

Katie (who works with us at the gallery) and I are only about 5 years apart, but it seems that we sit on either side of the Orwellian divide. To give you some idea, I took word processing in school, she did not. My first month working in a gallery was spent organizing slides and 4x5s, her's was not. My impulse is to use the gallery's all-in-one machine to copy, she uses it to scan. In her world hardcopies are a nuisance, it's stuff for stuff's sake. She sees integrity through management software; I see the potential for corruption. While I was not doing much before 1984, apparently something did stick.

In information handling the hard copy is the permanent reproduction in the form of a physical object (of any media) suitable for direct use by a person. In art we have hard copies, and they are moved around slowly, from fairs to shows, from shows to storage, from storage back to fairs. So we've chosen to traffic in soft copies. Jpegs & PDFs cross over oceans, over continents, over the 405, landing on your phone so that they may be viewed through finger grease and makeup residue. Infinitely sizable, infinitely duplicable, infinitely forwardable, inverted or upside down, it hardly seems to matter. Instead of catalogues this year maybe the gallery should send out screen calibration software.

Walead Beshty + Kelley Walker's first collaborative work brings together Walker's brick paintings and Beshty's copper surrogates. The works are hung on an archive of references; from *Hardbodies*, the 1984 sex-comedy directed by Mark Griffiths to *Byte*, a small systems magazine that reached the height of its popularity in the mid-eighties to *The Sexual Politics of Meat*, a feminist vegetarian reader written by Carol J. Adams in 1990. The paintings were "built" with pages from the ill-fated 90s Playboy Magazine *Hardbodies* (which featured female body builders posed like playmates). Hung in tight sequence, the reflective nature of the polished copper creates temporal soft copy of its viewers, as well as a more permanent soft copy of the painting hung next to it.

Walead Beshty + Kelley Walker
Hardbody Software
February 26th – April 5th, 2014

Kelley Walker was born in 1969 in Columbus, Georgia. In 2007, his work was the subject of a one-person show at Le Magasin – Centre National d'art Contemporain in Grenoble, France, which traveled to the Wiels Contemporary Art Center in Brussels, Belgium. Walker's work will be featured in Le Consortium, Dijon (France) as part of *L'Almanach 14*, curated by Anne Pontégnie, from February 22 through June 1, 2014. Walker's first American career survey, organized by Jeffrey Uslip, will open at Contemporary Art Museum St. Louis in 2016. Walker also participated in *Greater New York 2005* at P.S.1 Contemporary Art Center, the 7th *Sharjah Biennial* and the *Whitney Biennial 2006*. His work is included in major public collections, including the Museum of Modern Art, the Whitney Museum of American Art, Albright-Knox Art Gallery, The Institute of Contemporary Art in Boston, The Carnegie Museum of Art in Pittsburgh, Sammlung Goetz in Munich. A solo show of new works are currently on view at Paula Cooper Gallery, New York.

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, *Fair Use* at The Power Station, Dallas (2013); *Securities and Exchanges* at Ullens Center for Contemporary Art, Beijing (2011); and *A Diagram of Forces* at Malmö Konsthall, Sweden / Centro de Arte Dos de Mayo, Madrid (2011); among many others. His work will be the focus of a solo exhibition at the Barbican Centre in London in fall of 2014. Beshty's work is held in permanent museum collections worldwide, including the Art Institute of Chicago, Chicago; Hammer Museum, Los Angeles; Guggenheim Museum, New York; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; San Francisco Museum of Modern Art, San Francisco; Victoria and Albert Museum, London; and Whitney Museum of American Art, New York; among others. Beshty's exhibition *Selected Bodies of Work* is currently on view at Regen Projects, Los Angeles.