

WALEAD BESHTY

FAIR USE

October 25—December 16, 2013

DALLAS—The Power Station is pleased to announce Walead Beshty: *Fair Use*. The exhibition consists of sculptures fabricated at Cerámica Suro in Guadalajara, Mexico, loose leaf newspaper collages collected daily during site visits and production, an iteration of the work *The Continuous Presents of Futures Past (Post-Apocalypses 1959-1985)*, a 24-hour screening of post-apocalyptic films from the Cold War era, and wallpaper derived from the movie poster art of the films.

The sculptures are combined elements of cast off remnants from Cerámica Suro's varied past production of both functional ceramic ware and past artist's editions. The combined elements are glazed with corresponding colors to site specific frescos painted by Jose Clemente Orozco completed in 1939 at the chapel at Hospicio Cabañas in Guadalajara, and murals by Pierre Bourdelle at the Portico of Mexico at Fair Park in Dallas. A future installation will take place at the Hospicio Cabañas opening February 1st, 2014. There, Beshty will lay a mirrored glass floor throughout the chapel reflecting the frescoes above. As viewers move through the space the glass will crack under foot exposing the residue of circulation and create an echo of the viewers to the historical site.

The newspaper collages, installed on wooden spines, use the complete newspapers of *Express Guadalajara*, *La Prensa Jalisco*, *Metro*, and other local media as a starting point. Murders, rapes, and prostitution advertisements make up the bulk of the content. The depicted violence brings to mind the densely composed, allegorical subject matter of the social realist murals painted by Orozco almost 75 years earlier.

The work *The Continuous Presents of Futures Past (Post-Apocalypses 1959-1985, Spanish)*, 2013 is comprised of 14 post-apocalyptic themed films from the Cold War era. This is the seventh iteration of the work, which originated at the Hammer Museum, Los Angeles (as a part of *Walead Beshty: EMBASSY!: a dismal science waiting room*), and traveled to ZKM, Karlsruhe (as a part of *Between Two Deaths*), The Institut im Glas, Berlin, the Kadist Foundation, Paris (as a part of *The Backroom*), the Whitney Museum of American Art, New York (as a part of the *2008 Biennial Exhibition*), and Thomas Dane Gallery, London (as a part of *Walead Beshty: Travel Pictures*). This iteration includes the added elements of Spanish language subtitles and an accompanying photo-montaged wallpaper consisting of movie poster art from each of the films.

Walead Beshty (b. 1976, London, UK) is an artist and writer working in Los Angeles, and Associate Professor in the Graduate Art Department of Art Center College of Design. Recent solo exhibitions include, *Travel Pictures* at Thomas Dane Gallery, London; *Securities and Exchanges* at Ullens Center for Contemporary Art, Beijing; *A Diagram of Forces* at Malmö Konsthall, Sweden / CA2M, Madrid; and *PROCESSCOLORFIELD* at Regen Projects, Los Angeles; among others. Beshty's work is included in many public collections including The Museum of Modern Art, New York; The Guggenheim Museum, New York; The Hammer Museum, Los Angeles; The Museum of Contemporary Art, Los Angeles; and The Whitney Museum of American Art, New York, among others. Monographs on his work include, *Walead Beshty: Selected Correspondences 2001-2010* (Damiani Editore), and *Walead Beshty: Natural Histories* (JRP|Ringier). Additional publications including the second edition of *Natural Histories*, an anthology of Beshty's collected writings, and an anthology co-edited with Jason E Smith, *Post-Fordist Aesthetics*, are due out with JRP|Ringier in 2014. Beshty is represented by Regen Projects, Los Angeles; Thomas Dane Gallery, London; and Galerie Rodolphe Janssen, Brussels.

THE POWER STATION

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