Art Department at Art Center College of Design, Pasadena, and has taught at numerous schools including the University of California, Los Angeles; University of California, Irvine; the California Institute of the Arts; School of the Art Institute of Chicago; and the MFA Program at Bard College. Beshty has exhibited widely in numerous institutions and galleries around the world.

This book is part of the "Positions" series, co-published with Les presses du réel and dedicated to artists' writings.