



"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

William Powhida

Born 1976, New York - Lives and works in New York

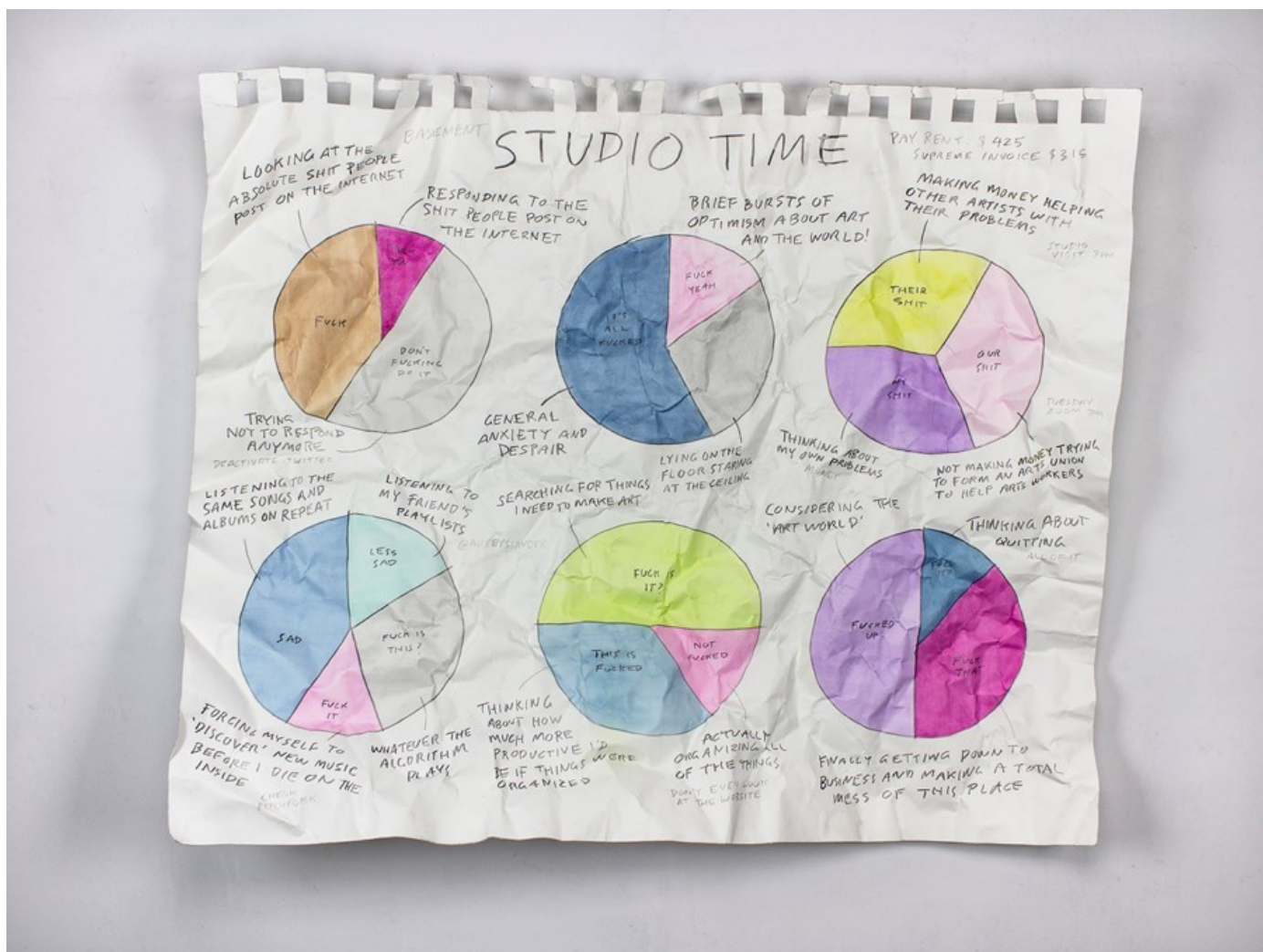
GALLERY POULSEN
CONTEMPORARY FINE ARTS - COPENHAGEN



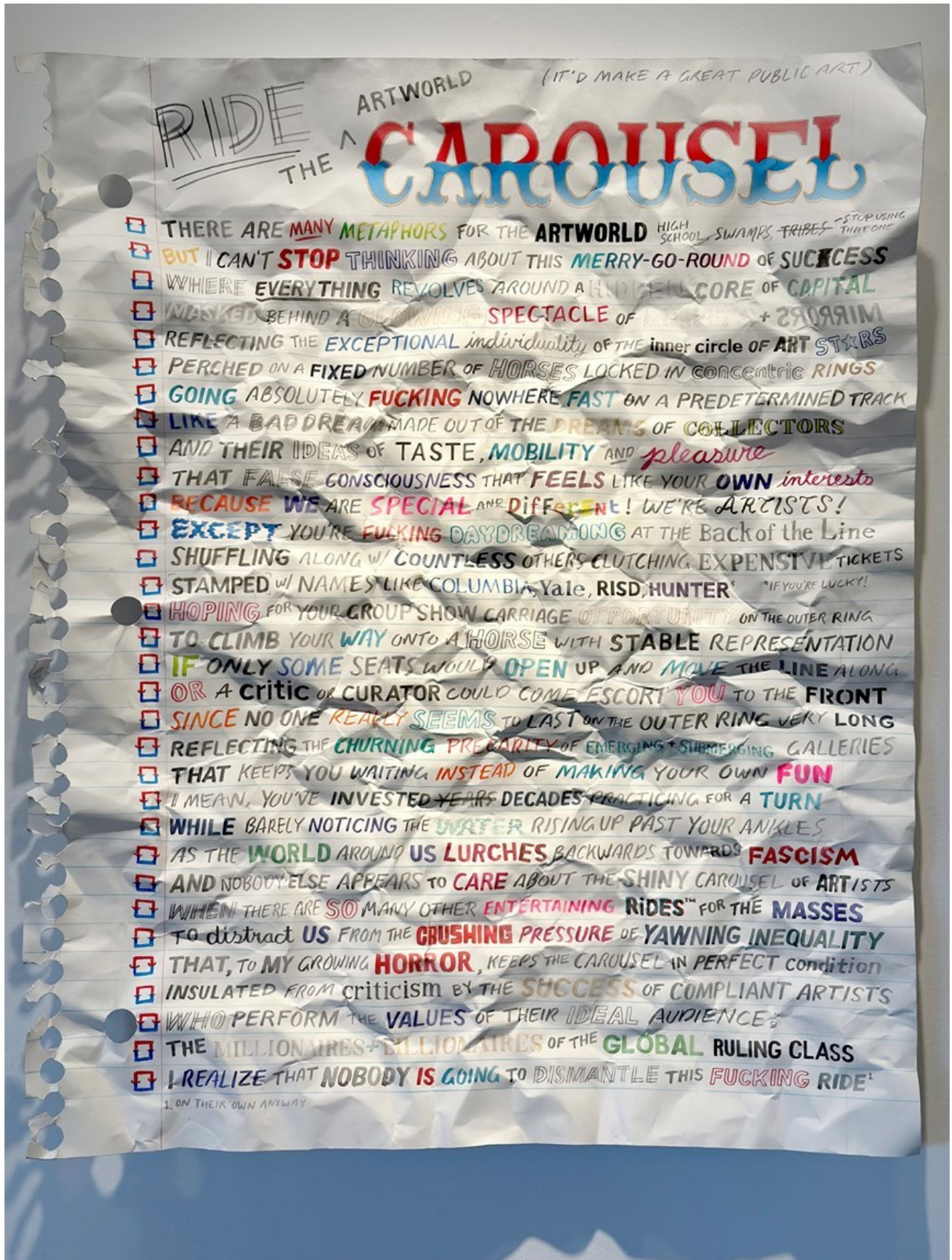
"Capitalism WC" 2022, Watercolor, acrylic, and graphite on paper mounted on aluminum, 114,5 x 139,5 cm, 45 x 55 in



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



"Studio Time" 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

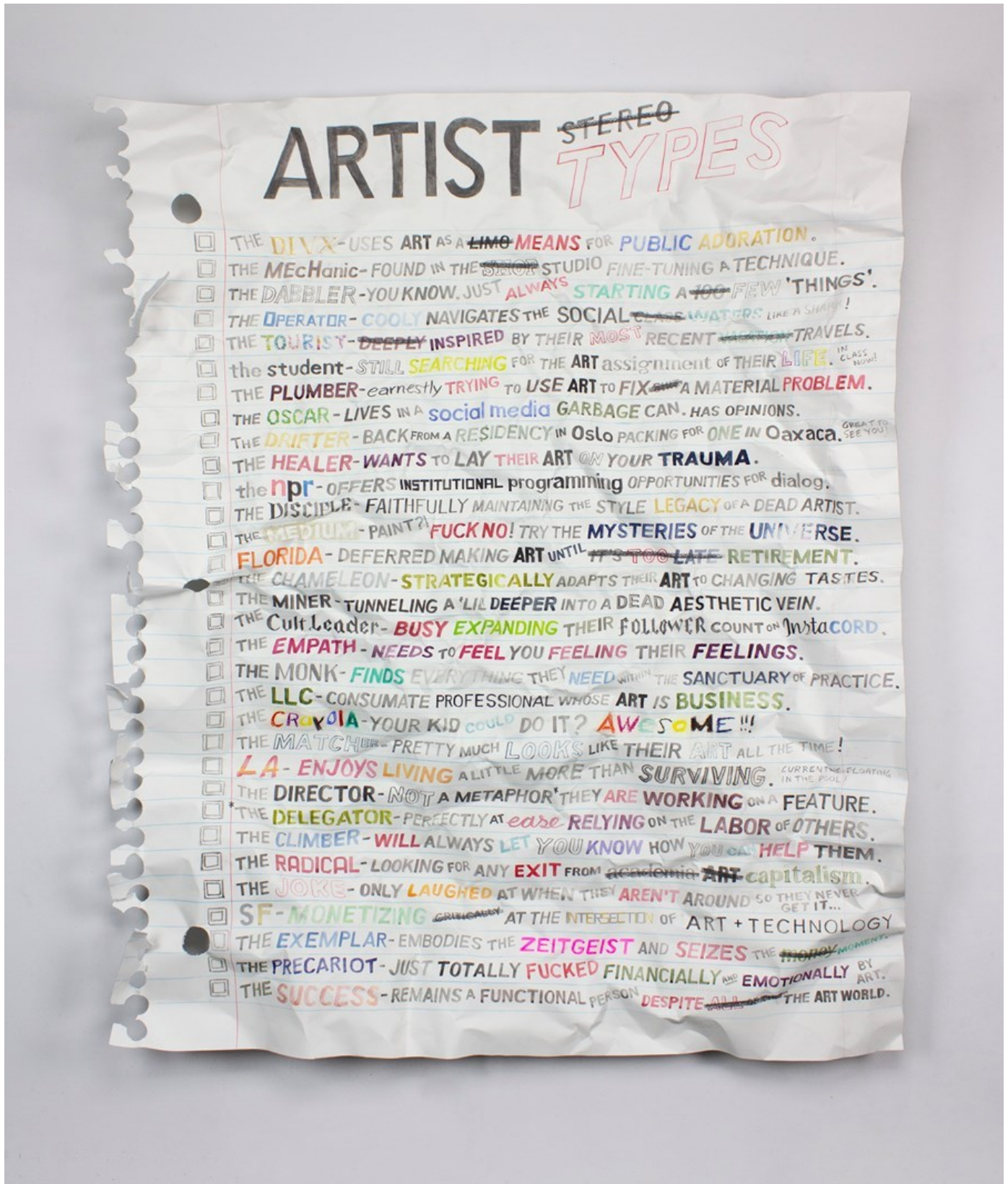
WHAT'S NEW IN THE ART WORLD?

(AND WHAT'S THE SAME OLD SHIT?) POST-PANDEMIC

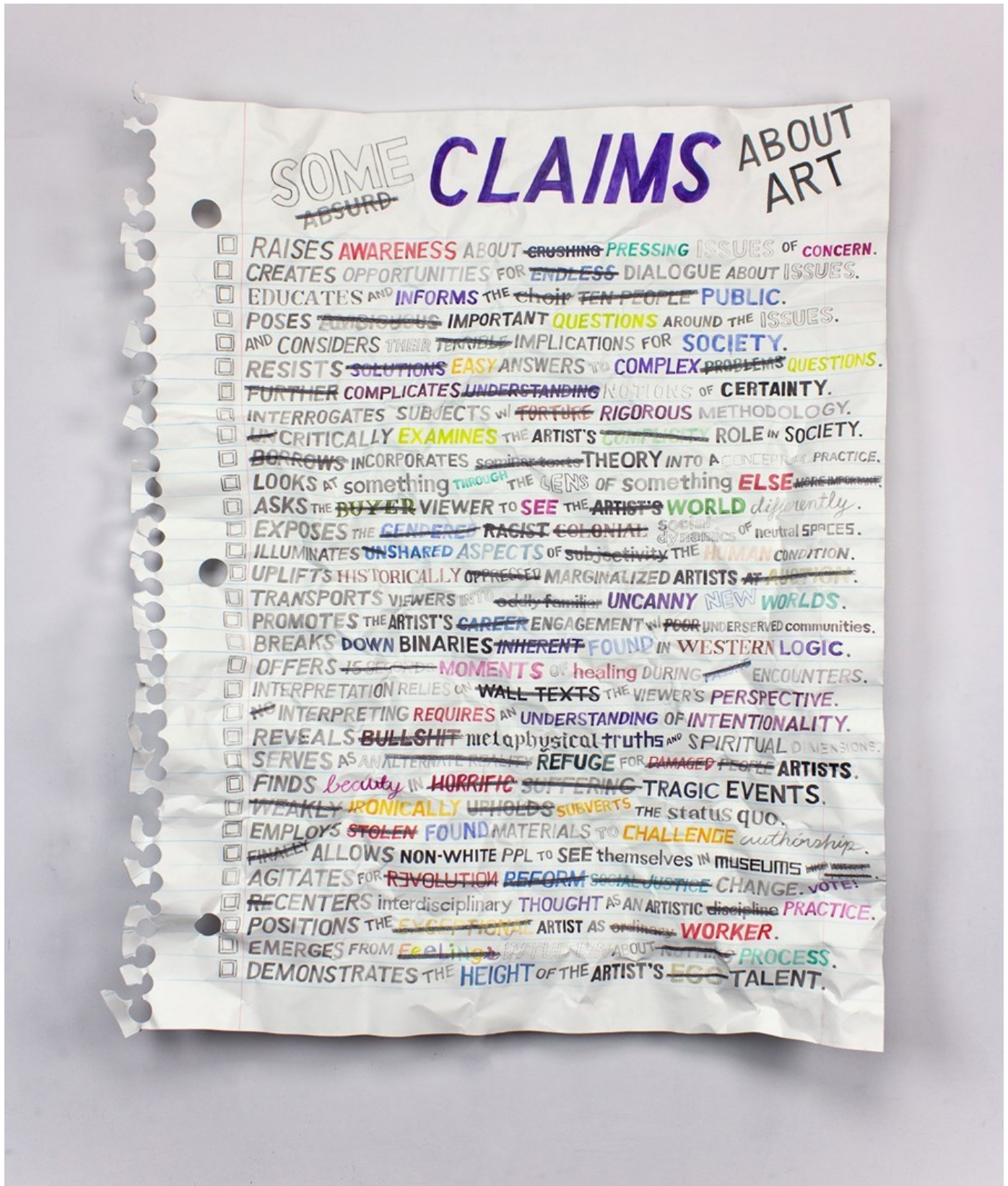
- ☐ BIPOC ARTISTS have **SMASHED** THROUGH THE WHITE-TINTED GLASS CEILING
- ☐ WHICH **IS A VAST** IMPROVEMENT OVER THE... COURSE OF **WESTERN** ART HISTORY
- ☐ IT'S SO VISIBLE IT MADE FOR AN **AWKWARD** EPISODE OF **SEX AND THE CITY**
- ☐ WHERE CHARLOTTE **EXPLAINS** A **BLACK COLLECTION** TO THE BLACK COLLECTORS
- ☐ SO THIS **ISN'T** REALLY ANYTHING I SHOULD '**SPLAIN**, BUT THE CHANGE IS REAL AND WELCOME!
- ☐ LOOK, EVEN DAVID ZWIRNER GOT THE #MESSAGE + GAVE EBONY HAYNES HER OWN GALLERY
- ☐ UNFORTUNATELY, THIS CULTURAL SHIFT HAS **NOT** TRANSLATED INTO **POLICY** YET...
- ☐ **BIDEN**, THAT OLD **BASTARD**, ACTUALLY INCREASED FUNDING FOR **COPS + POLICING**.
- ☐ ANYWAY, THIS SHIFT HAS MADE FOR **MORE** INTERESTING SHOWS, ART FAIRS AND BIENNAIS
- ☐ PARTICULARLY, IF YOU ARE INTO FIGURATIVE **PAINTING AND SURREALISM**
- ☐ CECELIA ALEMENI'S 'MILK OF DREAMS' **VENICE BIENNALE PAVILION** WAS 90% WOMEN!
- ☐ THINGS ARE ALSO STILL **GREAT** FOR WHITE MEN TOO IN THE **NFT SPACE**. DON'T WORRY BROS
- ☐ MIKE WINKELMANN AKA **BEEPLES** MADE* \$69 MILLION IN ONE SALE! *IF IT WASN'T ALL A GIFT
- ☐ PROVES OF PREVIOUSLY MARGINALIZED ~~12-YEAR-OLD~~ DIGITAL ARTISTS MADE **CRAZY MONEY**
- ☐ FROM SALES TO OTHER NEWLY **CRYPTO-RICH TECH BROS** JUST DISCOVERING **ART**
- ☐ WHICH **FUELED MASSIVE** INTEREST IN **NFTs** BY THE WHOLE MARKET
- ☐ NEW PLATFORMS, DIGITAL PUBLICATIONS, **AUCTIONS**, AND CONTENT CREATORS **EMERGED**
- ☐ **SEEMINGLY** OVERNIGHT WITH ARTISTS LEAVING GALLERIES + CURATORS LEAVING MUSEUMS
- ☐ **FOLLOWING** THE MONEY INTO THE IDENTITY-POLITICS **FREE LANDS** OF THE BLOCKCHAIN
- ☐ WHERE WEB3 PROMISED TO DEMOCRATIZE THE ELITIST **field** OF FINE ART WITH DAOs + APES
- ☐ **BEEPLES** AND **MADONNA** COLLABORATED TO **BIRTH VAGINAMATIONS!** TAKE THAT GATEKEEPERS!
- ☐ NOTED DIGITAL ARTISTS **DÄNGER HIRST**, **TOMSAKIS**, AND **TAKASHI MURAKAMI** WENT **NUTS!**
- ☐ **RELEASING** METRIC TONS OF **CARBON** EDITIONS THAT HAVEN'T BEEN **DONING SO WELL**.
- ☐ **UNLIKE** ALICE NEEL WHO'S JUST **KILLING** IT AT **AUCTION** AS THE Matriarch of FIGURATION
- ☐ AND GETTING HER **DUE** WITH ART HISTORIANS + CURATORS REVISING THE CIS WHITE MALE **CANNON**
- ☐ (CURATORS ARE WORKING **REALLY HARD** TO RECONTEXTUALIZE **SOME DEAD DUDES** LIKE GUSTON)
- ☐ **TURNING** ~~BOARDS~~ wall texts INTO SITES OF **STRUGGLE** OVER AUTONOMY + **INTENTION**
- ☐ **BUT, HOWEVER**, THE TRAD MARKET IS BACK IN BUSINESS WITH NEW **ART FAIRS** IN NEW CITIES
- ☐ LIKE SEOUL WHERE **WEALTH + INCOME INEQUALITY** IS **THRIVING!** SOUND GAME WAS EXCELLENT
- ☐ **POLITICALLY-CHARGED** BIENNAIS LIKE DOCUMENTA ARE IN DEEP TROUBLE OVER ANY SIGN OF BDS
- ☐ AS **CONSERVATIVE** ATTITUDES + REGIMES ARE RISING ACROSS ~~MIDDLE~~ **EARTH** THE **WEST**
- ☐ **SO**, THERE ARE A LOT OF NEW PLAYERS, BUT I **STILL HATE** THE **FUCKING SPECULATIVE GAME!**

1. CAPITALISM. IT'S THE SAME

"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



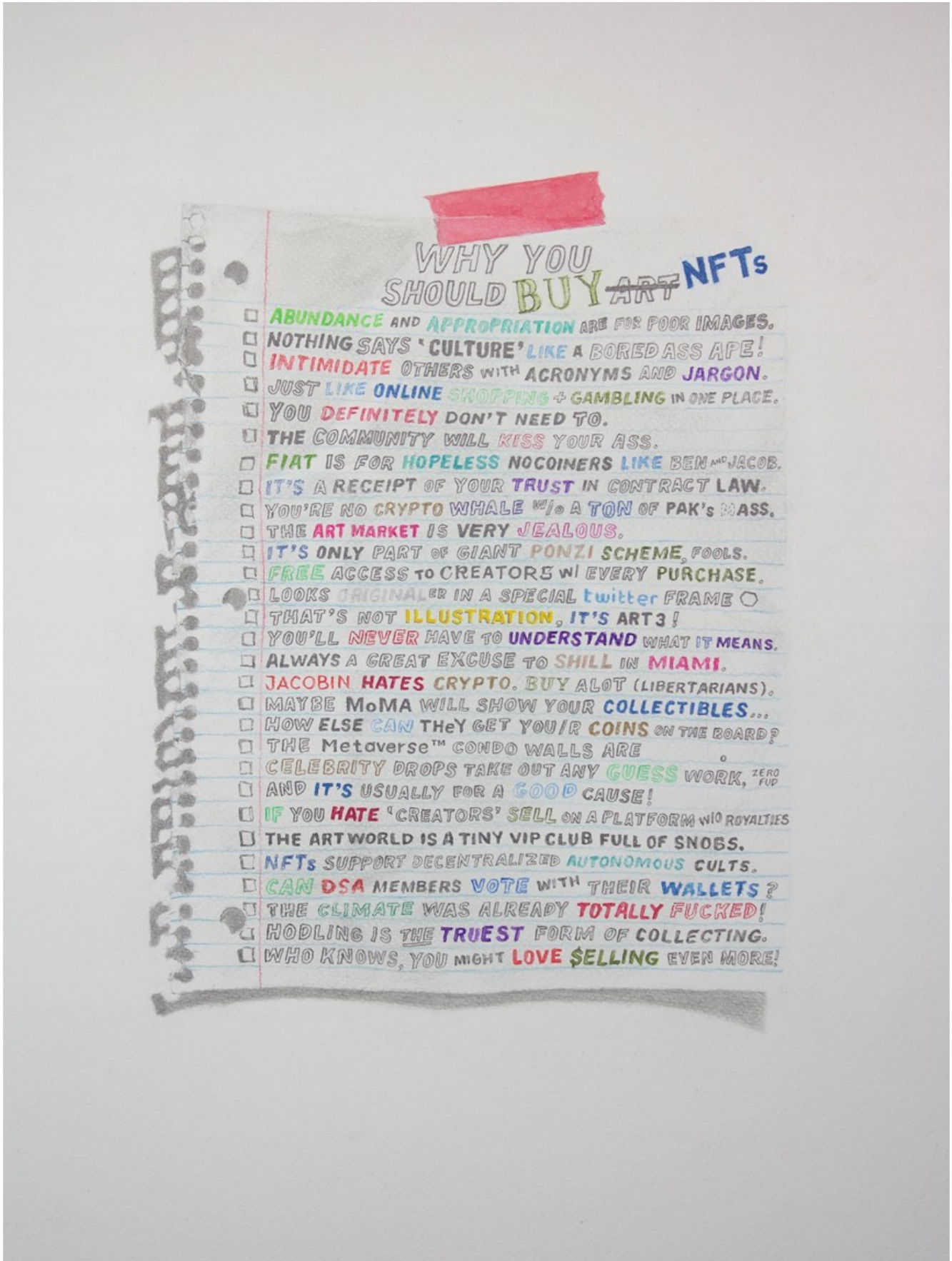
"Some Absurd Claims" 2022, Watercolor and graphite on paper mounted on aluminum, 139,5 x 114,5 cm, 55 x 45 in



"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

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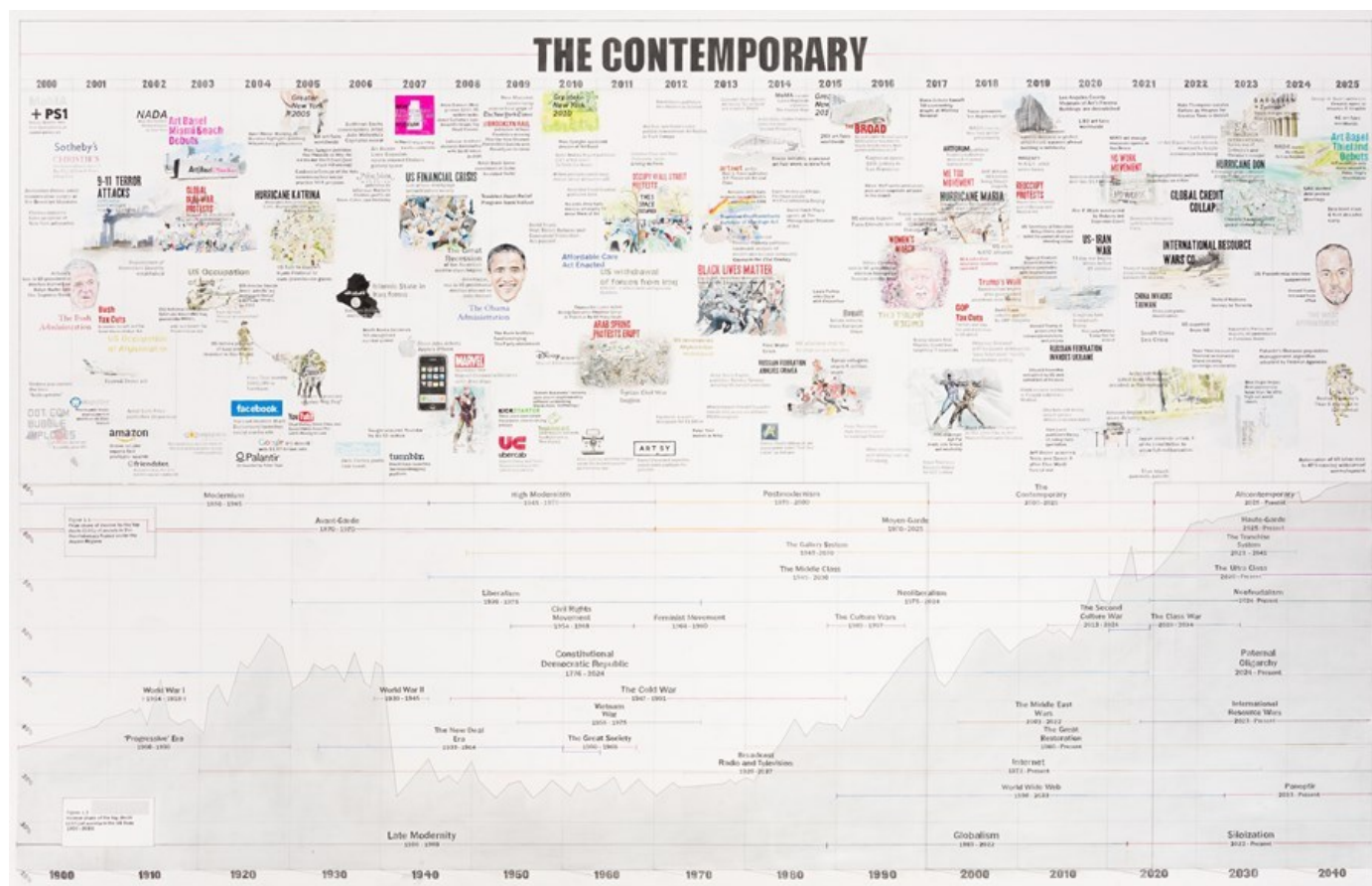
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untitled 2020,, watercolor on paper mounted on panel,, 89 x 89 cm, 35 x 35 in



"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

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

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

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Artforum Ads 2000-2025 (2018), acrylic, graphite and watercolor on paper, 38 x 38 cm, 15 x 15 in

#SO ANNOYING!

#art #artist #artwork #artists on Instagram
#ARTISTLIFE #art studio #art fair #contemporary art
#DRAWING #DRAWER #graphite #HB #STAEDLER
#worksonpaper #THEDRAWINGCENTER
#BRETTLITTMAN #LOL #PAINTING #PAINTER
#TEAMACRYLIC #paintingsforsale #MOLOTOW™
#JERRYSALTZ #LOOKATME #LOLWHAT #TROMPLOEIL
#NOTSCOGGINS #SCULPTURE #SCULPTOR #ALUMINIUM
#NYC #BUSHWICK #NOT REGIONAL #MFAartist
#HUNTER #MFA SO #Yalesux #BRANDS #BRANDING
#POWHIDA #WILLIAM #WILLIAMPOWHIDA #BILL
#SELF PROMOTION #SELF PROMO #SELFIE
#TAKE A SELFIE #NARCISSIST #PERSONALITY DISORDER
#CYNIC #cynicism #cynicalcritique #REDUNDANT
#REDUNDANCY #similar #words #ARTFORUM
#art world #ARTMARKET #CAREERISM #KOONS
#collectors #Eli Broad #Aby Rosen #THE MUGRABIS
#ARTNEWS #TOP200 #PRIVILEGE #ELITISM
#KILLING IT #POLITICAL ART #POLITICS
#CURATORS #HANSULRICH OBRIST #HUO #KLAUS
#BIESEN BACH #CONCEPTUAL ART #GENIUS
#CELEBRITY #björk #JAMES FRANCO #starfucking
#WHORE #FOLLOW BACK #FOLLOW ME
#PLEASE #DESPERATE #submerging artist
#SUPPORT THE ARTS #Creative capital #grants
#artists statements #IAE #e flux #whut #HELL
#art critics #REVIEW ME #Roberta Smith #NO JERRY
#PANDERING #ASS KISSERS #NY Times #FRIDAY
#Art in Review #GET IT #SUCCESS POSITIVE #DO IT
#DONT HATE #BELIEVE #SUPPORT NETWORK
#LIKE THIS #ORI WILL TRACK U DOWN AND FUCKING KILL U
#mutual masturbation #ZERO FUCKS GIVEN

#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

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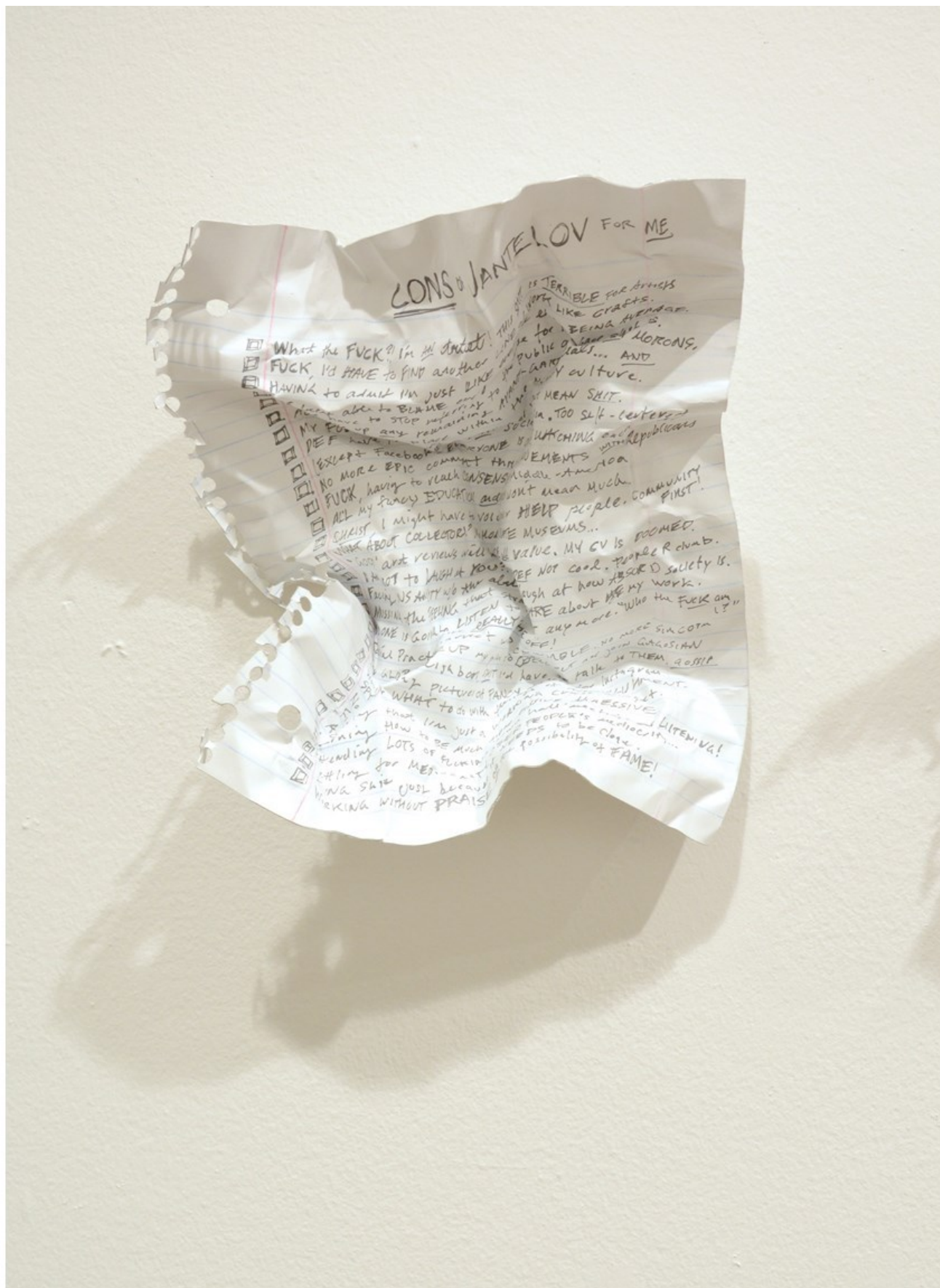
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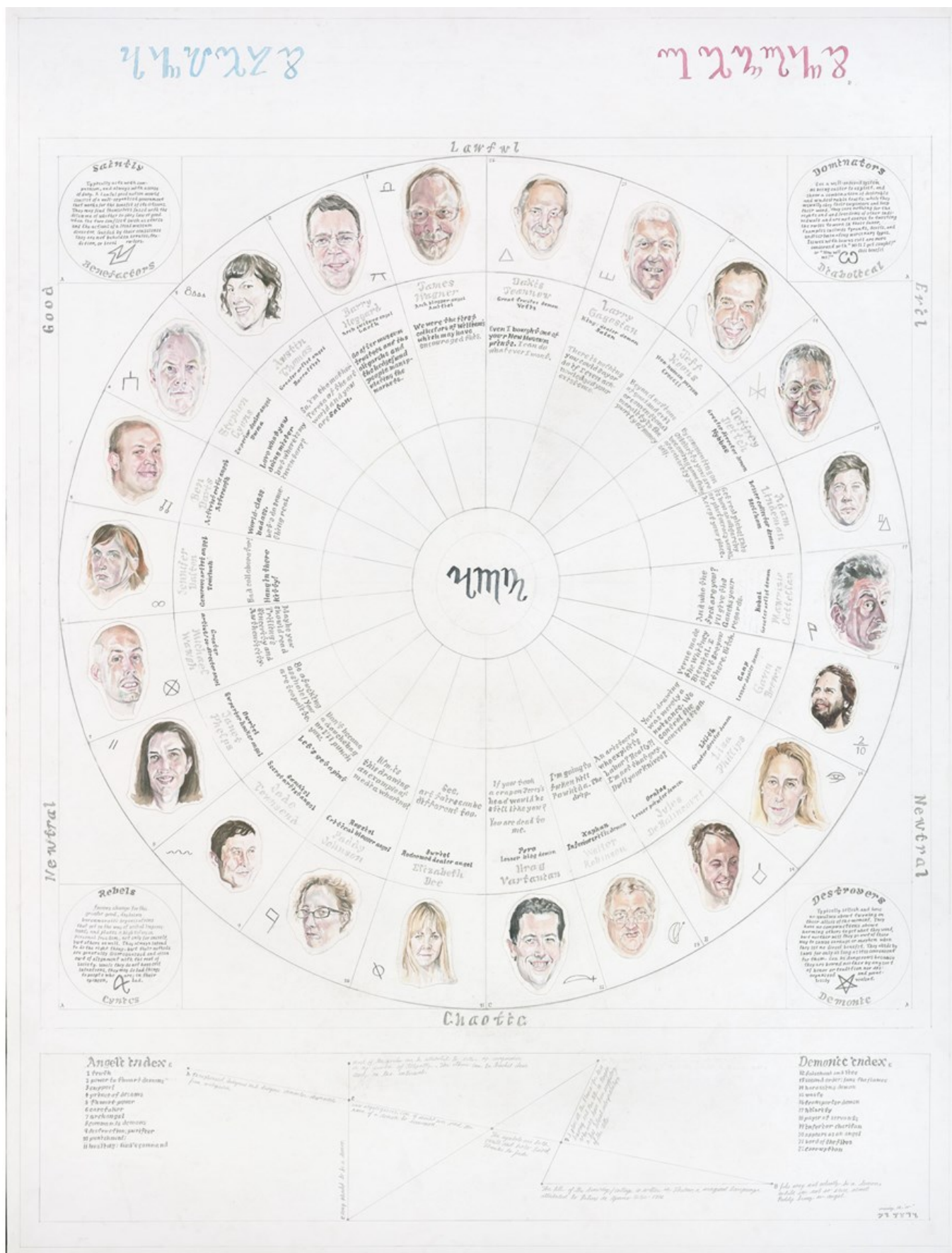
A Solipsistic Artist 's Map of the World, 2015, Acrylic and oil on canvas, 97 x 152 cm, 38.1 x 59.8 in



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



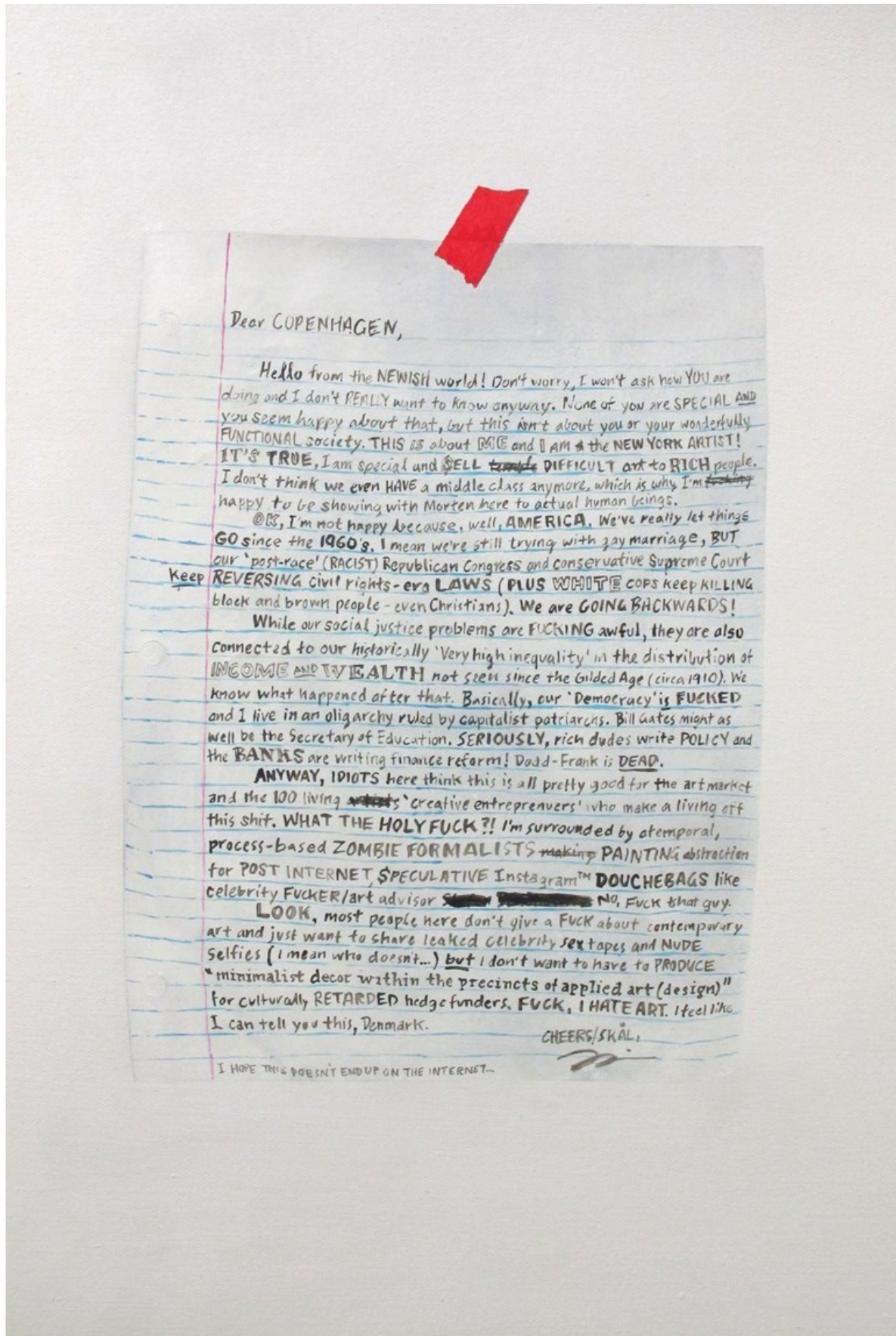
Cons of Jantelov for Me, 2015, Aluminum, paper, acrylic and colored pencil, 23 x 20 x 11 cm, 9.1 x 7.9 x 4.3 in



Cosmology Revised, 2010/12, Graphite, watercolor, gouache, 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, 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 ~~set 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 ~~am~~ BITCH about them.

Another 'arts professional' asked me if I felt 'TRAPPED' IN THIS ~~horrible~~ 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 DISEMPOWERED 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 ~~expensive~~ expensive RICH PEOPLE'S money has made you. I can't GO BACK to the suburbs where people LIVE SAFE, 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

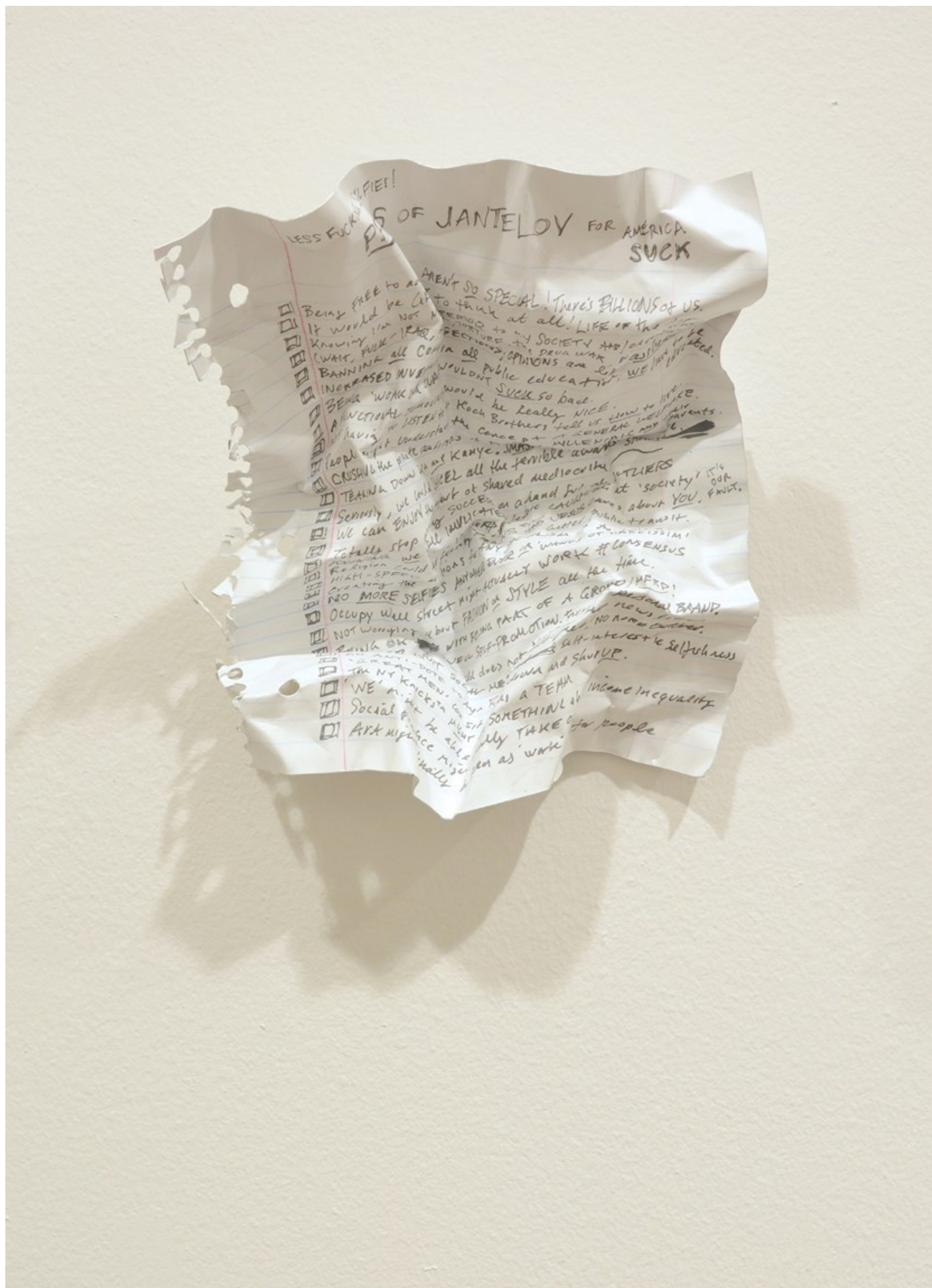
Dear New York, 2015, Acrylic on canvas, 51 x 41 cm, 20 x 16 in

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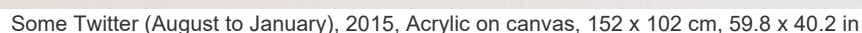
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Janteloven Notes Wikipedia Internet Research, 2015, Aluminum, paper, acrylic, graphite and colored pencil, 16 x 19 x 13 cm, 6.3 x 7.5 x 5.1 in



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



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Spiral Bound III (series 2), 2015, Aluminum, paper and colored pencil, 26 x 38 x 38 cm, 10.2 x 15 x 15 in

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Spiral Bound IV (series 2), 2015, Aluminum, paper and colored pencil, 34 x 49 x 40 cm, 13.4 x 19.3 x 15.7 in

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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, Haverford, 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, WA

Joint Manifesto, Plus Ultra/Schroeder Romero Project Space, NY

Everyone!, Dam Stuhltrager Gallery, Brooklyn, NY

2004

Persona, Dam Stuhltrager Gallery, Brooklyn, NY

1998

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

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Public, Collaborative, and Curatorial Projects

2021-2022

Shaoul+Howe: A Situation, 601 Artspace, NY, NY

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, Winkelman Gallery, Seven Art fair, organized by Jennifer Dalton and William Powhida

#class, Winkelman Gallery, New York, NY organized by Jennifer Dalton and William Powhida

Selected Group Shows

2023

Theater of the Worl/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

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

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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 Zhou

2014

I AM: Money Matters, Kendall College of Art and Design, Grand Rapids, MI
The Avant Garde Collection, OCMA, Newport Beach, CA
XTED, 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, Baltimore
Art 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
I Want You To Want Me, Marx & Zavattero, San Francisco
Contemporary 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

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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, WA Americana, Galeria Arteveintiuno, Madrid, Spain

The Matthew Barney Show, SFOCA, 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 Gallery Brooklyn, 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, Eileen, "'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

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William Powhida

Born 1976, New York

Lives and works in New York

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William Powhida

Born 1976, New York

Lives and works in New York

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William Powhida

Born 1976, New York

Lives and works in New York

GALLERY POULSEN
CONTEMPORARY FINE ARTS - COPENHAGEN

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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

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