

EDWYNN HOUK GALLERY

DAVID MAISEL (American, b. 1961)

EDUCATION

California College of the Arts, San Francisco, CA,
Master of Fine Arts, 2006

Princeton University, Princeton, NJ,

Bachelor of Arts, Department of Art and Archaeology, summa cum laude, 1984
Graduate School of Design, Harvard University, Cambridge, MA, 1988

SOLO EXHIBITIONS

2020

The Expanded Field, Edwynn Houk Gallery, New York, NY

Desolation Desert, Haines Gallery, San Francisco, CA

2019

Atlas, Robischon Gallery, Denver, CO

Proving Ground, Nora Eccles Harrison Museum of Art, Logan, UT

Proving Ground, Nevada Art Museum Center for Art + Environment, Reno, NV

2018

Atlas, Yancey Richardson Gallery, New York, NY

Proving Ground, Haines Gallery, San Francisco, CA

2017

David Maisel: Selections from Black Maps, Harvard University Center for the Environment,
Cambridge, MA

2016

The Fall, Haines Gallery, San Francisco, CA

2015

The Fall, Mark Moore Gallery, Los Angeles, CA

David Maisel-Black Maps: American Landscape and the Apocalyptic Sublime, Abrams-Engel
Institute for the Visual Arts, Birmingham, AL (curated by Lisa Becker)

History's Shadow, Dominican College, San Marco Gallery, San Rafael, CA
(curated by Sharon Bliss)

2014

History's Shadow, Yancey Richardson Gallery, New York, NY

David Maisel-Black Maps: American Landscape and the Apocalyptic Sublime,
University of New Mexico Art Museum, Albuquerque, NM (curated by Lisa Becker)

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David Maisel-Black Maps: American Landscape and the Apocalyptic Sublime,
Western Washington University Art Gallery, Bellingham, WA (curated by Lisa Becker)

2013

Mining, Haines Gallery, San Francisco, CA

David Maisel-Black Maps: American Landscape and the Apocalyptic Sublime,
CU Art Museum, Boulder, CO (curated by Lisa Becker)

David Maisel-Black Maps: American Landscape and the Apocalyptic Sublime,
Scottsdale Museum of Contemporary Art, Scottsdale, AZ (curated by Claire Carter)

2012

History's Shadow, National Academy of Sciences, Washington, DC (curated by JD Talasek)

2011

History's Shadow, Miller Block Gallery, Boston, MA

History's Shadow, Haines Gallery, San Francisco, CA

2010

David Maisel- Shadow & Dust, California Museum of Photography, Riverside, CA
(curated by Colin Westerbeck)

The Lake Project, Hazel Wolf Gallery, David Brower Center, Berkeley, CA

Terminal Mirage and The Lake Project, Secrist Gallery, Chicago, IL

Library of Dust, Von Lintel Gallery, New York, NY

2009

Black Maps, Holly Johnson Gallery, Dallas, TX

2008

Library of Dust, Haines Gallery, San Francisco, CA

Library of Dust, Portland Art Museum, Portland, OR (curated by Terry Toedtemeier)

Library of Dust, Blue Sky Gallery, Portland, OR (curated by Chris Rauschenberg)

Oblivion, Santa Barbara Museum of Art, Santa Barbara, CA (curated by Karen Sinsheimer)

2007

Oblivion, Haines Gallery, San Francisco, CA

Black Maps, Nevada Museum of Art, Reno, NV (curated by Ann Wolfe)

Black Maps, National Academy of Sciences, Washington, D.C. (curated by JD Talasek)

Oblivion, Evo Gallery, Santa Fe, NM

2006

Oblivion, Paul Kopeikin Gallery, Los Angeles, CA

Oblivion, Von Lintel Gallery, New York, NY

Black Maps, Southeast Museum of Photography, Dayton, FL (curated by Kevin Miller)

The Lake Project, Fotografie Forum International, Frankfurt, Germany
(curated by Celina Lunsford)

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2005

The Lake Project, Pomona College Museum of Art, Claremont, CA (curated by Kathleen Howe)
Terminal Mirage, Haines Gallery, San Francisco, CA
Terminal Mirage, Von Lintel Gallery, New York, NY
Terminal Mirage, Paul Kopeikin Gallery, Los Angeles, CA
Terminal Mirage, Miller Block Gallery, Boston, MA

2004

The Lake Project, James Nicholson Gallery, San Francisco, CA
The Lake Project, Fotofest International, Houston, TX (curated by Wendy Watriss)
The Lake Project, Blue Sky Gallery, Portland, OR (curated by Chris Rauschenberg)

2003

The Lake Project, Von Lintel Gallery, New York, NY
The Lake Project, Paul Kopeikin Gallery, Los Angeles, CA
The Lake Project, Bolinas Art Museum, Bolinas, CA
The Lake Project, Miller Block Gallery, Boston, MA
The Lake Project, Schneider Gallery, Chicago, IL

SELECTED GROUP EXHIBITIONS

2020

The Elevated Eye, Forest Lawn Museum, Los Angeles, CA
Unsettled Nature: Artists Reflect on the Age of Humans, National Museum of Natural History,
Washington, D.C. (curated by Joanna Marsh)
Lands of Promise and Peril: Geographies of California, Berkeley Art Museum, Berkeley, CA

2019

Here on Earth, Center for Photographic Art, Carmel, CA
A Cure for Everything, Haines Gallery, San Francisco, CA
Ghostly Traces: Memory and Mortality in Contemporary Photography, Vicki Myhren Galle
University of Denver, Denver, CO
Metamorphosis: Changing Climate, Hearst Gallery, New York, NY
Civilization: The Way We Live Now, UCCA Center for Contemporary Art, Beijing, China;
National Gallery of Victoria, Melbourne, Australia.
Uncovered: Selected Works from the Collection, Bates College Museum of Art, Lewiston, ME
Unlimited: Recent Gifts from the William Goodman and Victoria Belco Photography Collection,
Berkeley Art Museum, Berkeley, CA

2018

New Territory: Landscape Photography Today, Denver Art Museum, Denver, CO
(curated by Eric Paddock)
Civilization: the Way We Live Now, National Museum of Modern and Contemporary Art,

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Seoul, South Korea and National Gallery of Victoria, Melbourne, Australia
Analog Culture: Printer's Proofs from the Schneider/Erdmann Photography Lab, Harvard Art Museums, Cambridge, MA
Hidden Worlds, Museum of Photographic Arts, San Diego, CA
California Nature, Fresno Art Museum, Fresno, CA
Tipping Point: Artists Addressing Climate Change, Rockland Center for the Arts, Nyack, NY

2017

The Altered Landscape, Nevada Museum of Art, Reno, NV
Land and Lens: Photographers Envision the Environment, Middlebury College Museum of Art, Middlebury, VT (curated by Kirsten Hoving)
Nucleus, Noorderlicht Photography Festival, Groningen, The Netherlands

2016

Boundless, Museum of Photographic Arts, San Diego, CA
Arena, Noorderlicht Photography Festival, Museum Belvedere, Oranjewoud, The Netherlands (curated by Wim Mellis)
Reset Modernity, ZKM Center for Art and Media, Karlsruhe, Germany (curated by Bruno Latour) (catalogue)
Capitalist Melancholia, HALLE 14 Center for Contemporary Art, Leipzig, Germany
California: The Art of Water, Cantor Center for Visual Arts, Stanford University, Stanford, CA
Threatening Beauty, Maier Museum of Art, Lynchburg, VA

2015

The Memory of Time: Contemporary Photographs at the National Gallery of Art, National Gallery of Art, Washington DC (curated by Sarah Greenough)
The Disrupted Landscape, Miller Yezerski Gallery, Boston, MA
Forgetting the Future: Entropy in the Reflective Age, Torrance Art Museum, Torrance, CA
Goethe's Chamber, Haines Gallery, San Francisco, CA
Excerpts, Goodwin Fine Art, Denver, CO
City Limits, City Life, San Jose Museum of Art, San Jose, CA (curated by Marja van der Loo)
Pacific Perils, The Battery, San Francisco, CA
Points of View, Bates College Museum of Art, Lewiston, ME (curated by William Low) (catalogue)
Photography and the Scientific Spirit, John Michael Kohler Arts Center, Sheboygan, WI (curated by Karen Patterson)
Both Sides of Sunset, Kopeikin Gallery, Los Angeles, CA

2014

History Recast: Contemporary Photography of Classical Sculpture, American Academy, Rome, Italy (curated by Lindsay Harris), Toledo Contemporánea, Church of San Marcos, Toledo, Spain (curated by Elena Ochoa Foster) (catalogue)
Fundamental Abstraction III, Haines Gallery, San Francisco, CA
The Sleep of Reason, Cypress College Art Gallery, Cypress, CA (curated by Catlin Moore)
Imagining Deep Time, National Academy of Sciences, Washington DC (curated by JD Talasek)

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(catalogue)

Road Trip: Photography of the American West from the Los Angeles County Museum of Art, Musée des Beaux-Arts de Bordeaux, France (curated by Eve Schillo) (catalogue)

Shadows of the Invisible, Oakland University, Rochester, MI (curated by Claude Baillargeon) (catalogue)

Creation and Erasure: Art of the Bingham Canyon Mine, Utah Museum of Fine Arts, Salt Lake City, UT (curated by Donna Poulton)

After Life, Luckman Gallery, California State University, Los Angeles, CA (curated by Kristine Thompson)

2013

Staking Claim: A California Invitational, Museum of Photographic Arts, San Diego, CA (curated by Chantel Paul) (catalogue)

Memory Theater, Memorial Art Gallery, Rochester, NY (curated by Marie Via)

From Above, Phoenix Art Museum, Phoenix, AZ (curated by Rebecca Senf)

Surveying the Terrain, Raleigh Contemporary Art Museum, Raleigh, NC (curated by Dan Solomon)

Moving: Norman Foster on Art, Carré d'Art-Musée d'art contemporain, Nîmes, France (curated by Sir Norman Foster) (catalogue)

Landmark: The Fields of Photography, Somerset House, London, United Kingdom (curated by William Ewing) (catalogue)

Bird's-Eye View, Westport Arts Center, Westport, CT (curated by Helen During)

2012

Subverted, Ivorypress Gallery, Madrid, Spain (curated by Antonio Sanz)

Flesh and Bone: Photography and the Body, Portland Art Museum, Portland, OR (curated by Julia Dolan)

Looking Back at Earth: Contemporary Photography from the Permanent Collection, Hood Museum of Art, Dartmouth College, Hanover, NH (curated by Katherine Hart)

Landscape: Scene/Re-Seen, Westport Arts Center, Westport, CT (curated by Helen During)

2011

Infinite Balance: Artists and the Environment, Museum of Photographic Arts, San Diego, CA (curated by Michael Benson)

Altered Landscape: Photographs of a Changing Environment, Nevada Museum of Art, Reno, NV (curated by Ann Wolfe) (catalogue)

Earth Now: American Photography and the Environment, New Mexico Museum of Art, Santa Fe, NM (curated by Katherine Ware) (catalogue)

Dirty Pictures, Denver Art Museum, Denver, CO (curated by Eric Paddock)

Public Works, Museum of Contemporary Photography, Chicago, IL (curated by Natasha Egan)

Hiding Places: Memory in Art, Kohler Arts Center, Sheboygan, WI (curated by Amy Chaloupka)

Imagination Earth, Seoul Arts Center, Seoul, South Korea (curated by Yeonha Choi)

Art & Science: Highlights from the Collection, National Academy of Sciences, Washington D.C. (curated by JD Talasek)

Place As Idea, Worcester Art Museum, Worcester, MA (curated by Susan Stoops)

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ECOAesthetic: The Tragedy of Beauty, Exit Art, New York, NY (curated by Lauren Rosati)

Permanent Impermanence, Washington Project for the Arts, Washington, D.C. (curated by Larissa Leclair)

Water: Our Thirsty World, Annenberg Space for Photography, Los Angeles, CA

The Future Lasts Forever, SF Camerawork, San Francisco, CA (curated by Chuck Mobley)
(catalogue)

2009

Shadows and Light: Memory and the Visual Arts, Santa Fe Art Institute, Santa Fe, NM (curated by Diane Karp)

Variations on a Theme, San Jose Museum of Art, San Jose, CA (curated by JoAnne Northrup)

Looking Forward Looking Back: The Collection in Context, Nevada Museum of Art, Reno, NV
(curated by Ann Wolfe)

Emmet Gowin: A Collective Portrait, Princeton University Art Museum, Princeton, NJ (curated by Joel Smith) (catalogue)

Living and Breathing, Carrie Secrist Gallery, Chicago, IL

Photocartographies: Tattered Fragments of the Map, G727, Los Angeles, CA (curated by Adam Katz)

The Edge of Intent, Museum of Contemporary Photography, Chicago, IL (curated by Natasha Egan)

Land Mark, Haines Gallery, San Francisco, CA

Post Memory: Makeshift Memorials in Contemporary Art, EFA Project Space, New York, NY
(curated by Yaelle Amir)

Trouble in Paradise: Examining Discord Between Nature and Society, Tucson Museum of Art, Tucson, AZ (curated by Julia Sasse) (catalogue)

Anxious Ground, College Art Gallery, College of New Jersey, Ewing, NJ (curated by Sarah Cunningham)

First Doubt: Optical Confusion in Modern Photography, Yale University Art Gallery, New Haven, CT (curated by Joshua Chuang) (catalogue)

2008

Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate, National Gallery of Canada, Ottawa, Canada (curated by Claude Baillargeon)
(catalogue)

Waist Deep in the Big Muddy, Artisterium, Tbilisi, Georgia (curated by Lydia Matthews)

Prix Pictet Award, Palais de Tokyo, Paris, France (catalogue)

We Remember the Sun, San Francisco Art Institute, Walter and McBean Galleries, San Francisco, CA (curated by Mary Ellyn Johnson)

Shifting Landscapes, PowerHouse Arena Gallery, New York, NY

New on the Wall: Recent Photography Acquisitions, Portland Art Museum, Portland, OR
(curated by Terry Toedtmeier)

Its Not Easy Being Green, Tampa Art Museum, Tampa, FL

2007

Green Horizons, Bates College Museum of Art, Lewiston, ME (curated by Mark Bessire)

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Strange Weather, David Cunningham Projects, San Francisco, CA
Phillips de Pury & Company, New York, NYC International Photo Magazine
Dark Matters: Artists See The Impossible, Yerba Buena Center for the Arts, San Francisco, CA
(curated by René De Guzman)
Global Anxieties: 9 Perspectives on a Changing Planet, The College of Wooster Art Museum,
Wooster, OH (curated by Kitty Zurko)
Re-SITE-ing the American West: Contemporary Photography from the Permanent Collection,
Los Angeles County Museum of Art, Los Angeles, CA
Apocalypse, Candace Dwan Gallery, New York, NY
Comfort Zone, Santa Fe Art Institute, Santa Fe, NM (curated by Diane Karp)
Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate,
Dalhousie Art Gallery, Halifax, Canada (curated by Claude Baillargeon) (catalogue)
The City Through the Lens, Miller Block Gallery, Boston, MA
To Fly: Contemporary Aerial Photography, Boston University Art Gallery, Boston, MA (curated
by Kim Sichel) (catalogue)

2006

Whose Nature? What's Nature?, Sun Valley Center for the Arts, Sun Valley, ID (curated by
Kristin Poole)
Shifting Terrain: Contemporary Landscape Photography, Wadsworth Atheneum, Hartford, CT
(curated by Joanna Marsh)
Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate,
Museum of Contemporary Canadian Art, Toronto, Canada (curated by Claude
Baillargeon)(catalogue)
Ecotopia: The Second ICP Triennial of Photography and Video, International Center of
Photography, New York, NY (curated by Brian Wallis, Christopher Phillips, Edward
Earle, Carol Squiers, Joanna Lehan)
Unless, Miller Block Gallery, Boston, MA
Topographies, EVO Gallery, Santa Fe, NM
Art About Place, DeVos Art Museum, Marquette, MI
Water Matters, Yager Museum, Oneonta, NY
Intrinsic Artifice, Light Factory, Charlotte, NC

2005

Convergence at E116/N140m, China Off-Biennial, Beijing, China
Epilogue, Jackson Fine Art, Atlanta, GA
ECO: Art about the Environment, San Francisco State University Fine Art Gallery, San
Francisco, CA (curated by Sharon Bliss)
Frontiers, Worcester Art Museum, Worcester, MA (curated by Susan Stoops)
Traces and Omens, Noorderlicht Photography Festival, Groningen, The Netherlands (curated
by Wim Mellis)
Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate,
Meadow Brook Art Gallery at Oakland University, Rochester, MI, and Contact
Photography Festival, Toronto, Canada (curated by Claude Baillargeon) (catalogue)
New Turf, Robert Hull Fleming Museum, University of Vermont, Burlington, VT (curated by

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Evelyn Hankin) (catalogue)

Paradise Paved Recollection, Painted Bride Art Center, Philadelphia, PA (curated by Stephen Perloff)

Contemporary Photographs from the Permanent Collection, Princeton University Art Museum, Princeton, NJ

Water Views: On, Over, and Below, Center for Contemporary Art, Santa Fe, NM (curated by Joslin Van Arsdale)

2004

No Man's Land: Contemporary Photographers and Fragile Ecologies: David Maisel, Ed Burtynsky, and Emmet Gowin, Halsey Gallery, Institute of Contemporary Art, Charleston, SC (curated by Mark Sloan) (catalogue)

Monument Recall: Public Memory and Public Spaces; SF Camerawork, San Francisco, CA (curated by Laurie Blavin, Paula Levine, and Trena Noval)

reGenerations: Environmental Art in California, Armory Center for the Arts, Pasadena, CA (curated by Elise Barclay)

Diversions & Dislocations: California's Owens Valley, Center for Land Use Interpretation, Los Angeles, CA (curated by Matthew Coolidge)

Managing Eden, University of North Texas Art Gallery, Denton, TX (curated by Ariel Shanberg and Kate Menconeri)

Frames of Reference, Center for Photographic Art, Carmel, CA (curated by Dorren Schmid)

Edges, Euphrat Museum of Art, De Anza College, Cupertino, CA (curated by Janet Rindfleisch)

Contemporary Photographs from the Permanent Collection, Princeton University Art Museum, Princeton, NJ

2003

Treading Water, Society for Contemporary Photography, Kansas City, MO (curated by Kathy Aaron)

Abstraction and Photography, Von Lintel Gallery, New York, NY

Managing Eden, Center for Photography, Woodstock, NY (curated by Ariel Shanberg and Kate Menconeri)

H2O, Santa Fe Art Institute, Santa Fe, NM (curated by Diane Karp)

Inaugural Exhibition, James Nicholson Gallery, San Francisco, CA

Center Awards Juried Exhibition, Center for Photographic Art, Carmel, CA (curated by Karen Sinsheimer and Tim Wride)

2002

Picturing Wilderness: Photographs by David Maisel, Macduff Everton, and Josef Muench, Wildling Museum of Art, Los Olivos, CA (curated by Karen Sinsheimer)

New Acquisitions /New Work /New Directions, Los Angeles County Museum, Los Angeles, CA (curated by Robert Sobieszek and Tim Wride)

Summer Group Show, Rose Gallery, Santa Monica, CA

The Blue Earth, Benham Gallery, Seattle, WA

The Peter C. Bunnell Collection, Princeton University Art Museum, Princeton, NJ (curated by

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Toby Jurovics)

1995

Recent Acquisitions to the Permanent Collection, Brooklyn Museum of Art, Brooklyn, NY
(curated by Barbara Millstein)

1991

Landscapes of Consequence, Aldrich Museum of Contemporary Art, Ridgefield, CT

1990

The New American Pastoral: Landscape Photography in the Age of Questioning,
International Museum of Photography, Rochester, NY; and Whitney Museum of
American Art, Equitable Center, New York, NY (curated by Robert Sobieszek)
(catalogue)

MONOGRAPHS

Proving Ground. Radius Books: Santa Fe, NM, and Nora Eccles Harrison Museum of
Art, 2020. William L. Fox, Tyler Green, Katie Lee-Koven, David Maisel, Geoff Manaugh.

Mount St Helens: Afterlife. Ivorypress: Madrid, Spain, 2018. Gary Snyder, Marcia
Bjornerud.

Black Maps: American Landscape and the Apocalyptic Sublime. Steidl: Göttingen,
Germany, 2013. Natasha Egan, David Maisel, Geoff Manaugh, Alan Rapp, Kirsten Rian,
Mark Strand, Joseph Thompson, and Kazys Varnelis.

History's Shadow. Nazraeli Press: Portland, OR, 2011. Jonathan Lethem.

Library of Dust. Chronicle Books: San Francisco, CA, 2008. Geoff Manaugh, Terry
Toedtemeier, Michael Roth.

Cascade Effect. Nazraeli Press: Portland, OR, Fall 2008. Susan Smith.

Oblivion. Nazraeli Press: Portland, OR, 2006. William L. Fox, David Maisel, Mark Strand.

The Lake Project. Nazraeli Press: Tucson, AZ, 2004. Robert Sobieszek, David Maisel.

PUBLICATIONS

2018

Civilization: the Way We Live Now, Thames & Hudson, 2018. William A. Ewing, Holly Rousell.

2017

The Spiral Jetty Encyclo, The University of Utah Press, 2017. Hikmet Sidney Loe.

2016

Reset Modernity!, MIT Press, 2016. Bruno Latour, ed.

Boundless: A California Invitational, Museum of Photographic Arts, San Diego, CA, 2016.
Deborah Klotchko.

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2015

- The Memory of Time: Contemporary Photographs at the National Gallery of Art*, Thames and Hudson, 2015. Sarah Greenough, Sarah Kennel, Andrea Nelson, eds.
Both Sides of Sunset: Photographing Los Angeles, Metropolis Books, 2015. Jane Brown and Marla Hamburg Kennedy, eds.
Don't Call Me a Photographer!, C Photo, 2015. Elena Ochoa Foster, Tobia Bezzola.

2014

- Landmark: The Fields of Photography*, Thames and Hudson, 2014. William A. Ewing, ed. 2014
Shadows of the Invisible, Oakland University, 2014. Claude Baillargeon, ed. 2014
Imagining Deep Time, National Academy of Sciences, 2014. JD Talasek. Toledo Contemporanea, C Photo, 2014. Written by Elena Ochoa Foster, Fernando Checca, Horacio Fernandez, Urs Stahel.
Blue Sky: The Oregon Center for Photographic Arts at 40, Portland Art Museum, 2014. Foreword by Julia Dolan.

2013

- Infinite Exchange*, Cabinet Magazine, Issue 50, Summer 2013. Portfolio of "American Mine." Geoff Manaugh.
Staking Claim: A California Invitational, Museum of Photographic Arts, San Diego, CA, 2013. Foreword by Deborah Klotchko.

2012

- Elevating Western American Art: Developing an Institute in the Cultural Capital of the Rockies*, Denver Art Museum, Denver, CO, 2012. Thomas Bren Smith, ed. Marlene Chambers, introduction.
History's Shadow, Hayden's Ferry Review, Arizona State University, issue # 50, May 2012. David Maisel.
Memory, Trauma, and History, Columbia University Press: New York, NY, 2012. Michael Roth.
Photographs Not Taken: A Collection of Photographer's Essays, Daylight Books: Hillsborough, NC, 2012. Will Steacy, ed.

2011

- David Maisel, Gardens, Some/Things*, Limited Edition 005, Paris, France, 2011, Derek Thompson.
The Altered Landscape: Photographs of a Changing Environment, Skira Rizzoli: New York, NY, 2011. Ann A. Wolf, ed. Lucy Lippard, Geoff Manaugh and W.J.T. Mitchell.
Earth Now: American Photography and the Environment, Museum of New Mexico Press: Santa Fe, NM, 2011. Kate Ware.
Hiding Places: Memory in the Arts, John Michael Kohler Arts Center: Sheboygan, WI, 2011. Leslie Umberger, ed.
Paradigm Shifts – Walter and McBean Galleries Exhibitions and Public Programs San Francisco Art Institute 2006-2011, San Francisco Art Institute: San Francisco, CA, 2011. Hou Hanru.

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2010

The Marvelous Museum: Orphans, Curiosities & Treasures: A Mark Dion Project, Chronicle Books: San Francisco, CA, 2010. Rebecca Solnit and Lawrence Weschler. Contributions by Oakland Museum of California.

2009

The BLDG BLOG Book, Chronicle Books: San Francisco, CA, 2009. Geoff Manaugh.
The Map as Art: Contemporary Artists Explore Cartography, Princeton Architectural Press: New York, NY, 2009. Katherine Harmon and Gayle Clemans.
Trouble in Paradise: Examining Discord Between Nature and Society, Tucson Museum of Art: Tucson, AZ, 2009. Julie Sasse, Lindsay Russell and Emily Handlin.

2008

First Doubt: Optical Confusion In Modern Photography: Selections from the Allan Chasanoff Collection, Yale University Art Gallery: New Haven, CT, 2008. Joshua Chuang. Contributions by Steven W. Zucker and Allan Chasanoff.
Prix Pictet 2008 Water. teNeues: New York, NY, 2008. Kofi Anan.

2006

Ecotopia: The Second ICP Triennial of Photography and Video, Steidl: New York, NY and Göttingen, Germany, 2006. Brian Wallis, Edward Earle, Carol Squiers and Christopher Phillips, eds.
Suburban Escape: The Art of California Sprawl, University of Chicago Press (Center for American Places) and San Jose Museum of Art: Chicago, IL, 2006. Ann Wolfe.
Art of Engagement: Visual Politics in California and Beyond, University of California Press: Berkeley and Los Angeles, CA, 2005. Peter Selz and Susan Landauer.

2005

Terminal Mirage, Paul Kopeikin Gallery: San Francisco, CA, 2005. Anne Tucker.
Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate, Meadow Brook Art Gallery and College of Arts and Science Oakland University: Rochester, MI, Claude Baillargeon, Robert Francis Kennedy, and Maia-Mari Sutnik.
New Turf, Robert Hull Fleming Museum, University of Vermont: Burlington, VT, 2005. Evelyn Hankins.
Blue Sky 04/05, Oregon Center for the Photographic Arts: Portland, OR, 2004.
Traces and Omens, Noorderlicht Foundation: Broningen, The Netherlands, 2005. Wim Mellis.

2004

No Man's Land: Contemporary Photographers and Fragile Ecologies, Institute of Contemporary Art: Charleston, SC, 2004. Contributions from Emmet Gowin, Mark Sloan, David Maisel and Halsey Gallery.
Robert Smithson, University of California Press: Berkeley and Los Angeles, CA, 2004. Eugenie Tsai, ed.
Fotofest H2004: Celebrating Water, Fotofest Inc.: Houston, TX, 2004. Wendy Watriss.

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1991

Landscapes of Consequence: David T. Hanson, Robert Glenn Ketchum, David Maisel, Richard Misrach, Aldrich Museum of Contemporary Art: Ridgefield, CT, 1991

1990

The New American Pastoral: Landscape Photography in the Age of Questioning, Whitney Museum of American Art: New York, NY, 1990. Robert A. Sobieszek.

SELECTED PRESS

2020

“The Environmental Issue,” *European Photography: Portfolio of Desolation Desert*. Volume 106, January 2020.

2019

Katwala, Amit, “The Devastating Environmental Impact of Technological Progress,” *Wired UK*, October 2019.

“David Maisel,” *LAR Magazine*, May-July 2019.

2018

Bernstein, Matt, “Hidden Landscapes: A Conversation with David Maisel”, *The Battery Candy*, Issue 03, Spring 2018.

K.Yoland, “Constructive Forces: Audio Interview with David Maisel on Resonance”, *FM*, May 9, 2018.

Seikaly, Roula, “Photographing Utah’s Closely-Guarded Military Installation”, Humble Arts Foundation, January 2018.

Curiel, Jonathan, “David Maisel and the Art of War”, *SFWeekly*, January 2018.

2017

Durant, Mark Alice, “Interview with David Maisel”, *St Lucy*, September 2017.

2016

Oblivion 2N, Lapham’s Quarterly, Volume 9, Number 1, Winter 2016.

Strasnick, Stephanie, “These Otherworldly Aerial Photographs Show Spain as You’ve Never Seen It Before,” *Architectural Digest*, February 18, 2016.

Bjornerud, Marcia, “David Maisel’s Geometric Geographies,” *The New Yorker*, January 13, 2016.

Zack, Jessica, “Finding the Art in What’s Below,” *San Francisco Chronicle*, January 13, 2016.

Mallonee, Laura, “Sweeping Aerial Shots of Spain Look Like Alien Terrain,” *Wired*, January 28, 2016.

Lautamo, Mikko, “David Maisel at Haines Gallery,” *Square Cylinder*, February 3, 2016.

Helfand, Glen, “David Maisel ‘The Fall’ at Haines Gallery, San Francisco,” Photograph, January 2016.

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2015

- Metcalfe, John, "The 'Apocalyptic Sublime' of Spain's Surreal Landscapes," *The Atlantic/Citylab*, December 23, 2015.
- Tittiger, Annie, "These Stunning Aerial Photographs Look Like Abstract Maps," *San Francisco Magazine*, December 24, 2015.
- National Gallery of Art, Washington DC: Interview with David Maisel," August 24, 2015.
- Laurent, Olivier, "The Eerie Photographs Behind True Detective's Opening Credits," *Time*, June 26, 2015.
- Stinson, Liz, "How They Made True Detective's Opening Credits So Eerie," *Wired*, June 22, 2015.
- Mikanowski, Jacob, "The Art of Decay – Library of Dust," *The Point*, Issue 10, Summer 2015.
- Melrod, George, "New Angles on Landscape: Photographing the Human Imprint," *Art Ltd.* July/August, 2015.

2014

- Aletti, Vince, "Goings on About Town: David Maisel." *The New Yorker*, May 5, 2014.

2013

- "The Mining Project (Inspiration AZ9) and American Mine (Carlin NV2), *Zyzyva*, front and back cover, Number 99, Winter 2013.
- Baker, Kenneth, "David Maisel Takes His Photography to Higher Plane," *San Francisco Chronicle*, October 2, 2013.
- Rapp, Karen, "Critic's Pick: David Maisel at Haines Gallery," *Artforum*, October, 2013.
- Manauagh, Geoff, "Infinite Exchange," *Cabinet Magazine*, Issue 50, Fall 2013.
- Roth, David M., "David Maisel at Haines," *Square Cylinder*, October 5, 2013.
- Lisa Becker and David Maisel, "David Maisel in Conversation with Lisa Becker," *Arid: A Journal of Desert Art, Design, and Ecology*, September 6, 2013.
- Brooks, Katherine, "David Maisel's Photographs of Open Pit Mines Are Eerily Beautiful," *Huffington Post*, September 10, 2013.
- Hoffman, Jascha, "Photography: David Maisel: Mining," *The New York Times*, August 26, 2013.
- Poynor, Rick. "David Maisel and the Apocalyptic Sublime," *The Design Observer Group*, August 9, 2013.
- Azouz, Erin, "A Closer Look: Black Maps," *Photo-Eye*, July 27, 2013.
- Jennings, Dana, "Beauty and Blight, Sharing Common Ground," *The New York Times*, May 24, 2013.
- Coppelman, Alyssa, "A Shocking Look at America's Altered Landscapes," *Slate*, May 10, 2013.
- "Pillaged earth: Photographer captures landscapes changed forever by man in a series of breath-taking images," *The Daily Mail*, May 13, 2013.
- Stern*, "Aerial photographs of the World's Wounds," May 28, 2013.
- Gambino, Megan, "The Strange Beauty of David Maisel's Aerial Photographs," *Smithsonian Magazine*, April 26, 2013.
- Metcalfe, John, "Grotesquely Polluted Landscapes... or Beautiful Art?," *The Atlantic Cities*, April 8, 2013.
- "Photography Book of the Week: 'Black Maps: American Landscape and the

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- Apocalyptic Sublime' by David Maisel," *The Independent*, March 3, 2013.
"Photography Review: 'Landmark, the Fields of Photography' – Planet Earth in all its Glory and the Macabre Beauty of Desecration," *The Independent*, March 16, 2013.
Moakley, Paul, "Uncharted Territories: Black Maps by David Maisel," *Time*, March 27, 2013.
Stimilli, Davide, "Black Maps: American Landscape and the Apocalyptic Sublime," *Domus*, March 28, 2013.
Dehn, Georgia, "The Face of the Earth," *Telegraph Magazine*, March 18, 2013.
Kouwenhoven, Bill, "Black Maps Interview," *Hotshoe*, April-May, 2013.

2012

- Jennings, Dana, "Mysteries and Truths in Black and White," *The New York Times*, January 13, 2012.
Hayden's Ferry Review, "History's Shadow GM3," Arizona State University, Issue 50, Spring/Summer 2012: cover.
"Beauty of the Burden," Volume, Issue 31, 2012.
Varghese, Ricky, "Opening the Tomb: Supernature, Beautiful Decay, and Ruination In David Maisel's Library of Dust," *Drain Magazine*, May 1, 2012.

2011

- Larson, Vicki, "Mill Valley Photographer David Maisel Makes the Invisible Visible," *Marin Independent Journal*, December 29, 2011.
Westerbeck, Colin "TIME's Best of 2011: The Photobooks We Loved," *Time*, December 29, 2011.
Jenkins, Karen, "Review of History's Shadow," *Photo-Eye*, December 8, 2011.
Crager, Jack, and Comstock, Lindsay, "The Best Photo Books of 2011," *American Photo*, December 1, 2011.
"The Best Books of 2011," *Photo-Eye*, December 2011.
Rothman, Josh, "David Maisel's X-Rayed Art," *The Boston Globe*, October 19, 2011.
Horne, Rebecca, "X-Ray Art Brings History to Life," *Wall Street Journal*, October 6, 2011. 2011
Maisel, David "The Heart of the Art," *The New York Times*, October 1, 2011.
Bradner, Leisl, "'Altered Landscapes' at the Nevada Museum of Art," *Los Angeles Times*, September 17, 2011.
Rapp, Alan, "History's Shadow: An Art Report from San Francisco," *Domus*, April 26, 2011.
Winant, Carmen, "David Maisel at Haines Gallery," *Square Cylinder*, April 23, 2011.
Curiel, Jonathan, "Line of Sight and History's Shadow: Photography That Goes Beneath the Surface," *SF Weekly*, April 13, 2011.
McQuaid, Cate, "Dexterity and daring on display," *The Boston Globe*, April 6, 2011.
Best, David, "David Maisel: Mining territories of the apocalyptic sublime," *Color Magazine*, January 2011.
Qui Parle; Critical Humanities and Social Sciences, University of California, Berkeley, Spring 2011.

2010

- Robertson, Rebecca, "Seeing Inside Buddha," *ARTnews*, December 2010.
"Flight," *The Drawbridge*, Issue 19, Volume 2, Winter 2010.

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Paparella, Sabrina, "David Maisel's 'Library of Dust' at CMP," *UC Riverside Highlander*, October 3, 2010.

"David Maisel," *The British Journal of Photography*, October 2010.

"Oblivion," *L'Architecture D'Aujourd'hui*, Issue 376, Winter 2010.

Cruger, Roberta, "Thirsty Yet? In LA, Annenberg Space Photo Exhibit Explores Water Issues," *Treehugger*, March 29, 2010.

Cheng, DeWitt, "A Fine Message," *East Bay Express*, March 3, 2010.

Pollack, Nicholas, "A Conversation with David Maisel," *Daylight Magazine*, February 23, 2010.

"Readings," *Harper's Magazine*, March 2010.

"David Maisel," *The New Yorker*, February 15 & 22, 2010.

"David Maisel, Library of Dust at Von Lintel," DLK Collection, February 3, 2010.

2009

Mattoon, Nancy, "Lost Souls Contained in 'Library of Dust'," *Seattle PI*, December 30, 2009.
ID Pure: Special Edition, September 2009.

Schneider, Lindsey, "Dust to Dust," *Flyp*, June 18, 2009.

"Library of Dust," *Prefix Photo 19*, May 2009.

Hultkrans, Andrew, "Dust Collector," *Artforum*, April 16, 2009.

"Library of Dust," *The New Yorker*, April 13, 2009.

Lang, Karen, "Voluptuous Unease: David Maisel's 'Library of Dust'," *Insights: The Getty Research Institute Journal*, Winter 2009.

Ollman, Leah, "A haunting memorial in 'Library of Dust'," *Los Angeles Times*, January 2009.

Walt, Vivienne, "Ashes to Art in Library of Dust," *Time*, January 8, 2009.

Robertson, Rebecca, "Kept in the dark," *ARTnews*, October 2008.

2008

Houghton, Max, "What Remains," *British Journal of Photography*, October 29, 2008.

Hutston, Johnny Ray, "Perspectives on metal – 'David Maisel: Library of Dust' and 'Zhan Wang: Gold Mountain'," *The San Francisco Bay Guardian*, September 16, 2008.

Lang, Karen "David Maisel's Library of Dust," *X-TRA*, Volume 11, Number 1, September 2008.

"Library of Dust – David Maisel," *The San Francisco Bay Guardian*, August 2008.

Hodgson, Francis, "Return to the Source," *Financial Times Weekend Magazine*, July 12, 2008.

Beil, Kim, "'Oblivion' at Santa Barbara Museum of Art," *art ltd.*, May 2008.

Glück, Robert, "Dark Matters," *Aperture*, Issue no. 190, Spring 2008.

Gambino, Megan, "Danger Zones," *Smithsonian Magazine*, January 2008.

2007

Baker, Kenneth, "Galleries; Dark Matters," *San Francisco Chronicle*, August 4, 2007.

Grande, John, "Tapping Topography: An Interview with David Maisel," *Ciel Variable*, June 2007.

Schoof, Jakob, "Changing Views of the World: interview with David Maisel," *Daylight & Architecture*, Spring 2007.

Barnes, Martin, "On My Mind," *Foam*, Spring 2007.

Baker, Kenneth, "Maisel's 'Oblivion' at Haines," *San Francisco Chronicle*, April 14, 2007.

"From On High," *7x7 Magazine*, May 2007.

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Landi, Ann “David Maisel,” *ARTnews*, March 2007.
“Readings,” *Harper’s Magazine*, February 2007.
Jacobs, Karrie, “Searching for the Future,” *Metropolis Magazine*, January 2007.
Manauagh, Geoff, “Human Ash Reactions,” *Contemporary Magazine*, Issue 86, October 2007.

2006

Gelber, Eric, “The Roads Ahead, Scary and Serene,” *The New York Sun*, December 2006.
Aletti, Vince, “David Maisel,” *The New Yorker*, December 2006.
Hanus, Julie, “Library of Dust,” *Utne Reader*, November-December 2006.
Smith, Roberta, “The Natural World, in Peril in Its Full Glory,” *The New York Times*,
September 13, 2006.
Wallis, Brian, Edward Earle, Christopher Phillips, Carol Squiers, Joanna, Lehan. “Ecotopia;
The Second ICP Triennial Exhibition of Photography and Video,” *Aperture*, Issue 184, Fall
2006.
Glueck, Grace, “Glory of Landscapes, Then and Now,” *The New York Times*, July 2006.
Roalf, Peggy, “Ecotopia at ICP”, *DART Design Arts Daily*, September 19, 2006.
Rexer, Lyle, “The New Global Topographers: A Generation of Photographers Documents a
Changing Planet,” *Art on Paper*, March–April 2006.
“Aerial Dreams,” *Utne Reader*, May–June, 2006.

2005

“David Maisel, Black Maps: Terminal Mirage,” *Lens Culture*, 2005.
Cunningham, Caroline, “Eye Witness; David Maisel’s ‘Black Maps,’” *House and Garden*,
October 2005.
McQuaid, Cate, “Images from above encourage viewers to look within,” *The Boston Globe*,
October 2005.
“Terminal Mirage,” *Issues in Science and Technology*, Volume XXII, Fall 2005.
Arieff, Allison, “Living in Oblivion,” *Dwell Magazine*, September 2005.
Rexer, Lyle, “About the Cover; David Maisel’s Terminal Mirage,” *Photography Magazine*,
May–June 2005.
Heuer, Megan, “David Maisel; Von Lintel,” *ARTnews*, June 2005.
Ollman, Leah, “Different views of Great Salt Lake,” *Los Angeles Times*, May 27, 2005.
Grande, John, “Review of solo exhibit ‘Terminal Mirage’ at the Von Lintel Gallery,” *Art on
Paper*, March–April 2005.
Aletti, Vince “Maisel at Von Lintel Gallery,” *The Village Voice*, January 2005.
Aletti, Vince “The Top 25 Photo Books of 2004,” *The Village Voice*, January 2005.
“Paradise Paved: an Exhibition at the Painted Bride Art Center,” *Photo Review*, Volume 27,
issue 3, Philadelphia, PA, 2005.
“Water: A Life Force Harnessed as News,” *Nieman Reports*, Harvard University,
Vol. 59, No. 1, 2005.

2004

Shanberg, Ariel, “Review of ‘The Lake Project’ monograph,” *Photography Quarterly*, volume
19, number 91, 2004.
Crump, James, “To the Ends of the Earth,” *Art Review*, October 2004.

EDWYNN HOUK GALLERY

David Maisel, "Oblivion," *Daylight Magazine*, Fall 2004.

"Terminal Mirage," *Prefix Photo Magazine*, volume 10; Fall 2004.

"Terminal Mirage," *European Photography*, Volume 25, Summer 2004.

Wallach, Amei, "Hell from the Air: Turning the Owens Valley into Environmental Art," *The New York Times*, May 9, 2004.

Rosner, Hillary, "Ghost Lake," *Audubon Magazine*, May, 2004.

Bing, Allison, "Maisel at James Nicholson Gallery," *San Francisco Chronicle*, May 2004.

McQuaid, Cate, "Salvaging Beauty from a Valley's Destruction," *The Boston Globe*, January 2004.

2003

Aletti, Vince, "Maisel at Von Lintel Gallery," *The Village Voice*, July 19, 2003.

Artnr, Alan, "Maisel at Schneider Gallery," *Chicago Tribune*, June 13, 2003.

Camper, Fred, "Off the Face of the Earth," *Chicago Reader*, June 27, 2003.

Gaston, Diana, "Immaculate Destruction: David Maisel's Lake Project," *Aperture*, Fall 2003.

Glueck, Grace, "Abstraction in Photography," *The New York Times*, March 7 2003.

Glueck, Grace, "Maisel at the Von Lintel Gallery," *The New York Times*, June 27, 2003.

"Readings," *Harper's Magazine*, July 2003.

Olson, Marisa "The Abstract Aerial Landscape Photography of David Maisel," *Camera Arts*, April-May, 2003.

Keats, Jonathon "David Maisel at the Bolinas Museum," *ARTnews*, April 2003.

Van Proyen, Mark, "David Maisel at the Bolinas Museum," *ArtWeek*, April 2003.

1995

"Burying Our Nation's Radioactive Waste," *The New York Times Magazine*, 1995.

1992

"Power Struggle: Flooding Quebec to Light New York," *The New York Times Magazine*, 1992.

SELECTED MEDIA

2019

Utah Public Radio, "Discussing Utah's Proving Ground." Broadcast date October 17, 2019

2015

KQED "Spark," documentary on David Maisel. Original broadcast date June 30, 2015

HBO "True Detective," Season Two main title sequence, 2015

2013

Tyler Green and David Maisel, "David Maisel: Photography," The Modern Art Notes Podcast, April 26, 2013

EDWYNN HOUK GALLERY

SELECTED PUBLIC LECTURES, CONFERENCES, SYMPOSIA

2020

“Proving Ground: David Maisel and Virginia Heckert in Conversation,” Commonwealth Club of San Francisco sponsored event at Outdoor Art Club, Mill Valley, CA

“Art and Science in Conversation: An Evening with David Maisel and Dr. Laura Danly,” Forest Lawn Museum, Glendale, CA

2019

Photo London: Presentation on Aerial Photography with curator William Ewing

“Proving Grounds and Disrupted Deserts,” public lecture sponsored by Photo Alliance, San Francisco Art Institute, November 2019

“Utah’s Proving Ground: Aesthetics, Environment, and Politics of Dugway Proving Ground,” lecture and panel discussion with Terry Tempest Williams, Utah State University, Logan, UT, October 2019

2018

“David Maisel: Black Maps, Proving Ground, and Other Dilemmas,” public lecture, North Carolina Museum of Art, Raleigh, NC, October 2018

“Landscape Photography in a Time of Social Change,” Dialogue with Julian Cox and Christina Seely, PhotoFairs SF, San Francisco CA, February 2018

“David Maisel: Black Maps, Proving Ground, and Other Dilemmas,” public lecture sponsored by Lapham’s Quarterly, Starline Social Club, Oakland, CA, February 2018

“David Maisel: Proving Ground,” gallery talk sponsored by Untitled Art Fair, San Francisco

“David Maisel: Proving Ground,” The Battery, San Francisco, CA, January 2018

2017

“David Maisel: Black Maps, Proving Ground, and Other Dilemmas,” public lecture in conjunction with solo exhibition, Harvard University Center for the Environment, Cambridge, MA, November 2, 2017

“David Maisel: Black Maps, Proving Ground, and Other Dilemmas,” public lecture in conjunction with group exhibition, Middlebury College, Middlebury, VT, November 7, 2017

2016

“David Maisel: Black Maps,” symposium, Harvard University Graduate School of Design, Cambridge, MA, December 1, 2016

“The Museum as Muse,” symposium, Peabody Essex Museum, Salem, MA, December 2, 2016

“Ed Ruscha, The American West, and Me,” artist talk, de Young Museum, San Francisco, CA, organized by The Thing Quarterly, September 9, 2016

“David Maisel: Seeing the Invisible,” public lecture, Louisiana State University, Baton Rouge, LA, October 26, 2016

“David Maisel: Proving Ground,” public lecture, SUNY, New Paltz, September 16, 2016

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“Black Maps And Other Dilemmas,” public dialogue with William Ewing, Photo London, London, UK, May 21, 2016

2015

“David Maisel: Black Maps And Other Dilemmas,” public lecture in conjunction with group exhibition, Bates College, Lewiston, ME, October 2, 2015

“David Maisel- Artist Talk,” public lecture in conjunction with group exhibition, The Battery, San Francisco, CA, September 11, 2015

“David Maisel: Black Maps,” public lecture in conjunction with solo exhibition, Abrams- Engel Institute for the Visual Arts, Birmingham, AL, August 28, 2016

“David Maisel,” Month of Photography Lecture, Denver Art Museum, Denver, CO, February 28, 2015

“David Maisel: Black Maps,” public lecture in conjunction with solo exhibition, University of New Mexico Art Museum, Albuquerque, NM, October 21, 2014

2014

“David Maisel,” Featured Presenter, National Geographic Annual Photography Seminar, Washington DC, January 9, 2014

2013

“David Maisel and curator René de Guzman in Conversation,” Oakland Museum of California, Oakland, CA, November 22, 2013

“David Maisel and Julian Cox in Conversation,” public dialogue in conjunction with solo exhibition, Haines Gallery, San Francisco, CA, September 26, 2013

“David Maisel: Black Maps,” public panel with Claire Carter, Rebecca Senf, and Alan Rapp in conjunction with solo exhibition, SMOCA, Scottsdale, AZ, May 30, 2013

“David Maisel,” public lecture, Arizona State University, Tempe, AZ, April 2, 2013

“Black Maps,” public dialogue with curator Julian Cox in conjunction with solo exhibition, CU Art Museum, University of Colorado, Boulder, CO, February 7, 2013

2011

“History’s Shadows,” public dialogue with Jonathan Lethem, Pomona College Museum of Art, Claremont, CA, October 20, 2011

“David Maisel,” Penny Stamps Distinguished Speaker Series, School of Art and Design, University of Michigan, Ann Arbor, MI, February 10, 2011

2010

“David Maisel,” public lecture, Academy of Art University, San Francisco, CA, November 10, 2010

“History’s Shadow and Library of Dust,” public dialogue with Colin Westerbeck in conjunction with solo exhibition, California Museum of Photography, University of California at Riverside, Riverside, CA, October 9, 2010

“David Maisel,” public lecture, Center for Photography at Woodstock, Woodstock, NY, September 24, 2010

Featured Lecturer, “Black Maps,” Annenberg Space for Photography, Los Angeles, CA, May 20

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“The Lake Project,” Oil and Water Symposium, University of California at Santa Barbara, Santa Barbara, CA, April 8-10, 2010

“Abandoned Mines Symposium,” Center of the American West, University of Colorado, Boulder, CO, February 26, 2010

“Black Maps,” public lecture in conjunction with solo exhibition, David Brower Center, Berkeley, CA, February 10, 2010

2009

“History’s Shadow,” presenter, *Pop-Up Magazine*, No. 2, The Brava Theater, San Francisco, CA, September 25, 2009

“David Maisel- Black Maps,” public lecture, Santa Fe Art Institute, Santa Fe, NM, May 11

“Library of Dust,” public lecture, San Jose State University, San Jose, CA, April 28, 2009

“Library of Dust,” symposium, New York Institute for the Humanities at NYU, held at The Angel Orensanz Foundation, New York, NY, April 13, 2009

“Library of Dust,” public dialogue with Charlotte Cotton, LACMA Artists Conversation Series, Photo LA, Los Angeles, CA, January 10, 2009

2008

“David Maisel- Black Maps,” public lecture, Princeton University School of Architecture, Princeton, NJ, October 6, 2008

“Library of Dust and Memorial Architecture,” panel discussion, Blue Sky Gallery, Portland, OR, October 1, 2008

“David Maisel,” public lecture, Headlands Center for the Arts, Sausalito, CA, May 22, 2008

“David Maisel,” Columbia College, Chicago, IL, April 17, 2008

“Library of Dust,” presentation, Society for Photographic Education, National Conference, Denver, CO, March 15, 2008

“Beauty and Terror in Traumatic Landscapes and Poisoned Ecologies,” panel with Claude Baillargeon, Society for Photographic Education, National Conference, Denver, CO, March 14, 2008

“David Maisel: Oblivion, Etc.,” Microsoft Lecture Series, Redmond, WA, February 7, 2008

2007

“Approaching Oblivion: Recent Photographs by David Maisel,” Santa Fe Art Institute, Santa Fe, NM, June 18, 2007

“David Maisel- Fragile Ecologies,” public talk in conjunction with group exhibition, College of Wooster Art Museum, Wooster, OH, April 18, 2007

“Library of Dust,” presentation to Scholars Program, Getty Research Institute, Los Angeles, CA, November 7, 2007

2006

“David Maisel,” public lecture, Photo Alliance, San Francisco Art Institute, San Francisco, CA, June 27, 2006

“David Maisel- Black Maps,” public lecture in conjunction with solo exhibition, Southeast Museum of Photography, Daytona Beach, FL, March 29, 2006

“David Maisel- The Lake Project,” public lecture in conjunction with solo exhibition,

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Fotographie Forum International, Frankfurt, Germany, May 21, 2006

2005

“The Lake Project,” public lecture in conjunction with solo exhibition, Pomona College Museum of Art, Claremont, CA, October 27, 2005

“David Maisel-Post Nature,” public lecture, International Center of Photography, New York, NY, March 22, 2005

2004

“David Maisel,” Keynote Speaker, Society for Photographic Education, Southwest Conference, Pasadena, CA, 2004

“David Maisel,” gallery talk in conjunction with group exhibition, Halsey Gallery, Institute for Contemporary Art, College of Charleston, Charleston, SC, September 17, 2004

GRANTS & AWARDS

John Simon Guggenheim Memorial Foundation

Guggenheim Fellowship in the Creative Arts, 2018

Yerba Buena Center for the Arts, San Francisco, CA

YBCA 100 Honoree, 2015

Center for Cultural Innovation, Los Angeles, CA

Investing In Artists Grant, 2011

Headlands Center For The Arts, San Francisco, CA

Visiting Artist Residency, 2008

Prix Pictet, London, United Kingdom

Award in Photography (shortlisted), 2008

Getty Research Institute, Los Angeles, CA

Visiting Scholar, 2007

Opsis Foundation, New York, NY

Photography Award, 1992

National Endowment for the Arts, Washington, D.C.

Individual Visual Artists' Fellowship, 1990

Princeton University, Princeton, NJ

Francis LeMoyne Page Award in the Visual Arts, 1984

SELECTED COLLECTIONS

Allen Memorial Art Museum, Oberlin College, Oberlin, OH

Art Gallery of Nova Scotia, Halifax, Canada

Bank of America, San Francisco, CA

Bates College Museum of Art, Lewiston, ME

Bowdoin College Art Museum, Brunswick, ME

Brooklyn Museum of Art, Brooklyn, NY

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Center for Creative Photography, Tucson, AZ
Crocker Art Museum, Sacramento, CA
University of Colorado Boulder Museum of Art, Boulder, CO
Denver Art Museum, Denver, CO
Fidelity Investments, Los Angeles, CA
George Eastman House, Rochester, NY
General Mills, Minneapolis, MN
J. Paul Getty Museum, Los Angeles, CA
Hall Art Foundation, Reading, VT
Harvard University Art Museum, Cambridge, MA
Honolulu Museum of Art, Honolulu, HI
Hood Museum of Art, Dartmouth College, Hanover, NH
Houston Museum of Fine Art, Houston, TX
IBM Collection
Los Angeles County Museum of Art, Los Angeles, CA
Mead Art Museum, Amherst College, Amherst, MA
Metropolitan Museum of Art, New York, NY
Middlebury College Museum of Art, Middlebury, VT
Microsoft Art Collection, Redmond, WA
Milwaukee Art Museum, Milwaukee, WI
Miniature Museum of Contemporary Art, Amsterdam, The Netherlands
Minneapolis Institute of Arts, Minneapolis, MN
Museum of Contemporary Art, San Diego, CA
Museum of Contemporary Photography, Chicago, IL
Museum of Photographic Arts, San Diego, CA
National Academy of Sciences, Washington DC
National Gallery of Art, Washington DC
Nelson-Atkins Museum, Kansas City, MO
Nevada Museum of Art, Reno, NV
Norton Museum of Art, West Palm Beach, FL
Oakland Museum of California, Oakland, CA
Orange County Museum of Art, Santa Ana, CA
Palm Springs Art Museum, Palm Springs, CA
Portland Museum of Art, Portland, ME
Princeton University Museum of Art, Princeton, NJ
Rose Art Museum, Waltham, MA
San Francisco Museum of Modern Art, San Francisco, CA
San Jose Museum of Art, San Jose, CA
Santa Barbara Museum of Art, Santa Barbara, CA
Chara Schreyer
UBS Paine Webber Collection, New York, NY
University of New Mexico Art Museum, Albuquerque, NM
Victoria and Albert Museum, London, United Kingdom
Worcester Museum of Art, Worcester, MA
Yale University Art Gallery, New Haven, CT

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SYMPOSIA

2016

Harvard University Graduate School of Design, “David Maisel: Black Maps” symposium,
Cambridge, MA

2009

New York Institute for the Humanities, “Library of Dust” Symposium, New York, NY

COMMISSIONS & PUBLIC ART PROJECTS

2018

Socrates Sculpture Park, NY, NY: billboard from The Lake Project

2016

Los Angeles Metro Project: Lightboxes of Oblivion through the LA Metro system

2014

Festival La Gacilly, La Gacilly, France (curated by Cyril Drouhet)

2013

Art Commission: aerial photography for “Toledo Contemporánea,” Toledo, Spain
(curated by Elena Ochoa Foster)

2010

Breda International Photography Festival, Breda, Netherlands
(curated by Geert van Eyck, Reinout van den Bergh, Jan Schaerlackens)
Photographic commission for Mark Dion publication, The Marvelous Museum,
Oakland Museum of California (curated by René De Guzman and Mark Dion)

2005

Public Art Commission by Marylhurst College, billboard project for “Monument Recall: Public
Memory and Public Spaces,” Portland, OR (curated by Laurie Blavin, Paula Levine,
and Trena Noval)

2004

Public Art Commission by SF Camerawork, billboard project for “Monument Recall: Public
Memory and Public Spaces,” San Francisco, CA (curated by Laurie Blavin, Paula
Levine, and Trena Noval)

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VISITING ARTIST

Stanford University, Stanford, CA, 2018

Middlebury College, Middlebury, VT, 2017

California College of the Arts (studio visit), 2016

Louisiana State University, Baton Rouge, LA, 2016

San Francisco State University, School of Art (studio visit), 2016

San Francisco Art Institute (studio visit), 2015

Bates College, Lewiston, ME, sponsored by the Bates College Museum of Art, 2015

Stanford University, Stanford, CA, 2013

Arizona State University, School of Art, Tempe, AZ, 2013

University of Michigan, School of Art and Design, Ann Arbor, MI, 2011

San Francisco State University, School of Art, 2009

Columbia College, Chicago, IL, 2008

Santa Fe Art Institute, Santa Fe, NM, 2007

Stanford University, Stanford, CA, interdisciplinary class between the Art Department and the
Center For the Study of the North American West, 2006