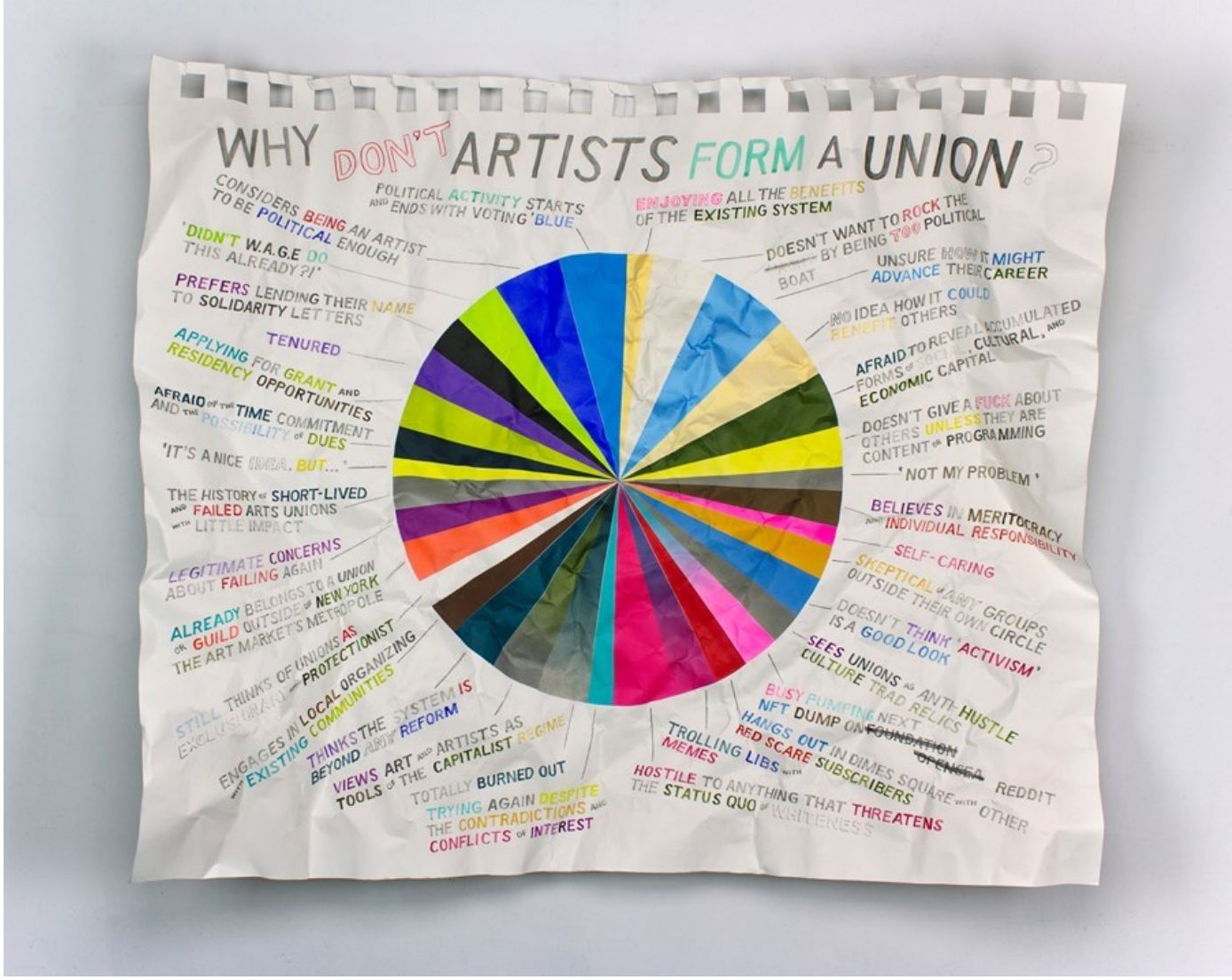
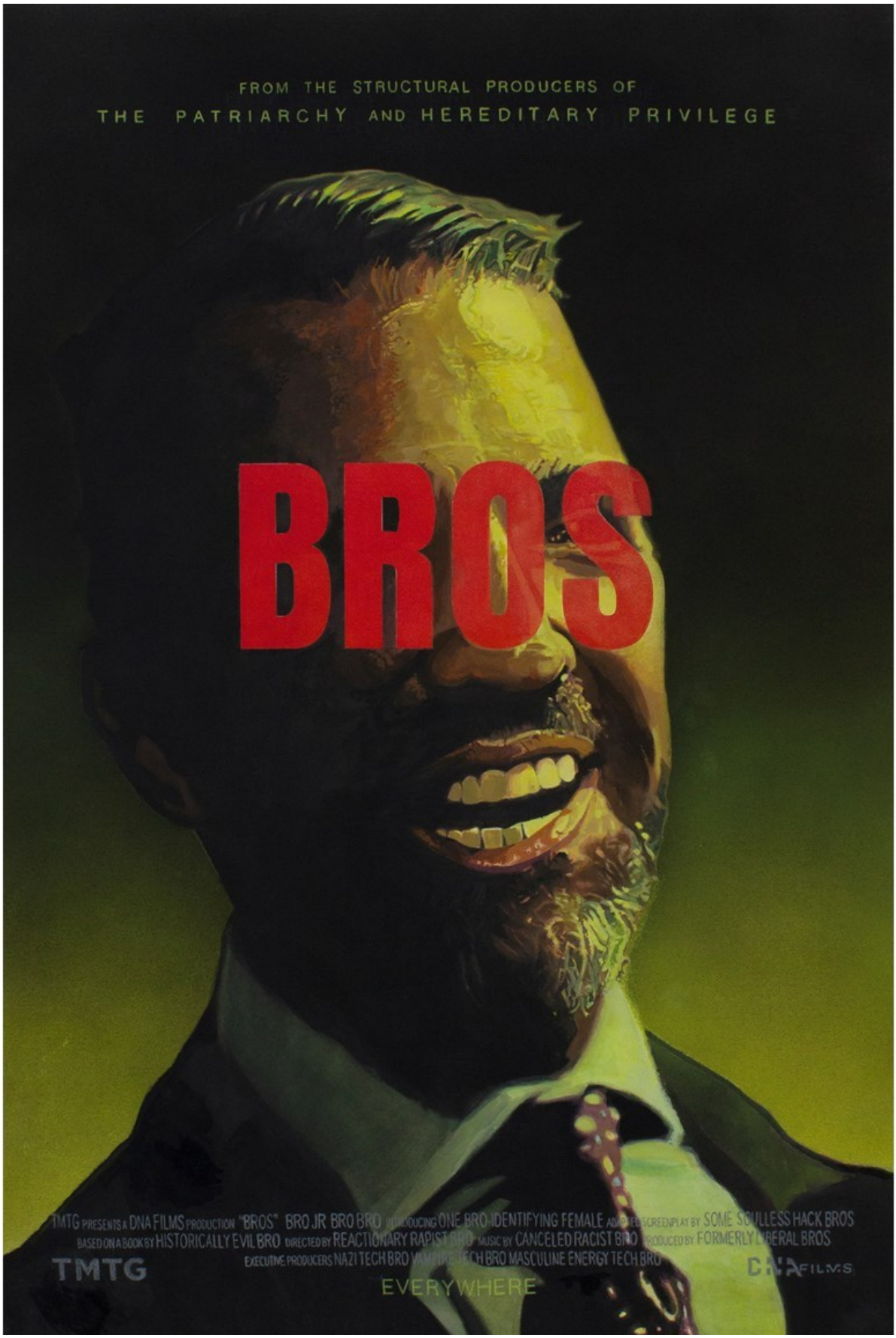


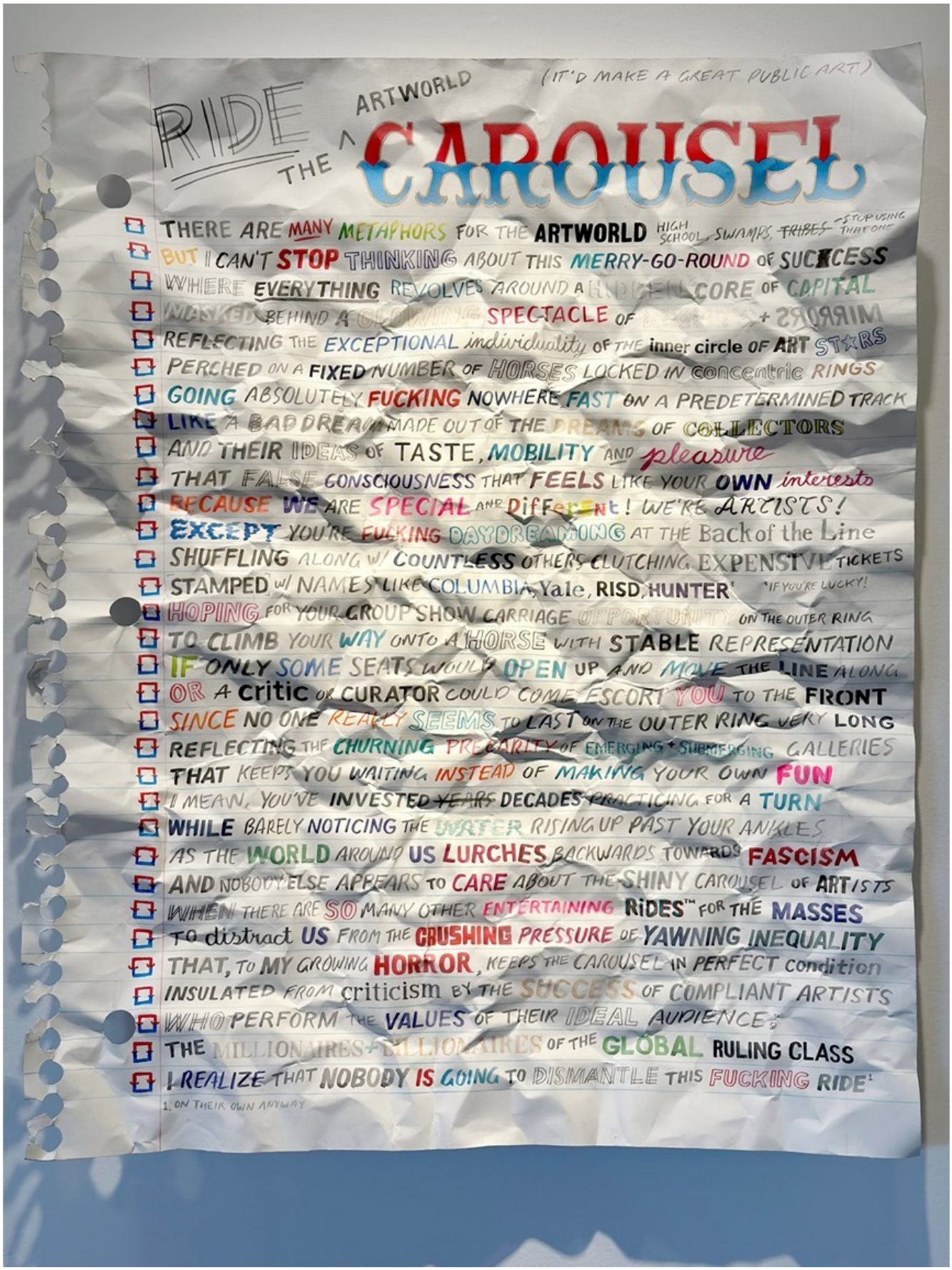
"Why Don't Artists Form a Union?" 2022, Watercolor, acrylic, and graphite on paper mounted on aluminum, 114,5 x 139,5 cm, 45 x 55 in



"Bros" 2025, Gouache acrylic and color pencil on paper mounted on dibond, 102 x 69 cm_40 x 27 in

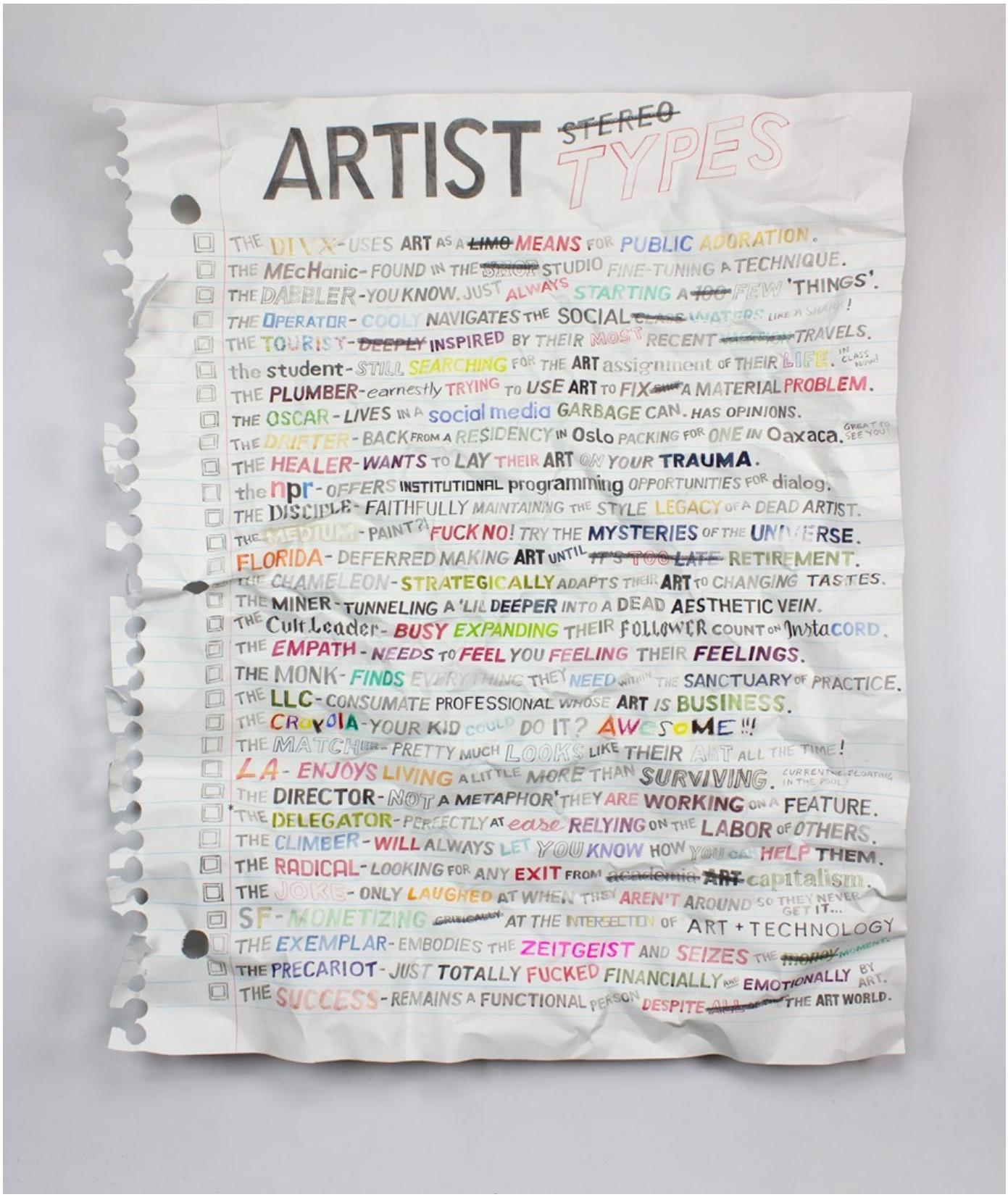
"(A) Political Art" 2022, Watercolor and graphite on paper mounted on aluminum, 139,5 x 114,5 cm, 55 x 45 in

"Capitalism WC" 2022, Watercolor, acrylic, and graphite on paper mounted on aluminum, 114,5 x 139,5 cm, 45 x 55 in

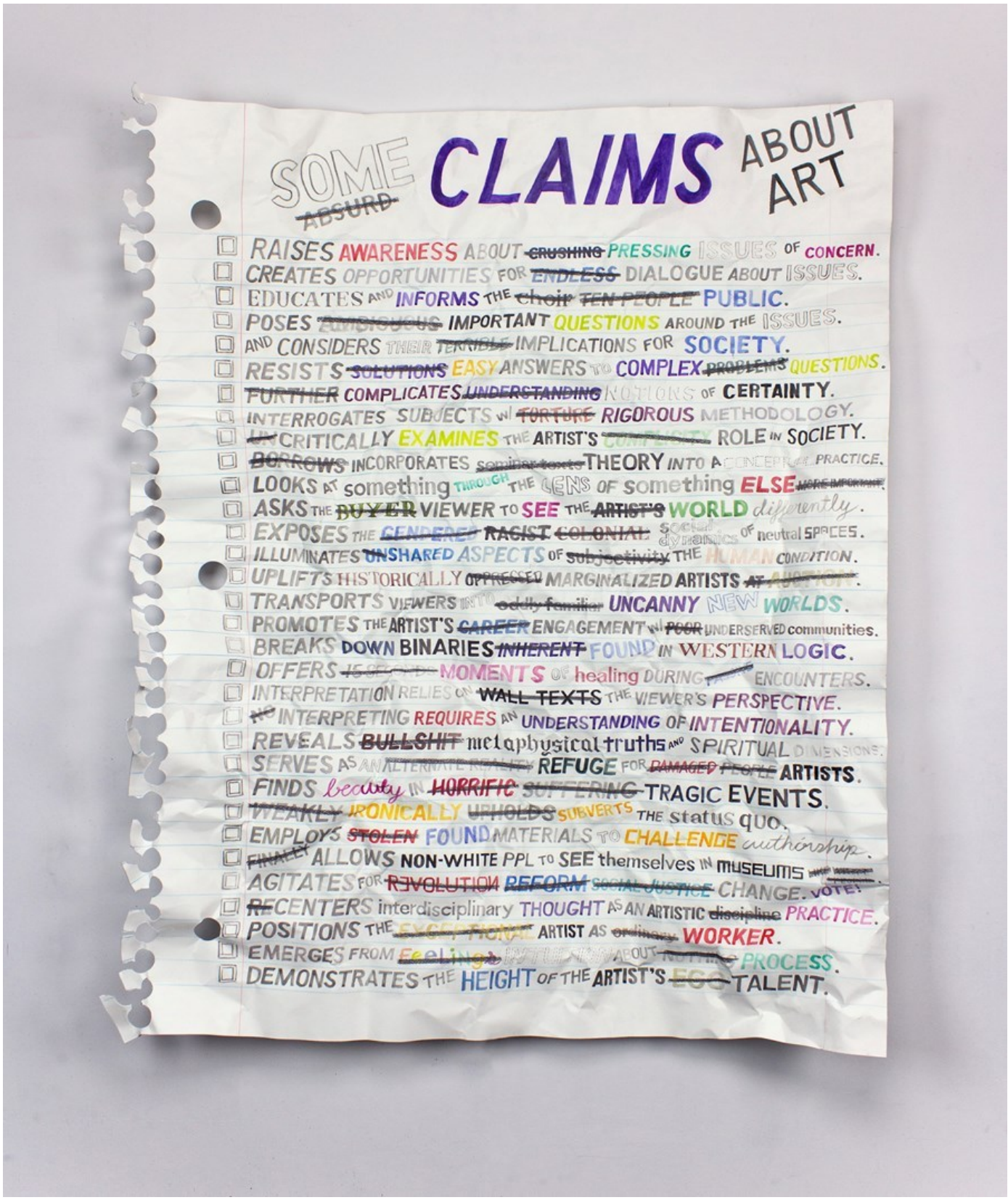


"The Carousel" 2022, Watercolor and graphite on paper mounted on aluminum, 139,5 x 114,5 cm, 55 x 45 in

"What's New in the Art World?" 2022, Watercolor, acrylic, and graphite on paper mounted on aluminum, 139,5 x 114,5 cm, 55 x 45 in



"Artist Stereotypes" 2022, Watercolor and graphite on paper mounted on aluminum, 139,5 x 114,5 cm, 55 x 45 in



"Some Absurd Claims" 2022, Watercolor and graphite on paper mounted on aluminum, 139,5 x 114,5 cm, 55 x 45 in

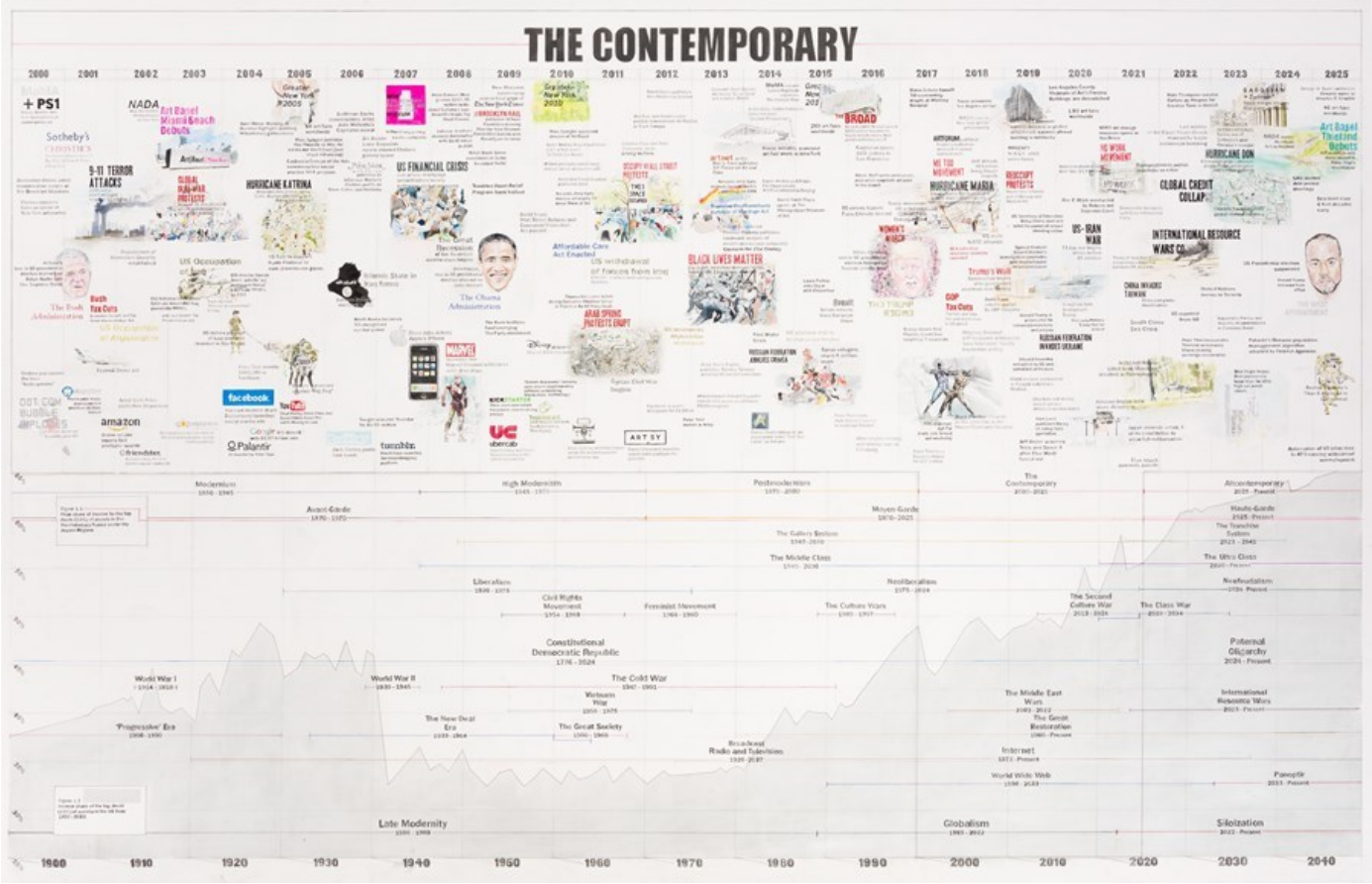
"What The Fuck Is The Art World?!" 2017, Acrylic on paper mounted on aluminum, 139,5 x 112 cm, 55 x 44 in

"Why Do Capitalists Love Art?" 2022, Graphite and watercolor on paper mounted on panel, 51 x 40,5 cm, 20 x 16 in

"Why You Should Buy NFTs" 2022, Graphite and watercolor on paper mounted on panel, 51 x 40,5 cm, 20 x 16 in

untitled 2020,, watercolor on paper mounted on panel,, 89 x 89 cm, 35 x 35 in

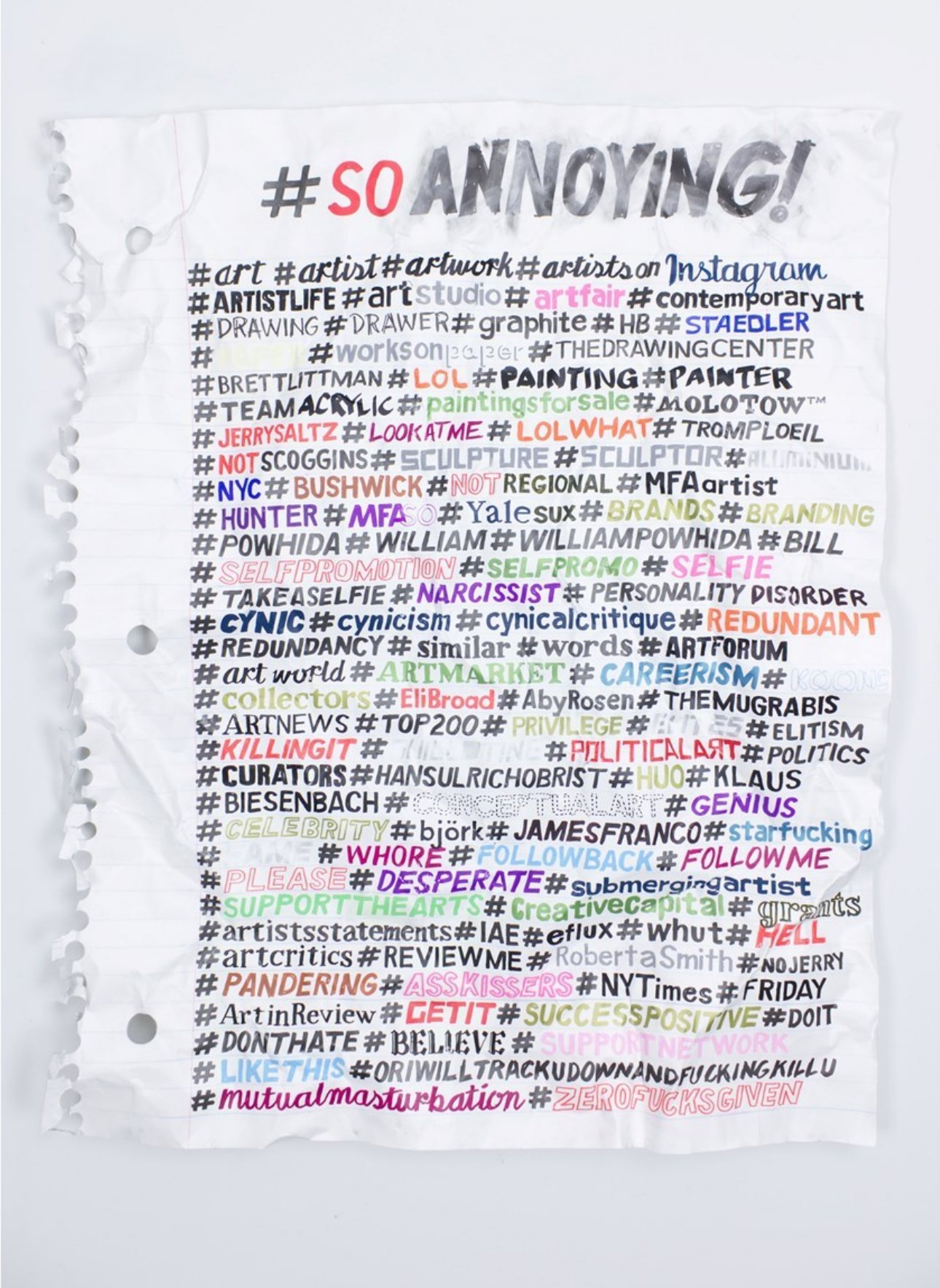
"After the Contemporary" 2018, Graphite, colored pencil, and acrylic on Yupo mounted on aluminum, 140 x 112 cm, 55 x 44 in



The Contemporary 2000-2025, 2018, acrylic, graphite, watercolor on paper, 212 x 135 cm, 83.5 x 53 in

Damien Hirst 2009, 2018, acrylic, graphite and watercolor on paper mounted on aluminum, 89 x 89 cm, 35 x 35 in

YSL 2015, 2018, acrylic, graphite and watercolor on paper mounted on aluminum, 89 x 89 cm, 35 x 35 in

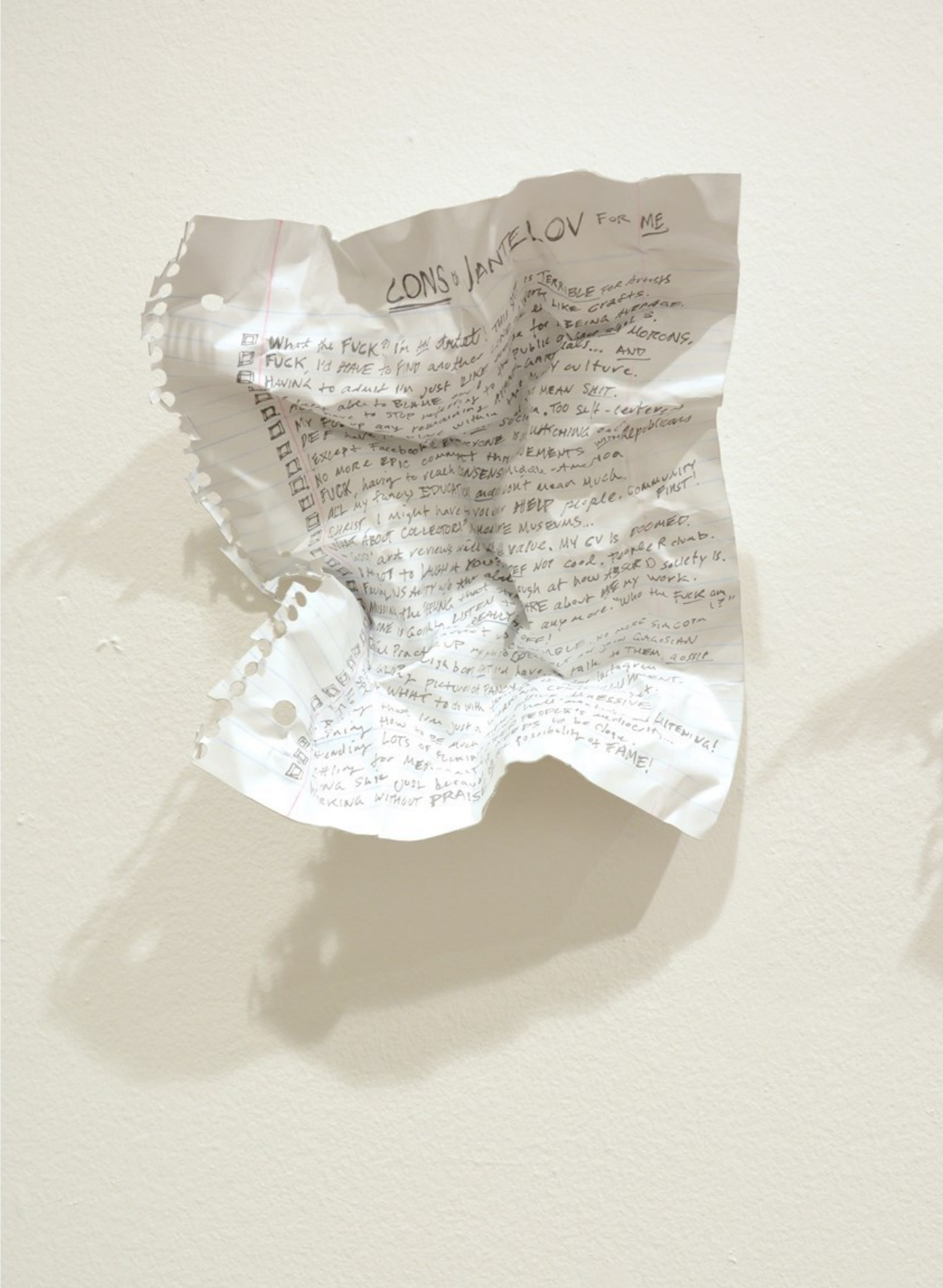


#Hashtags, 2017, Acrylic on paper mounted on aluminum, 89 x 112 cm, 35 x 44 in

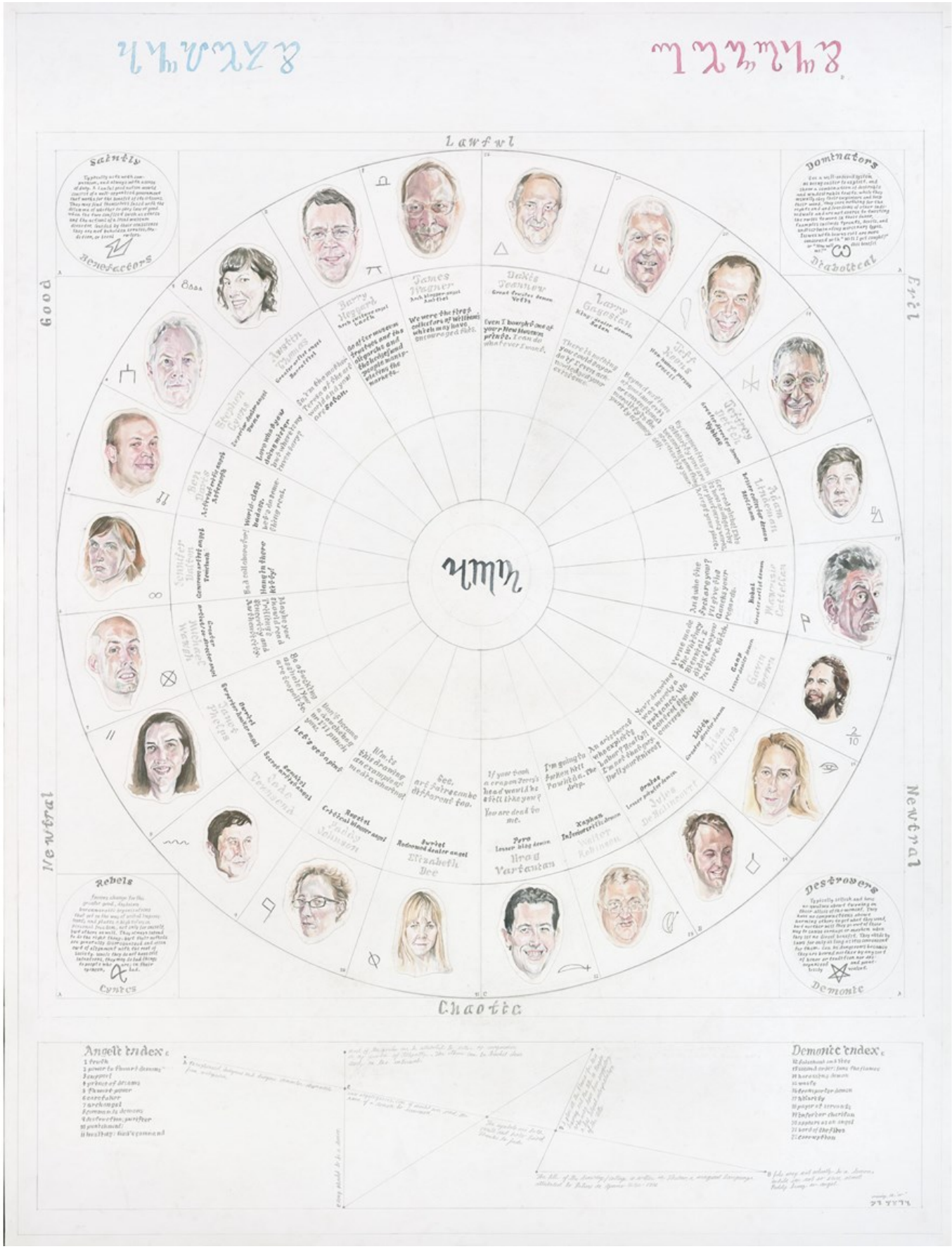
What is an Artist?, 2017, Silkscreen, edition of 30, 40 x 50 cm, 16 x 20 in

A Solipsistic Artist ' s Map of the World, 2015, Acrylic and oil on canvas, 97 x 152 cm, 38.1 x 59.8 in

A Subjective Color Index, 2015, Oil on canvas, 97 x 76 cm, 38.2 x 29.9 in

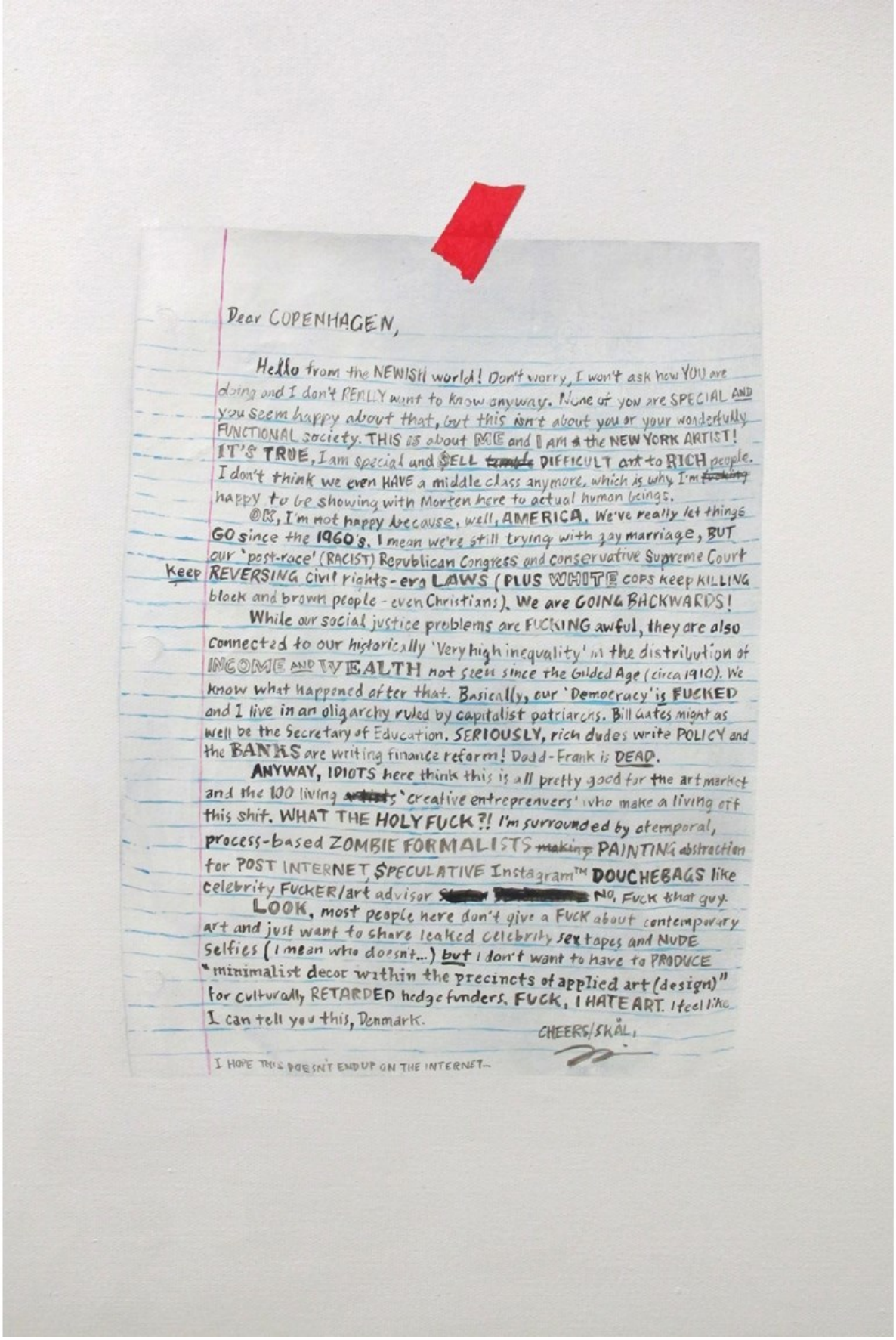


Cons of Jantelov for Me, 2015, Aluminum, paper, acrylic and colored pencil, 23 x 20 x 11 cm, 9.1 x 7.9 x 4.3 in



Cosmology Revised, 2010/12, Graphite, watercolor, goauche, and adhesive on paper, 127 x 97 cm, 50 x 38.2 in

Dark Thoughts, 2014, Graphite and watercolor on paper, 76 x 56 cm, 29.9 x 22 in



Dear COPENHAGEN,

Hello from the NEWISH world! Don't worry, I won't ask how YOU are doing and I don't REALLY want to know anyway. None of you are SPECIAL AND you seem happy about that, but this isn't about you or your wonderfully FUNCTIONAL society. THIS is about ME and I AM the NEW YORK ARTIST! IT'S TRUE, I am special and $ELL DIFFICULT art to RICH people. I don't think we even HAVE a middle class anymore, which is why I'm happy to be showing with Morten here to actual human beings.

OK, I'm not happy because, well, AMERICA. We've really let things GO since the 1960's. I mean we're still trying with gay marriage, BUT our 'post-race' (RACIST) Republican Congress and conservative Supreme Court Keep REVERSING civil rights-era LAWS (PLUS WHITE COPS keep KILLING black and brown people - even Christians). We are GOING BACKWARDS!

While our social justice problems are FUCKING awful, they are also connected to our historically 'Very high inequality' in the distribution of INCOME AND WEALTH not seen since the Gilded Age (circa 1910). We know what happened after that. Basically, our 'Democracy' is FUCKED and I live in an oligarchy ruled by capitalist patriarchs. Bill Gates might as well be the Secretary of Education. SERIOUSLY, rich dudes write POLICY and the BANKS are writing finance reform! Dodd-Frank is DEAD.

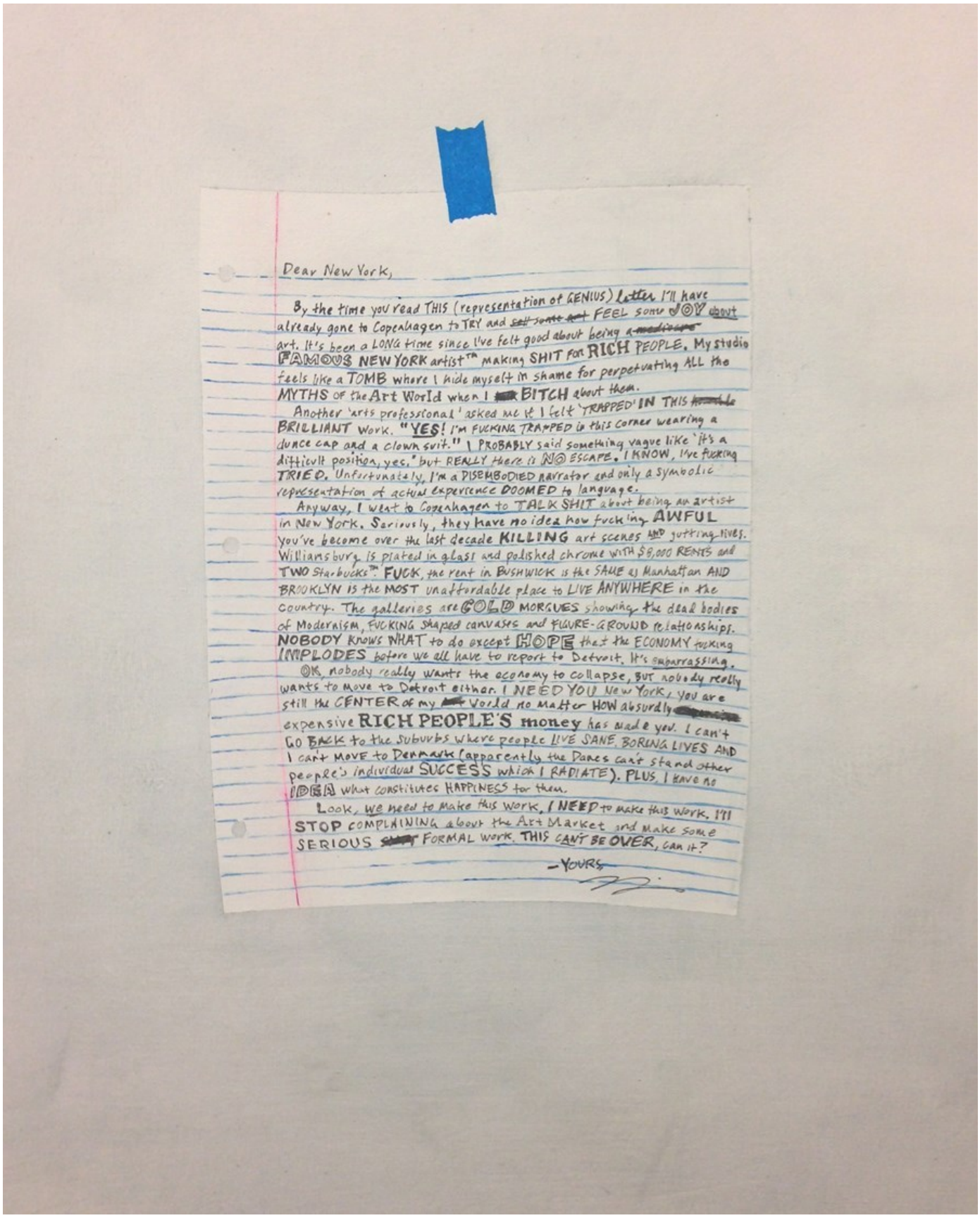
ANYWAY, IDIOTS here think this is all pretty good for the art market and the 100 living 'creative entreprenuers' who make a living off this shit. WHAT THE HOLY FUCK?! I'm surrounded by atemporal, process-based ZOMBIE FORMALISTS PAINTING abstraction for POST INTERNET, $PECULATIVE Instagram™ DOUCHEBAGS like celebrity FUCKER/art advisor [redacted] NO, Fuck that guy.

LOOK, most people here don't give a FUCK about contemporary art and just want to share leaked celebrity sex tapes and NUDE selfies (I mean who doesn't...) but I don't want to have to PRODUCE "minimalist decor within the precincts of applied art (design)" for culturally RETARDED hedge funders. FUCK, I HATE ART. I feel like I can tell you this, Denmark.

CHEERS/SKÅL,

I HOPE THIS DOESN'T END UP ON THE INTERNET...

Dear Copenhagen, 2015, Acrylic on canvas, 51 x 41 cm, 20.1 x 16.1 in



Dear New York,

By the time you read THIS (representation of GENIUS) letter I'll have already gone to Copenhagen to TRY and ~~sell some art~~ FEEL some JOY about art. It's been a LONG time since I've felt good about being a ~~mediocre~~ FAMOUS NEW YORK artist™ making SHIT for RICH PEOPLE. My studio feels like a TOMB where I hide myself in shame for perpetuating ALL the MYTHS of the Art World when I [redacted] BITCH about them.

Another 'arts professional' asked me if I felt 'TRAPPED' IN THIS ~~terrible~~ BRILLIANT work. "YES! I'm FUCKING TRAPPED in this corner wearing a dunce cap and a clown suit." I PROBABLY said something vague like 'it's a difficult position, yes,' but REALLY there is NO ESCAPE. I KNOW, I've fucking TRIED. Unfortunately, I'm a DISEMBODIED narrator and only a symbolic representation of actual experience DOOMED to language.

Anyway, I went to Copenhagen to TALK SHIT about being an artist in New York. Seriously, they have no idea how fucking AWFUL you've become over the last decade KILLING art scenes AND gutting lives. Williamsburg is plated in glass and polished chrome WITH $8,000 RENTS and TWO Starbucks™. FUCK, the rent in BUSHWICK is the SAME as Manhattan AND BROOKLYN is the MOST unaffordable place to LIVE ANYWHERE in the country. The galleries are GOLD MORGUES showing the dead bodies of Modernism, FUCKING shaped canvases and FIGURE-GROUND relationships. NOBODY KNOWS WHAT to do except HOPE that the ECONOMY fucking IMPLODES before we all have to report to Detroit. It's embarrassing.

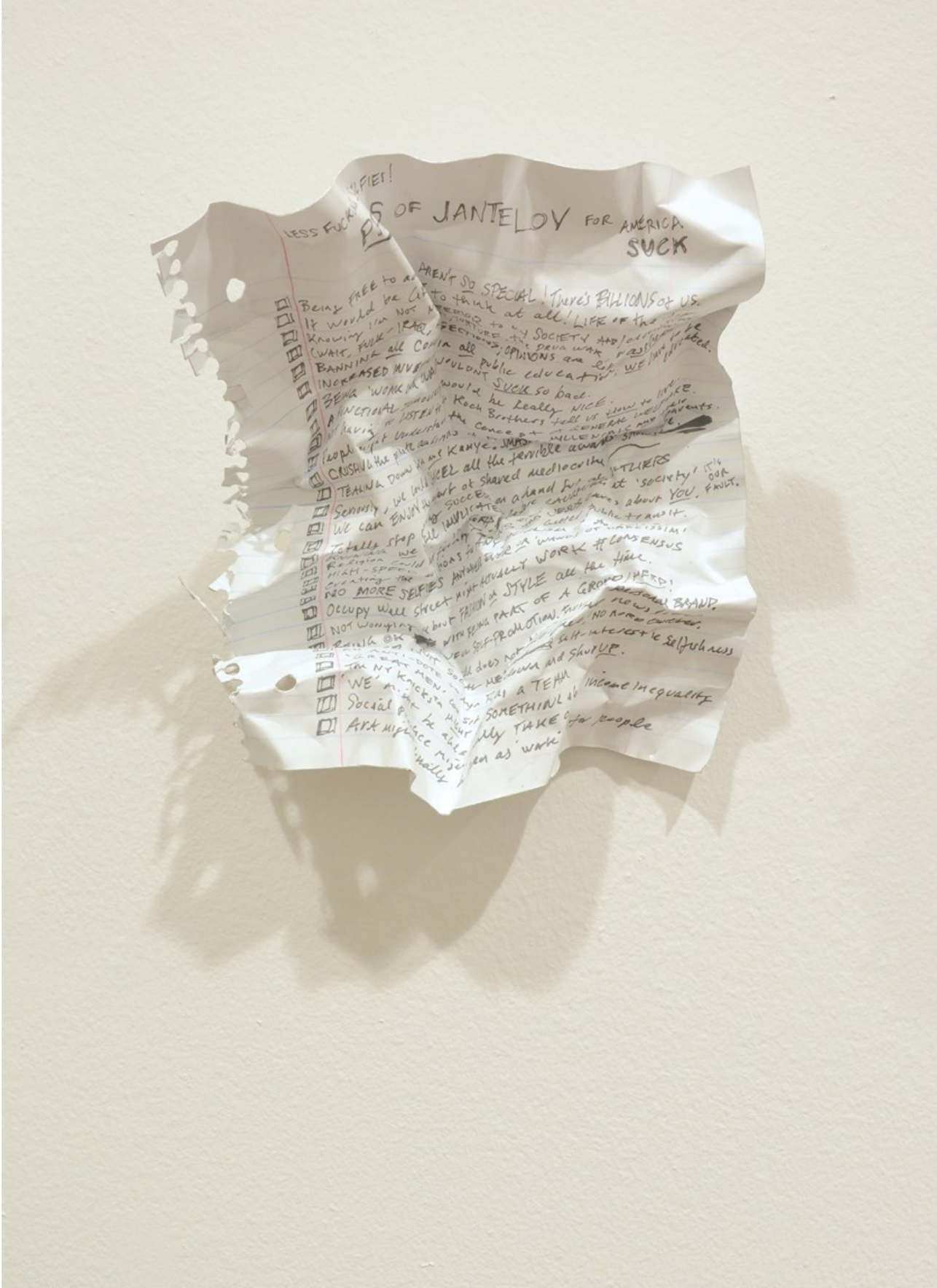
OK, nobody really wants the economy to collapse, BUT nobody really wants to move to Detroit either. I NEED YOU New York, you are still the CENTER of my ~~art~~ World no matter HOW absurdly [redacted] expensive RICH PEOPLE'S money has made you. I can't GO BACK to the suburbs where people LIVE SANE, BORING LIVES AND I can't MOVE to Denmark (apparently the Danes can't stand other people's individual SUCCESS which I RADIATE). PLUS, I have no IDEA what constitutes HAPPINESS for them.

Look, we need to make this work. I NEED to make this work. I'll STOP COMPLAINING about the Art Market and make some SERIOUS ~~SHIT~~ FORMAL work. THIS CAN'T BE OVER, can it?

—YOURS

Dear New York, 2015, Acrylic on canvas, 51 x 41 cm, 20 x 16 in

Janteloven Notes Wikipedia Internet Research, 2015, Aluminum, paper, acrylic, graphite and colored pencil, 16 x 19 x 13 cm, 6.3 x 7.5 x 5.1 in



Pros of Jantelov for America, 2015, Aluminum, paper, acrylic and colored pencil, 21 x 19 x 12 cm, 8.3 x 7.5 x 4.7 in

Some Twitter (August to January), 2015, Acrylic on canvas, 152 x 102 cm, 59.8 x 40.2 in

William Powhida

Born 1976, New York

Lives and works in New York

GALLERY POULSEN
CONTEMPORARY FINE ARTS - COPENHAGEN

Education

2002 Hunter College, New York, New York, M.F.A. Painting
1998 Syracuse University, Syracuse, New York, B.F.A. Painting with Honors

Solo Exhibitions

2022
Condition Report, Haverford College, Haverfod, PA

2021
Possibilities for Representation, Charlie James Gallery, LA

2019
Complicities, Postmasters Gallery, New York, NY

2018
On the Contemporary, Gallery Poulsen, Copenhagen, Denmark
Seattle Art Fair with Charlie James Gallery, Seattle, WA
After 'After the Contemporary', Charlie James Gallery, Los Angeles, CA

2017
After the Contemporary, The Aldrich Contemporary Art Museum, CT

2015
Mediations, Charlie James Gallery, Los Angeles, CA
Dear Copenhagen, Gallery Poulsen, Copenhagen, Denmark

2014
Notes from Mexico, Casa Maauad, Mexico City, Mexico
Unretrospective, Platform Gallery, Seattle, WA
Overculture, Postmasters Gallery, New York, NY

2013
Expo Chicago with Charlie James Gallery, Chicago, IL
Bill by Bill, Charlie James Gallery, LA

2012
Seditions, McKinney Avenue Contemporary, Dallas
Selected Works on Paper, Lycoming College, Williamsport, PA

2011
Derivatives, Postmasters, NY, NY
POWHIDA, Marlborough Chelsea, NY, NY

2009
The Writing is on the Wall, Schroeder Romero, NY, NY
No One Here Gets Out Alive, Charlie James Gallery, LA

2008
Sell Out! The Bastard Tour, Platform Gallery, Seattle, WA

2007
This is a Work of Fiction…., Schroeder Romero, NY,, NY
A Study for Sofia Coppola's Film 'Powhida', Haines Gallery, San Francisco, CA

2006
Year_06 with Schroeder Romero Gallery, London, England
Paper Beings, Platform Gallery, Seattle, WAJoint Manifesto
Plus Ultra/Schroeder Romero Project Space, NY
Everyone!, Dam Stuhltrager Gallery, Brooklyn, NY

2004
Persona, Dam Stuhltrager Gallery, Brooklyn, NY

William Powhida

Born 1976, New York

Lives and works in New York

1998
Projection, BFA Thesis Show, The Drawing Room Gallery, Syracuse University, NY

Public, Collaborative, and Curatorial Projects

2021-2022
Shaoul+Howe: A Situation, 601 Artspace, NY, MY

2016
Month2Month, produced by MoreArt in collaboration with Jennifer Dalton, NY, NY

2014
New New Berlin, with Jade Townsend, Galveston Artist Residency, Galveston, TX

2012
Bellum Omnium Contra Omnes, with Jade Townsend, Gallery Poulsen, Copenhagen, DK

2011
Everyone We've Never Met, The John Michael Kohler Arts Center, WI

2010
#rank, Winkleman Gallery, Seven Art fair, organized by Jennifer Dalton and William Powhida
#class, Winkleman Gallery, New York, NY organized by Jennifer Dalton and William Powhida

Selected Group Shows

2024
The Last Judgement - New Art from New York and Other Places, Part XV, Gallery Poulsen, Copenhagen, Denmark

2023
Gallery Poulsen 20, Gallery Poulsen, Copenhagen, Denmark
Theater of the Wor/l/d – William Powhida & Jiannan Wu, Gallery Poulsen, Copenhagen, Denmark
Art Herning 2023, Gallery Poulsen, Denmark
Language in Times of Miscommunication, The Scottsdale Museum of Contemporary Art, Scottsdale, AZ

2022
Art Miami 2022, Gallery Poulsen, Miami, FL
Lost in Translation – New Art From New York and Other Places part XIII, Gallery Poulsen, Copenhagen, Denmark
Art Herning 2022, Gallery Poulsen, Denmark
Mistakes Were Made, Mother-in-Law Gallery, Germantown, NY
Frames Per Second, Wake Forest University, NC

2021
The Intouchables: New Art from New York and Other Places, part XII, Gallery Poulsen, Copenhagen, Denmark
Transfiguration, Postmasters Gallery, NY, NY

2020
TwentyTwenty, The Aldrich Museum of Contemporary Art, curated by Richard Klein
Together but Separately – An Unusual Group Show Live, Gallery Poulsen, Copenhagen, Denmark
Apocalypse Now: New *art from New York and other places, part XI*, Gallery Poulsen, Copenhagen, Denmark
'How Can You Think of Art at a Time Like This?', Art at a Time Like This*,* Curated by Barbara Pollock and Anne Verhallen

2019
The Vision Board, Kopeikin Gallery, LA, CA, curated by Elizabeth Valdez
Art on Paper New York with Gallery Poulsen, NY, NY
Remote Control, Auxiliary Projects at Spring/Break Art Show, NY, NY

2018
Marx @2000, Space, Pittsburg, PA

2017

William Powhida

Born 1976, New York

Lives and works in New York

Untitled Art Fair, Postmasters Gallery, Miami, FL
Alt-Facts, Postmasters Gallery, NY, NY
The Times, The Flag Art Foundation, NY, NY
Utopia/Dystopia, Museum Art Architecture Technology, Lisboa, Portugal
THEM, curated by Lynn Sullivan, Spring/Break, NY, NY
Art on Paper New York, Gallery Poulsen, NY, NY

2016
PULSE Miami, Gallery Poulsen, Miami, FL
Why I Want to Fuck Donald Trump, Joshua Liner Gallery, NY, NY
Making Progress, Project: Artspace, NY, NY
Poulsen's Fifteen – New Art From New York - Part VII 2016, Gallery Poulsen, Copenhagen
Grayscale, Postmasters Gallery, NY, NY

2015
A Very Anxious Feeling: Artwork from the Collection of Melva Bucksbaum and Raymond Learsy, Mattatuck Museum, Waterbury, CT
Sleight of Hand, The Sun Valley Center for the Arts, Ketchum, ID
Occupational Therapy, Contemporary Art Museum St. Louis, MO curated by Kelly Shindler
Williamsburg on Warren, One Art Space, NY, NY
Pay to Play, Odetta Gallery, Brooklyn, NY
The Copenhagen Interpretation, Gallery Poulsen at Lodge Gallery, NY, NY
PULSE Play, Pulse New York, NY, NY curated by Billy Zhoa

2014
I AM: Money Matters, Kendall College of Art and Design, Grand Rapids, MI
The Avant Garde Collection, OCMA, Newport Beach, CA
TXTED, Salisbury University Art Gallery, Salisbury, MD
Readykeulous: This is What Liberation Feels Like™, ICA, Philadelphia, PA, CAM St. Louis, MO
Show Me the Money: The Image of Finance 1770 to Present, NGCA, Sunderland, UK
Pierogi XX: 20th Anniversary Show, Pierogi Gallery, Brooklyn, NY
Many Places at Once, Wattis Institute, San Francisco, CA
Heat, Gallery Poulsen, Copenhagen, Denmark

2013
GUTS, Abrons Art Center, NY
10 Years Anniversary Show, Gallery Poulsen, Copenhagen, Denmark
Humo(u)r, Adam Baumgold Gallery, New York, NY
We'll Make Out Better Than OK, Charlotte Street Foundation, Kansas City, MO
Activate New York, Abrons Art Center, NY
The Decline and Fall of the Art World, Freight & Volume, New York, NY
Momenta Benefit, Momenta Art, Brooklyn, NY
Pyramid Show, English Kills Gallery, Brooklyn, NY
Market Value: Examining Wealth and Worth, Columbia College, IL

2012
On Sincerity, 808 Gallery, Boston University, MA
Smack Mellon Benefit, Smack Mellon, Brooklyn, NY
Late Summer Show, Gallery Poulsen, Copenhagen, Denmark
Summer Babe, Heavy Refuge, Brooklyn, NY
Open House, Headlands Center for the Arts, CA
Ghost Face, Bobby Redd Project Space, Brooklyn, NY

2011
Terrible Beauty: Art, Crises, Change & The Office of Non- Compliance, Dublin Contemporary, Earlsfort Terrace, Dublin, Ireland
Hiding Places: Memory in the Arts, Kohler Arts Center, Sheboygan, WI
Colorific, Postmasters Gallery, New York, NY
Microwave 8, Josee Bienvenu Gallery, NY
LOL: A decade of antic art, The Baltimore Contemporary, BaltimoreArt on Art, Adam Baumgold Gallery, New York, NY
If These Walls Could Talk: A Conversation, Charlie James Gallery, Los Angeles, CA; Marine, Santa Monica, CA
I Like the Art World and the Art World Likes Me, Elizabeth Foundation for the Arts Project Space, New York, NY
Readykeulous: The Hurtful Healer, Invisible Exports, New York, NY

2010
Dirty Kunst, Seventeen Gallery, London, UK, curated by Christian Viveros-Faune
Run and Tell That! New Work from New York, Syracuse University Art Galleries, Syracuse, NY
Art on Paper 2010: The 41st Exhibition, Weatherspoon Art Museum, Greensboro, NC
Magicality, Platform Gallery, Seattle, WA, organized by William Powhida and Erik Trosko
The Irascible Assholes: New Paintings From New York, Gallery Poulsen, Copenhagen, Denmark
Trashed, Bystander Gallery, Los Angeles, CA
Two Degrees of Separation, Mandeville Gallery, Union College, Schenectady, NY, curated by Rachel Seligman
MirrorMirror, Postmasters, New York, NY
Escape from New York, curated by Olympia Lambert, Paterson, NJ
Press Art: from the collection of Annette and Peter Nobel, Museum der Moderne, Salzburg, Austria

2009
Note to Self, Schroeder Romero, New York, NY
The Making of Art: The Art World and its Players, Schirn Kunsthalle Frankfurt, Frankfurt, Germany, curated by Martina Weinhart, catalog.
Mixing It Up: Recent Hunter MFAs Working in Combined Media, Bertha and Karl Leubsdorf Art Gallery at Hunter College, New York

William Powhida

Born 1976, New York

Lives and works in New York

I Want You To Want Me, Marx & Zavattero, San FranciscoContemporary Art and Portraiture, Cristin Tierney Fine Art Advisory Services, New York, NY
Summer Solstice, Socrates Sculpture Park, Long Island City, NY (collaboration)
Laugh it Off, Walter Maciel Gallery, Los Angeles, curated by Jane Scott
Funny Games, LOF (Load of Fun) Studios, Baltimore, curated by Jamillah James

2008
CAUCUS, Schroeder Romero, New York, NY
Air Kissing: An Exhibition of Contemporary Art About the Art World, Arcadia University Art Gallery, Glenside, PA. Curated by Sasha Archibald
Found, Voorkamer Home, Lier, Belgium

2007
SLOW, Plymouth Arts Centre, Plymouth, UK
New American Story Art, eyewash@Croxhapox Gallery, Ghent, Belgium
Air Kissing: An Exhibition of Contemporary Art About the Art World, Momenta, Art, Brooklyn, NY, curated by Sasha Archibald

2006
Word, Platform Gallery, Seattle, WAAmericana, Galeria Arteveintiuno, Madrid, Spain
The Matthew Barney Show, SFBOCA, San Francisco, CAPulse with Schroeder Romero, New York, NY
Leave New York, Sweet Home Gallery, New York, NY

2005
Aqua Art Miami with Platform Gallery, Miami, FL
ScopeMiami with Dam Stuhltrager Gallery, Miami, FL
Wagmag Benefit, Front Room Gallery, Brooklyn, NY
Sasquatch Society, sixtyseven Gallery, New York, NY
IAM 5, Parker's Box, Brooklyn, NY
Momenta Benefit, White Columns Gallery, New York, NY

2004
Art of the Neighborhood, Tastes Like Chicken GalleryBrooklyn, NY
Paperwork, Platform Gallery, Seattle, WA
Enchantment, Artspace, New Haven, CT
The Ballot Show, Front Room Gallery, Brooklyn, NY
New American Story Art Video and Performance, Eyewash Gallery, Brooklyn, NY
Jamaica Flux: Workspace and Windows, JCAL, Queens, NY
Jumble, Dam Stuhltrager Gallery, Brooklyn, NY

2003
Dirty Old Toy Box Video Screening, Fluxcore Gallery, Brooklyn, NY
Drawing Conclusions: Work by Artist-Critics, NYArts, New York, NY
All Messed Up with Nowhere to Go, Dam Stuhltrager Gallery, Brooklyn, NY

2002
Cooper Union Summer Residency Exhibition, Cooper Union, New York, NY
Reclamation, MFA Thesis Show, Hunter College Times Square Gallery, New York, NY

Selected Bibliography

Essig, Linda, "Creative Infrastructures: Artists, Money and Entrepreneurial Action," Intellect Books, 2021
Whitaker Amy, "Economics of Visual Art," Cambridge University Press, July 2021
Rodney, Seph, "An Ode to the Year That Will Live on in Infamy," Hyperallergic, March 14th, 2021
Schneider, Timothy, "The Gray Market: Why the 'YOLO Economy' Actually Spells Trouble for the Fragile Art Ecosystem (and Other Insights)," April 28th, 2021
O'Toole, Fintan, "To Hell with Unity," The New York Review of Books, March 25th, 2021
Berning, Sawa, "Slowing the news: artists commissioned to document a US election year through the act of drawing." February 4th, 2021
Micchelli, Thomas, "Trump's Last Act," Hyperallergic, January 16th, 2021
Boucher, Brian & Kinsella, Eilleen, "'Good Luck, America': Artists and Arts Workers React to the Nail-Biting US Presidential Election on Social Media—See Their Posts Here," November 4th, 2020
Graeber, Laurel, "Putting Pencil to Paper, in Galleries and in the Voting Booth," The New York Times, October 22nd, 2020
Dafoe, Taylor, "Artist William Powhida Doesn't Have Room to Store All His Work—So He Wants You to Borrow It, for Free", Artnet, February 28th, 2020
Cotter, Holland, "Best Art of 2019", The New York Times, December 6th, 2019
Cameron, Dan "What Are Words Worth?", The Brooklyn Rail, October 29th, 2019
Ritter, Zach, "Capital and Complicity in the Artworld", Hyperallergic, September 28th, 2019
Goldstein, Caroline, "William Powhida's First Gallery Show in Years Is Taking Aim at Problematic Art World Patrons—and It Turns Out All Of Us Are Complicit", Artnet, September 27th, 2019
Steinheuer, Jillian, "New York Galleries: What to See Right Now: Sol LeWitt's book art; Ridley Howard's paintings; Kahlil Robert Irving's assemblages; Yvonne Thomas's abstractions; and William Powhida's critical chart-paintings", New York Times, September 25th, 2019

William Powhida

Born 1976, New York

Lives and works in New York

Carrigan, Margret, “Three exhibitions to see in New York this weekend: From the LMCC’s Art Center inaugural season to William Powhida’s watercolour memes,” The Artnewspaper, Sept 19th, 2019
Stevenson, Jonathan, “William Powhida’s Inquisition,” Two Coats of Paint, September 13th, 2019
Friday, Daniel, “Marx@2000”, The Brooklyn Rail, June 5th, 2018
Osberg, Annabel, “William Powhida,” Artillery Magazine, February 28th, 2018
Nys Dambrot, Shana, “William Powhida: After ‘After the Contemporary,” Art and Cake, February 5th, 2018
Zellen, Jody, “William Powhida: After ‘After the Contemporary’.” ArtnowLA, January 29th, 2018
Haden-Guest, Anthony, “Was Art Week Miami Joking?” Avenue Magazine, December 21st, 2017
Micchelli, Thomas, “The Pursuit of Art 2017,” Hyperallergic, December 30th, 2017
Granat, Erin, “Surviving Art Basel – Miami’s Fancy Dystopian Nightmare,” Uproxx, December 21st, 2017
Uszerwicz, Monica, “Glimpses of Our Strange, Painful World at Untitled Art Fair,” Hyperallergic, December 8th, 2017
Stammler, Hannah, “”alt-facts” at Postmasters,” Artforum, July 14th, 2017
Montebello, Joseph, “William Powhida exhibits ‘After the Contemporary’ at the Aldrich,” June 15th, 2017
Micchelli, Thomas, “Life After Art: William Powhida’s Futures Market”, Hyperallergic, April 22nd, 2017
Cotter, Holland, “William Powhida, Political and Not Amused”, The New York Times, March 1st, 2017
Martinez, Alanna, “The Recipe for a Perfect Art Fair”, The Observer, March 5th, 2017
Micchelli, Thomas, “Drawing in a Time of Fear and Lies,” Hyperallergic, January 14th, 2017
Editors, “A Timeline of Attempts to Fix the Art World”, Artnews, January 3rd, 2017
Micchelli, Thomas, “The Pursuit of Art 2016”, Hyperallergic, December 31st, 2016
Boutboul, Charlotte, “Exploring Pulse Miami Beach’s North and South Tents”, Whitewall Magazine, December 1st, 2016
Kassan, Donna, “Artists and Their Muse: Gentrification”, The New York Times, December 2nd, 2016
Scott, Shaun, “Culture Got Us Here. Culture Will Get Us Out,” Cityarts, November 18th, 2016
Sutton, Benjamin, “In Philip Guston’s Nixon Drawings, a Tool Kit for Satirizing Loathsome Presidents”, Hyperallergic, November 12th, 2016,
Miranda, Carolina, “Essential Arts & Culture: Activists vs. art galleries, a battle over an alleged Pollock, Hammer gala”, Los Angeles Times, October 14th, 2016
Westall, Mark, “Why I Want to Fuck Donald Trump”, FAD Magazine, October 13th, 2016
Ongley, Hannah, “Counterculture Art Show has Trump’s Tombstone and a Very NSFW Title,” I-d Magazine, October 10th, 2016
Michelli, Thomas, “The Shelflife of Political Art”, Hyperallergic, July 23rd, 2016
Slenske, Michael, “Donald Trump, the Muse: How 6 Artists Are Capturing the GOP Candidate”, New York Magazine, July 6th, 2016
Rayner, Alex, “Art house: Los Angeles and New York artists tackle the inequity of real estate”, The Guardian, May 31st, 2016
Rodney, Seph, “A Public Art Project Invites Gentrifiers to Confess Their Sins”, Hyperallergic, May 25th, 2016
Green, Chris, “Housing Costs Too Much: A Responsive Series of Awkward Dinner Conversations”, Art F City, May 23rd, 2016
Surana, Kavitha, “The Gentrification Art Show That Inspires ‘Intentional Awkwardness’”, Bedford+Bowery, May19th, 2016
Editors, “Editors’ Picks: 9 Art Events to See in New York This Week”, Artnet, May 16th, 2016
Angeleti, Gabriella, “The rent is too damn high: artists tackle New York’s gentrification problem”, The Artnewspaper, May 6th, 2016
Cotter, Holland, “Galleries Scramble Amid Brooklyn’s Gentrification”, The New York Times, April 21, 2016
Capps, Kriston, “New York City's Unequal Housing Becomes a Stage for Public Art”, CityLab, April 6th, 2016
Miranda, Carolina. "Datebook: A show about radical weavings, rooms that rain, architectural photography." Los Angeles Times, October 30th, 2015
Rhys, Emma. "Show Me the Money – People’s History Museum, reviewed by Emma Rhys." The Manchester Review, September 2015
Michno, Christopher ?"(UN)RELIABLY RANKING MFA EDUCATION: And Does Anyone Really Care?" Artillery Magazine, September 15th, 2015
Saltz, Jerry. "I Got Kicked Off of Facebook for Posting Images of Medieval Art." New York Magazine, March 6th, 2014
Maneker, Marion. "William Powhida Doesn’t Think Much of Your Online Art." Art Market Monitor, May 27th, 2105
Wilson, Calvin. "Contemporary Art Museum exhibition shows the art of being an artist." St. Louis Post-Dispatch, May 6th, 2015
Martinez, Alanna. "The Theme for Pulse New York 2015 Is ‘The Future’." The New York Observer, February 2nd, 2015
Viveros-Faune, Christian. "The 50 Most Exciting Artists of 2014." Village Voice, December 29th, 2014
Foumberg, Jason. "Toward an Egalitarian ArtPrize." Art in America, October 15th, 2014
Vartanian, Hrag. "The Frontier of the Art World." Hyperallergic, October 2nd, 2014
Chang, Richard. "Orange County Museum of Art explores art through an avant-garde lens." Orange County Register, September 18th, 2014
Miranda, Carolina. "Crazy babies and pantyhose: 5 must-see works at OCMA's 'Avant-Garde'." Los Angeles Times, September 10th, 2014?
Davenport, Bill. "Old Times on the Island." Glasstire, August 27th, 2014
Hopkin, Thomas. "Review: Show Me The Money: The Image of Finance, 1700 To The Present – NGCA, Sunderland." Contemporary Art and Writing Journal, August 22nd, 2014
Whetstone, David. "Artists flash the cash in exhibition about finance." The Journal UK, July 15th, 2014
Langer, Erin. “Prefab Paintings: William Powhida’s Unretrospective.” New American Paintings, 2014
Graves, Jen. ““To Break Even in Seattle Art, Your Paintings Have to Be Made in China.” The Stranger, May 7, 2014
Panero, James. “May Gallery Chronicle.” The New Criterion
Micchelli, Thomas. “Like It Is: William Powhida at Postmasters“, Hyperallergic
Viveros-Faune, Christian.“William Powhida Christens the “Overculture“, Village Voice
Rosenberg, Karen. “Glimpses of the Past and a High-Tech Future: A Critic’s Gallery Crawl Through Soho and Tribeca“, The New York Times, April 13th, 2014
Gopnik, Blake. “Daily Pic: Powhida Gives Up, Grandly.” Artinfo
Chafin, Jane. "Artists' Statements: Can't Live With Them, Can't Live Without Them." Huffington Post, April 18th, 2014
Galperina, Marina. "THE ARMORY: BETTER WITH THE INTERNET." Animal New York, March 2th, 2014
Sutton, Benjamin. “What to Look For, What to Buy at the Armory Show 2014.” Artnet, March 4th, 2014
D’Agostino, Paul. “5 Brooklyn Artists You Need to Know.” L Magazine, March 5th, 2014
Vartanian, Hrag. "Is All the Stuff at Art Fairs Same-ish?" Hyperallergic, September 20th, 2013
Cook, Liz. “At La Esquina: Wall Street, Main Street, Charlotte Street.” The Pitch, November 5th, 2013
Smith, Roberta. “Burying the Lede – News as Art.” The New York Times, October 17, 2013
Editorial. “Best Political Satirist – 2013″ Village Voice, October 16th, 2013
Harren, Natilee. "William Powhida at Charlie James Gallery." Artforum, September 1, 2013
Cemblest, Robin. “The Ultimate Map of Art-World Feuds.” Art News ?Magazine, August 15th, 2013
Haller, Vera. “In Bushwick, Artists Try to Rewrite Gentrification’s Usual Story.” The Wall Street Journal, August 2, 2013
Sutton, Benjamin. “Get Ready for DebtFair, Where Collectors Can Buy Works by Paying Off Artist’s Debt.” Blouinartinfo. July 31, 2013
Olshansky, Clara and Kimball, Whitney. “Why DebtFair? On Outing Debt, and the Mutual Aid Economy.” ArtFCity. July 19, 2013
D’Agostino, Paul. “What Do Brooklyn Artists Need?” The L Magazine. July 17, 2013
Winkleman, Edward. “A Conversation with William Powhida on the Contemporary Artist’s Narrative.” Edward Winkleman. July 1, 2013
Spaulding, Trevor. “William Powhida Paints in Earnest.” New American Paintings. May 7, 2013
Meyers, Holly. “Review: William Powhida wrly eyes the business of art.” Los Angeles Times. April 25, 2013
Sutton, Benjamin. “Curators Kyle Chayka and Marina Galperina Bring the Vanguard of Vine to the Moving Image.” BlouinArtinfo. March 17, 2013
Vidokle, Anton. “Art without Market, Art without Education: Political Economy of Art.” E-Flux, 2013
Cohn, Hana. “50 Most Iconic Works of the Past Five Years”. Jan 8, 2013?
Brand, Will. “SEVEN: The Fair We Enjoy.” Artfcity, December 8, 2012

William Powhida

Born 1976, New York

Lives and works in New York

Gilsdorf, Bean. “Art and Vexation: Interview with William Powhida.” Daily Serving. Nov 7, 2012
Halperin, Julia. “In New Drawing, William Powhida Responds to Jerry Saltz’s Advice for Artists.” BlouinArtinfo, October 10, 2012
Editors. “The 100 Most Iconic Art Works of the Last 5 Years.” Blouin ArtInfo, Sept 17th, 2012
Apter, Emily. “Occupy Derivatives!/ Politics ‘smallest p’.” October, Fall 2012
Sutton, Benjamin. “CNN Commissioned Election-Themed Art From Liz Magic Laser, William Powhida, And More.” BlouinArtinfo, August 23, 2012
Alday, Sean. “Notes from the 1%”. Bushwick Daily, June 12, 2012
Cooper, Ashton. ““There May Be Dancing”: William Powhida on Tomorrow’s “Telethon for the 1 Percent.” BlouinArtinfo. June 8, 2012
Fox, Dan. “Changing Places.” Frieze, Summer, 2012
Powhida, William. “Why Are (Most) Artists (So Fucking) Poor?” Hyperallergic, April 13, 2012
Kimball, Whitney. “Village Voice Critics Address Art and Protest.” Artfcity, March 20, 2012
Parrish, Matthew. “William Powhida at Lycoming College,.” SunGazette, March 18, 2012
Hearst, Alison. “William Powhida: Seditions” Pastelegram, March 16th, 2012
Van Horn, Rachael. “Artfully Stated.”, Arts & Culture North TX, March 15th, 2012
Micchelli, Thomas. “Pie in the Sky When You Die: Art, Money and Myth.” Hyperallergic, April 28, 2012
Silva, Mariana. “William Powhida,” E-Codigo, Feb-Mar, 2012
Dempsey, Dean. “Pretty Pictures with William Powhida.” SFAQ, Dec 29, 2011
Miranda, Carolina A. “Biting The Hand That Feeds Them.” Art News, Dec, 2011
Chayka, Kyle. Alanna Martinez, “8 New York Art Picks for This Week, From Urs Fischer’s Mystery Show to William Powhida’s “Derivatives”.” Artinfo, October 19, 2011
“Show & Tell: William Powhida Takes on the Plutocracy at Postmasters Gallery.” In The Air, Art+Auction, Artinfo, October 10, 2011
Johnson, Ken. “’POWHIDA’.” The New York Times, August 4, 2011
Cooper, Ashton. “Artist William Powhida Discusses the Outrageous Misbehavior of That Notorious Art-World Wastrel, William Powhida.” Artinfo, August 1, 2011
Gopnik, Blake. “An Artist Turns Us All Into Puppets.” Newsweek Daily Beast, July 28, 2011
Droitcour, Brian. “William, It Was Really Nothing.” Artforum, August 1, 2011
Finch, Charlie. “William Powhida Useless Tool.” artnet.com, August 3, 2011
Powhida, William. “Dispatch from Sheboygan: Week Three.” Hyperallergic, July 30, 2011
Chayka, Kyle. “The Joke Is On Whom?: Looking for the Punchline in William Powhida’s Burlesque of Art Stardom at Marlborough Gallery.” Artinfo, July 28, 2011
Nathan, Emily. “New Art Gallery Ramble.” Artnet.com July 28, 2011
Vartanian, Hrag. “POWHIDA Is a VIP Douchebag.” Hyperallergic, July 28, 2011
Wallin, Yasha. “William Powhida and the Art of Social Commentary.” Flavorpill, July 27, 2011
Powhida, William “Dispatch from Sheboygan: Week Two.” Hyperallergic, July 22, 2011
Powhida, William. “Dispatch From Sheboygan: On Memory.” Hyperallergic, July 15, 2011
Hirsh, Faye. “The Everyone Artwork.” Art In America, May, 2011
Bhatnagar, Priya. “I like the Art World and the Art World Likes Me.” Frieze, May 2011
Kalm, James. “Brooklyn Dispatches: ‘B’ Fair To Brooklyn.” Brooklyn Rail, May, 2011
Moret, A. “If These Walls Could Talk.” Whitehot Magazine of Contemporary Art, April 2011
Panero, James. “Gallery Chronicle.” New Criterion, February 2011
Salmon, Felix. “A Guide To The Market Oligopoly System.” Reuters, December 28, 2010
O’Reilly, Sally. “Dirty Kunst.” Time Out London, December 22, 2010
Hanley, Kirk Sarah. “Ink|Notes from the Underground: William Powhida.” Art21.org. December 4, 2010
Saltz, Jerry. “The Year in Art.” nymag.com, December 5, 2010
“Art, #class Interview with William Powhida and Jennifer Dalton.” Idiom.com, July 13, 2010
Graves, Jen. “Magical Thinking.” The Stranger, July 6, 2010
Falvey, Emily. “All That Glitters Isn’t Gold:Kitsch, Bling-bling, and Bullshit.” ESSE arts + opinions, Spring / Summer, 2010
Cotter, Holland. “Art in Review: ‘#class’.” The New York Times, March 19, 2010
Haber, John. “Cutting Class.” Haberarts.com, March 11, 2010
Lindholm, Erin. “New York’s Satellite Fairs: Bling, String, and Subversive Things.” Artinamerica.com, March 10, 2010
“SHOW REVIEWED: #class at Winkleman Gallery, NYC.”, Onereviewamonth.com, February 28, 2010.
Diaz, Eva. “Critic’s Picks.” Artforum.com, February 28, 2010
Robinson, Walter. “Art Show as Think Tank.” Artnet.com, February 18, 2010
Lindholm, Erin. “The Art of the Crowd.” Artinamericamagazine.com, February 16, 2010
“New Museum Suicide Drawing Can Be Yours.” Artinfo.com, January 15, 2010
Jackson, Candace. “#class Exhibit Challenges New Museum Show.” The Wall Street Journal, January 1, 2010
Davis, Ben. “Ten Stories for 2009.″ artnet.com, December 28, 2009
Kaplan, Steven. “William Powhida in A Tale of Three Covers.” post.thing.net, December 26, 2009
Saltz, Jerry. “Unearthed Classics and Reinvented Forms: The Best Art of 2009.″ nymag.com, December 20, 2009
Davis, Ben. “Lost in Miami.” artnet.com, December 11, 2009
Cave, Damien. “Tweaking the Big-Money Art World on Its Own Turf.” The New York Times, December 6, 2009, pp. C1, C6
Taft, Catherine. “Critics Picks: William Powhida at Charlie James.” artforum.com, November 2009
Ollman, Leah. “Art review: William Powhida at the Charlie James Gallery.” Los Angeles Times, November 13, 2009
Robinson, Walter. “Artnet News: New Museum Brouhaha Goes Supernova.” artnet.com, November 12, 2009
Green, Tyler. “Artist William Powhida on the NuMu’s ‘suicide’.” Modern Art Notes, November 3, 2009
The Brooklyn Rail, Cover illustration, November 2009 (publication)
Hegardt, Bjorn. Fukt Magazine, Issue # 7 1/2, October, 2009 (publication)
Wagner, James. “SchroRoWinkleFeuerBooneWildenRosenGosianGallery.” jameswagner.com, May 14, 2009
Cotter, Holland. “Art in Review: William Powhida ‘The Writing is on the Wall’”, The New York Times, Friday, May 8, 2009
Johnson, Paddy. “William Powhida at Schroeder Romero.” ArtFagCity.com, Thursday, April 16, 2009.
Orden, Erica. “Lastly, Play the Odds (But Just for Fun).” New York, May 4, 2009, p. 41
Farr, Kristin. “Ode to CheapTrick: Art Review ‘I Want You to Want Me’.” KQEDArts.org, April 26, 2009
Rowan, Lou (ed.). Golden Handcuffs Review, Spring-Summer 2009, Vol. I, No. 11, pp. 81-86 (the artwork “How To Write a Masterpiece.” reproduced)
Egan, Maura. “Members Only/Artist of the Month Club.” The New York Times online, March 24, 2009
Art Lies, “Project Space.” pp. 24-29, reproduction of six works, Fall 2008
Bancroft, Shelly and Peter Nesbett. “Letters.” art on paper, May 2008, p. 10
Hogan, Felicity. “Featured Artist.” Lower East Side Printshop Newsletter, Spring 2008
Coburn, Tyler. “Special Focus: Reviews Marathon, New York; Air Kissing: Contemporary Art About the Art World; Momenta Art.” Art Review, February 2008
Joselit, David. “All Tomorrow’s Parties.” Artforum, February 2008, pp. 81-84
“You read it here first!” The Art Newspaper, Art Basel Miami Beach Edition, Weekend, 8/9 December 2007
Leffingwell, Ed. “William Powhida at Schroeder Romero.” Art in America, October 2007, p. 204
Kalm, James. “William Powhida ‘This is a Work of Fiction’.” The Brooklyn Rail, June 2007, p. 34

Saltz, Jerry. “This is a Work of Fiction.” Critics Pick, nymag.com, June 6, 2007
Waters, Juliet. “Chapbook Odyssey: ‘The Back of the Line’ illustrates the dark and stormy dangers of incompetent minds.” Montreal Mirror, May 17 2007
Wolff, Rachel. “‘New York’ Magazine Loves William Powhida. Sort of.” nymag.com, May 11 2007
Walczak, Larry, “Williamsburg/Brooklyn Art Scene.” blog.eyewashart.com, Sept. 10, 2006
Littman, Brett, “Material Culture.” www.wps1.org, edition #8, July 17th, 2006
Polnyi, Irene, “William Powhida, come back to New York.” MediumNYC, April 19th, 2006
Tran, Tam, “Dialogue.” www.the-wick.com, 2006
Graves, Jen, “I’m Nobody Still.” The Stranger, Vol. 15, No. 30, 2006
Kelly, Sue, “William Powhida”, The Seattle Weekly, April 5th – 11th. 2006
Miller, Jeffery, “William Powhida Interviewed by Jeffery Miller.” www.platformgallery.com, 2006
Kalm, James, “The Ballot Show.” The Brooklyn, Rail, January 2005
Lippens Nate, “Whimsy and Cocaine Ziggurats.” The Stranger, Dec 9th – 15th, 2004
Hackett, Regina, “These Artists’ Visions are all in ‘Paperwork’.” Seattle Post-Intelligencer, December 3rd, 2004
Kalm, James, “Bill of Wrongs: Will the Real William Powhida Please Stand up.” November/December 2004, Vol. 9, No. 11/12

Awards & Residencies

2015 Ace Hotel Residency curated by Materials for the Arts
2014 Casas Maauad Residency, Mexico City
2012 The Headlands Center for the Arts Residency
2011 Kohler Arts Center, Connecting Communities Residency
2010 Lower East Side Printshop, Publishing residency
2008 Lower East Side Printshop, Benefit Print residency
2002 Cooper Union Summer Studio Residency
1998 3rd Place Salt Hill First Annual Hypertext Competition (Publication)
1998 Hiram Gee Senior Painting Award, Syracuse University (Financial)
1997 Roswell Hill Junior Painting Award, Syracuse University (Financial)

Selected Criticism, Journalism, and Illustration

“Paradigm Shift”, Art Basel Magazine, December, 2021
“The Artist Isn’t Dead” (Illustration), The New Republic, January 24th, 2021
“Dash Snow and the Price of Being a “Rebel” Artist.” November 13th, 2020
“Cowards, Autocrats, and Other Traitors”, March 31st, 2018, Hyperallergic, 2018
“At What Cost?,” In Other Words, July 6th, 2017
“Demanding Progressive Politics from Progressive Politicians,” ArtFCity, June 28th, 2017
“Various Dismal Futures,” Hyperallergic, January 14th, 2017
“This Is Not Parody. Fuck Trump,” Hyperallergic, October 8th 2016
"Artists Are Not Kale." with Magda Saswon. Hyperallergic, September 25th, 2015
"The great debate: why galleries could take even more money from their artists" The Artnewspaper, August 28th, 2015
"Artistic success in America means wearing the right old school tie." The Artnewspaper, April 30th, 2015
"Distribution is 80/20: A Presentation Transcript." Art and Debt, March 17th, 2015
"Why Do We Expect Artists to Work for Free? Here’s How We Can Change the System." Creative Time Reports, December 2nd, 2014
"Surviving Rent: Why Artists Can't Afford Critical Neutrality." ArtFCity, December 16th, 2013
"There's Always a Problem, Sometimes There's a Solution." Big, Red, and Shiny, October 15th, 2013
"The Yellow Building," Moreart.org, September 2013
"It's the Political Economy, Stupid: The Global Financial Crisis in Art and Theory." Hyperallergic.com, July 8th, 2013
“An Equity for Visual Arts Act,” The Brooklyn Rail, February, 2013
"Why Are Most Artists So (Fucking?) Poor?" Hyperallergic.com, April 23rd, 2012