

ALTMAN SIEGEL

1150 25TH ST. SAN FRANCISCO, CA 94107

tel: 415.576.9300 / fax: 415.373.4471

www.altmansiegel.com

Trevor Paglen

Born 1974

Lives and works in Berlin

Solo Exhibitions

- 2018 “Surveillance States,” Prefix Institute of Contemporary Art, Toronto, Canada
“Trevor Paglen: Sites Unseen,” Smithsonian American Art Museum, Washington D.C.; MCA San Diego; Kunsthalle Wien, Austria (forthcoming)
“Orbital Reflector,” Nevada Museum of Art, Reno, NV (forthcoming)
“Machine Visions,” Museo Tamayo, Mexico City
“Impossible Objects,” Altman Siegel, San Francisco
- 2017 “A Study of Invisible Images,” Metro Pictures, New York
“How Deep is the Ocean, How High is the Sky,” Fotograf Gallery, Prague
“Autonomy Cube,” Tensta Konsthall, Spånga, Sweden
“Autonomy Cube,” KW Institute for Contemporary Art, Berlin
“Deep State,” Kunsthalle Winterthur, Switzerland
- 2016 “Orbital Reflector,” Nevada Museum of Art, Reno, NV
“Visibility Machines,” Gund Gallery, Kenyon College solo exhibition (with Harun Farocki)
- 2015 “Autonomy Cube,” Edith-Russ-Haus for Media Art, Oldenburg, Germany (with Jacob Appelbaum)
Metro Pictures, New York
“The Ocotopus,” Frankfurter Kunstverein, Frankfurt am Main, Germany
“Trevor Paglen: The Genres,” Eli & Edythe Broad Art Museum, Michigan State University, East Lansing, MI
Altman Siegel, San Francisco, CA
- 2014 “Code Names of the Surveillance State,” Metro Pictures, New York, NY
- 2013 “Code Names,” Van Abbemuseum, Eindhoven, Netherlands
Galerie Thomas Zander, Koln, Germany
Protocinema, Istanbul, Turkey
“The Last Pictures,” Metro Pictures, New York, NY
- 2012 “The Last Pictures” Creative Time, New York, NY
“Geographies of Seeing,” Brighton Photo Biennial, Lighthouse, Brighton, England
- 2011 American University Museum at the Katzen Arts Center, Washington DC
“Unhuman,” Altman Siegel, San Francisco, CA
“Hidden Landscape,” Aksioma, Ljubljana, Slovenia
- 2010 Secession, Vienna, Austria
“The Other Night Sky,” Kunsthall Oslo, Norway
“A Compendium of Secrets,” Kunsthalle Giessen, Germany
- 2009 San Francisco Museum of Modern Art (SECA Award exhibition)
Altman Siegel, San Francisco, CA

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- Bellwether Gallery, New York, NY
Galerie Thomas Zander, Koln, Germany
- 2008 "The Other Night Sky: Matrix 225," Berkeley Art Museum, Berkeley, CA
- 2006 "Black World," Bellwether, New York, NY
- 2005 The LAB, San Francisco, CA
- 2002 California College of Arts and Crafts, San Francisco, CA
- 2001 Deadtech, Chicago, IL
Salina Art Center, Salina, KS

Selected Group Exhibitions

- 2018 "Low Form. Imaginaries and Visions in the Age of Artificial Intelligence," MAXXI, Rome, Italy
"The Value of Freedom," Belvedere 21, Wien, Austria
"Everything is Connected: Art and Conspiracy," Met Breuer, New York
"Imagined Borders," The 12th Gwangju Biennale, Korea
"Everything Was Forever, Until it was No More," Riga Biennial, Latvia
"Expanding Narratives," Smart Museum, University of Chicago, IL
"Nothing will be as before," Tanya Leighton Gallery, Berlin
"Julieta Aranda: Ghost Nets," Galería OMR, Mexico City
"Artes Mundi 8 Exhibition," National Museum Cardiff, Wales
"I was raised on the internet," Museum of Contemporary Art, Chicago
"I am here to learn," Frankfurter Kunstverein, Frankfurt
"Faithless Pictures," The National Museum of Art, Architecture and Design, Oslo
"Art in the Age of the Internet," ICA Boston
"Nothing Stable Under Heaven," San Francisco Museum of Modern Art, CA
"When Facts Don't Matter," Lismore Castle Arts, Ireland
- 2017 "Galileo e le Arti," Palazzo del Monte di Pietá, Italy
"Illegal," The Luggage Store, San Francisco
"The Electric Comma," V-A-C Foundation, Palazzo delle Zattere Dorsoduro, Venice
"Aesthetic of the Virtual," Collection Falkenberg, Hamburg
"Age of Terror: Art since 9/11," Imperial War Museum, London
"Science Fiction," Onassis Cultural Center, Athens, Greece
"Stars: Cosmic art from 1900 to today," Lentos Kunstmuseum Linz, Austria
"Escaping the Digital Unease!" Kunsthaus Langenthal, Switzerland
"Sterne," Lentos Kunstmuseum Linz, Austria
"Time as Landscape," Cornell Fine Arts Museum, Rollins College, Winter Park, FL
"The Image of War," Bonniers Konsthall, Stockholm
"Spectacle & Scaffolding: Contemporary Photography Muses Hierarchy," Turchin Center for the Visual Arts, Appalachian State University, Boone, NC
"Sunset Décor," Marian Goodman Gallery, New York
"A New Ballardian Vision," Metro Pictures, New York
"No Secrets!," ERES Foundation, Munich

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- “Dizziness, Navigating the Unknown,” Kunsthaus Graz, Austria; Ujazdowski Castle Centre for Contemporary Art, Warsaw, Poland
- “Scenographies of Power,” La Casa Encendida, Madrid
- “WATCHED! Surveillance Art & Photography,” C/O Berlin
- “Polyphonic Worlds: Justice as Medium,” Contour Biennale 8, Mechelen, Belgium
- “Please Come Back. The World As Prison?,” Museo nazionale delle arti del XXI secolo, Rome
- “From Counterculture to Cyberculture,” curated by David Lewis, Altman Siegel, San Francisco, CA
- “Into the Unknown: A Journey through Science Fiction,” The Barbican Centre, London
- “Nothing to Hide? Art, Surveillance, and Privacy,” Real Art Ways, Hartford, CT
- 2016 “The Sun Placed in the Abyss,” Columbus Museum of Art, OH
- “Watching the Earth from the Universe,” Mori Art Museum, Tokyo
- “All Power to the People: Black Panthers at 50!” Oakland Museum of California, Oakland, CA
- “Will and Be Going To,” Altman Siegel, San Francisco, CA
- “Home Land Security,” Fort Winfield Scott at Langdon Court, Golden Gate National Recreation Area, San Francisco, organized by the For-Site Foundation
- “The Distance of a Day: New in Contemporary Art,” Israel Museum, Jerusalem
- “California and the West: Photography from the Campaign for Art,” SFMoMA, San Francisco
- The Venice Biennale of Architecture, Italy
- The 9th Berlin Biennial, Germany
- Manifesta: The European Biennial of Contemporary Art, Zurich, Switzerland
- “The Eight Climate: What Does Art Do,” 11th Gwangju Biennale, South Korea
- “Global Control and Censorship,” ZKM, Karlsruhe
- “Digital Archives,” Kunstverein Hannover, Germany
- “Social Ecologies,” Rail Curatorial Projects at Industry City, Brooklyn, NY
- “Political Populism,” Kunsthalle Wien, Vienna
- “Electronic Superhighway (2016-1966),” Whitechapel Gallery, London; Museum of Art, Architecture and Technology, Lisbon
- “Radical Landscapes,” The di Rosa Museum, Napa, CA
- “To See Without Being Seen: Contemporary Art and Drone Warfare,” Kemper Art Museum, St. Louis, MO
- 2015 “Time/Image,” Blaffer Art Museum, Houston, TX
- “Artists at Work,” Cantor Arts Center at Stanford University, Stanford, CA
- “Covert Operations: Investigating the Known Unknowns,” San Jose Museum of Art, San Jose, CA
- “Under the Clouds: From Paranoia to the Digital Sublime,” Museu de Arte Contemporânea, Porto, Portugal
- “Necessary Force: Art in the Police State,” University of New Mexico Art Museum, Albuquerque, NM
- “Sebald Variations,” Centre de Cultura Contemporània de Barcelona
- “Art in the Age of...,” Witte de With | Center for Contemporary Art, Rotterdam
- “Panopticon: Visibility, Data, and the Monitoring Gaze,” Utah Museum of Contemporary Art, Salt Lake City
- “Eppur Si Muove: Art et Technique, Un Espace Partagé,” Mudam Luxembourg, Luxembourg
- “Cosmosis,” Hyde Park Art Center, Chicago, IL
- “Visibility Machines: Harun Farocki & Trevor Paglen,” Gallery 400, University of Illinois at Chicago, IL
- 2014 “Un saber realmente útil,” Museo Reina Sofia, Madrid, Spain
- “They Used to Call it the Moon,” Baltic Centre for Contemporary Art, Newcastle, UK

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- “Visibility Machines: Harun Farocki & Trevor Paglen,” Akademie der Kuenste, Berlin, Germany
- “Covert Operations: Investigating the Known Unknowns,” SMOCA Scottsdale Museum of Contemporary Art, Arizona
- “Fractured Narratives: A Strategy to Engage,” Cornell Fine Arts Museum, Rollins College, Winter Park, FL
- “The Last Pictures,” Photomonth Festival, Krakow, Poland
- “Gorgeous,” Asian Art Museum, San Francisco, CA
- “Smart New World,” Kunsthalle Düsseldorf, Germany
- “#1: Cartagena Biennial,” Cartagena de Indias, Colombia
- “CounterIntelligence,” Justina M. Barnicke Gallery, University of Toronto, Toronto, Canada
- 2013 “Visibility Machines: Harun Farocki & Trevor Paglen,” Center for Art, Design And Visual Culture, Baltimore, MD
- “Quiet Earth,” presented by Ballroom Marfa, Robert Rauschenberg Foundation, New York, NY
- “Trace Recordings,” UTS Gallery, University of Technology, Sydney, Australia
- 9th Mercosul Biennial, Porto Alegre, Brazil
- “Anamericana,” American Academy in Rome and DEPART Foundation, Rome, Italy
- “Surveying the Terrain,” Contemporary Art Museum, Raleigh, NC
- “Dissident Futures,” Yerba Buena Center for the Arts, San Francisco, CA
- “Weather Permitting,” The 9th Bienal do Mercosul, Porto Alegre, Brazil
- “The Automated Image,” Le Mois de la Photo, Montreal, Canada
- “On Watching and Being Seen,” Northern Illinois University Art Museum, DeKalb, IL
- “A Democracy of Images: Photographs from the Smithsonian American Art Museum,” Smithsonian American Art Museum, Washington, DC
- “Artists-in-Residence: New Works,” ArtPace, San Antonio, TX
- “A Different Kind of Order: The ICP Triennial,” International Center of Photography, New York, NY
- 2012 “In the Holocene,” Curated by Joao Ribas, MIT List Visual Arts Center, Cambridge, Massachusetts
- “How Much Fascism?” BAK basis voor actuele kunst, Utrecht
- “Image Counter Image,” Haus der Kunst, Munich, Germany
- “The Unseen: Fourth Guangzhou Triennial,” Curated by Jiang Jiehong and Jonathan Watkins, Guangdong Museum of Art, Guangzhou, China
- “Liverpool Biennial: The Unexpected Guest,” Liverpool, UK
- “More Real? Art in the Age of Truthiness,” SITE Santa Fe, NM
- “Ministry of Truth,” Boers-Li Gallery, Beijing
- “Object Fictions,” James Cohan Gallery, New York
- 2011 “Fifty Years of Bay Area Art: The SECA Awards,” San Francisco Museum of Modern Art, San Francisco, CA
- “Architecture of Fear,” Z33, Hasselt, Belgium
- “Invisible Fields: Geographies of Radio Waves,” Curated by José Luis de Vicente and Honor Harger, Arts Santa Mónica, Barcelona, Spain
- “Details,” Bergen Kunsthall, Bergen, Norway
- “The Altered Landscape: Photographs of a Changing Environment,” Nevada Museum of Art, Reno, NV
- “Graphic Design – Now in Production,” The Walker Art Center, Minneapolis, MN, (traveling)
- Gwangju Design Biennale, Gwangju, South Korea

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- The Encuentro de Medellin, 2011, Museo de Antioquia, Medellin, Colombia
“The Actions of Things,” Bard CCS, Annandale-on-Hudson, NY
“The Spectacle of War,” The empty quarter, Dubai
“Secret Satellites,” Belfast Exposed, Belfast, Ireland
“After the Gold Rush: Contemporary Photographs from the Collection,” Joyce and Robert Menschel Hall for Modern Photography, Metropolitan Museum, New York, USA
“Magical Consciousness,” Arnolfini, Bristol, England
“Nous ne notons pas les fleurs, dit le géographe,” Bétonsalon, Paris
Fondazione Palazzo Strozzi, Florence, Italy
After the Crash, Università delle Marche, Rome, Italy
Wild Sky, Edith-Ruß-Haus, Oldenburg, Deutschland
- 2010 Shritte ins Verborgene. Kunst und das Geheimnisvolle, Kunstmuseum Thurgau, Warth, Switzerland
“Free,” Curated by Lauren Cornell, The New Museum, New York, NY
“Started in Secret: The Art of the Mysterious,” Kunstmuseum Kantons Thurgau, Switzerland
“The Art of War,” CEPA Gallery, Buffalo, NY
“Road to Nowhere,” FotoFest Biennial, Houston, TX
“Exposed: Voyeurism, Surveillance and the Camera,” Tate Modern, London, UK and San Francisco Museum of Modern Art, San Francisco, CA, Walker Art Center, Minneapolis, MN (catalogue)
“Disappeared,” Goff and Rosenthal, New York, NY
“California Invitational,” Museum of Photographic Arts, San Diego, CA
“I Spy: Security and Surveillance,” Sun Valley Arts Center, Sun Valley, ID
“Catastrophe,” Quebec City Biennial, Quebec, QC
“Vortexhibition Polyphonica,” Henry Art Museum, Seattle, WA
“Rethinking Location. Anytime Anywhere Everything,” Galerie Sprüth Magers, Berlin
“Catastrophe? Quelle catastrophe!,” Quebec City biennial, Manif d'art 5, Quebec, Canada
“[Out of] Control, 7. International Biennial for Photography and Visual Arts,” Liège, Belgium
- 2009 Experimental Geography, Miller Gallery at Carnegie Mellon University, Pittsburgh and Colby College Museum of Art, Waterville, USA
2009 International Istanbul Biennial, Istanbul, Turkey
2009 Havana Biennial, Havana, Cuba
11th International Istanbul Biennial, Istanbul, Turkey
The SECA Art Award Exhibition, San Francisco Museum of Modern Art, San Francisco, CA (catalogue)
“Desert Secrets,” Utah Museum of Fine Art, Salt Lake City, UT
“FEEDFORWARD - The Angel of History,” Laboral Art Center, Gijon, Spain (catalogue)
Schneider Museum of Art, Southern Oregon University, Ashland, OR
“Tech Tools of the Trade: Contemporary New Media Art,”
de Saisset Museum, Santa Clara University, CA
CONTACT Photo Festival, Toronto, Canada
“Universal Code,” The Power Plant, Toronto, Canada (catalogue)
“Red Thread,” TANAS - Space for Contemporary Turkish Art, Berlin
“A Universe We Can Believe In,” Oliver Art Center, California College of the Arts, Oakland, CA

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- 2008 “Close Encounters 2: Acts of Social Imagination,” Nathan Cummings Foundation, New York, NY
“Off the Grid,” Neuberger Museum of Art, SUNY Purchase, Purchase, NY
“Experimental Geography,” curated by Nato Thompson, organized through ICI, Richard E. Peeler Art Center, DePauw University, Greencastle, IN; Colby College Museum of Art, Waterville, Maine (travels through 2010)
“In the Private Eye,” curated by Yaelle Amir, ISE Cultural Foundation, New York, NY
“Berkeley Big Bang 08,” UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
Vera List Center for Art and Politics at The New School, New York, NY
“The New Normal,” curated by Michael Connor through ICI, Artists Space, New York, NY; Huarte Centro de Arte Contemporáneo, Huarte, Spain; Canzani Center Gallery, Columbus College of Art & Design, Columbus, OH (travels through 2010)
“Conspire,” Transmediale.08, Berlin, Germany
2008 Taipei Biennial, Taiwan
- 2007 “6 Billion Perps Held Hostage! Artists Address Global Warming,”
The Andy Warhol Museum, Pittsburgh, PA
“Crimes of Omission,” Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA
“Ominous Atmosphere,” Heather Marx Gallery, San Francisco, CA
“Dark Matters: Artists See the Impossible,” Yerba Buena Center for the Arts, San Francisco, CA
“The Landscape of War,” San Jose Institute of Contemporary Art, San Jose, CA
- 2006 “Only the Paranoid Survive,” Hudson Valley Center for Contemporary Art, Peekskill, NY
“Dataesthetics Reloaded,” Galerija Nova, Zagreb, Croatia
“Dystopische Landschaft,” Kunstraum Muenchen, Munich, Germany
“A Historic Occasion,” Massachusetts Museum of Contemporary Art, North Adams, MA
“The Culture of Fear/Die Kultur der Angst,” Halle 14, Leipziger Baumwollspinnerei, Leipzig, German
- 2005 “Thought Crimes: The Art of Subversion,” Diverse Works, Houston, TX
- 2004 “Echo Local,” Gallery 400, Chicago, IL
“The Big Nothing: A Void,” Philadelphia Institute of Contemporary Art, Philadelphia, PA
- 2003 Mills College Art Museum, Oakland, CA (collaboration with Greg Niemeyer)
“Operation How, Now, Wow,” 16 Beaver Space, New York, NY
“Version 3,” Museum of Contemporary Art, Chicago, IL
- 2002 “Plug and Play,” Artswatch, Louisville, KY
“Version 2.0,” Museum of Contemporary Art, Chicago, IL
“POW!,” California College of Arts and Crafts, San Francisco, CA
- 2001 “Book Show,” Temporary Services, Chicago, IL
“The Summer Show,” Gallery 312, Chicago, IL
“Resynthesis,” Betty Rymer Gallery, Chicago, IL
“Book Show,” Temporary Services, Chicago, IL
- 2000 “Counter Productive Industries,” 1926 Gallery, Chicago, IL

Grants and Awards

- 2018 Nam June Paik Art Center Prize
2017 MacArthur Fellowship

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- 2016 Deutsche Börse Photography Prize
- 2014 Electronic Frontier Foundation Pioneer Award
- 2011 Smithsonian Artist Research Fellowship, Washington DC
Artist in Residence, Massachusetts Institute of Technology
- 2008 Aperture West Prize, Aperture Foundation, New York, NY
“Utne Visionary,” Utne Reader
Society for the Encouragement of Contemporary Art Award (SECA), San Francisco Museum of Modern Art, San Francisco, CA
Art Matters Grant, New York, NY
- 2007 Artadia Grant New York, NY
Nominee: Baum Award for Emerging American Photographers
Outstanding GSI Teaching Award, University of California Berkeley
- 2006 Production Commission. Eyebeam Art and Technology Center, New York Commission
Rhizome.org (project with institute for Applied Autonomy)
Research/Travel Grant, New American Media (travel funding to research Torture Taxi book)
- 2005 Fellowship, Vectors Journal, University of Southern California
Exhibition Grant, LEF Foundation (Support for Recording Carceral Landscapes exhibition)
- 2004 Writers Grants, Institute for Anarchist Studies (for Recording Carceral Landscapes book/catalog)
Project grant, U.C. Berkely Graduate Assembly (for Recording Carceral Landscapes exhibition)
- 2003 Individual Artist Grant, Dlabal Foundation, (for Remnants of California project)
Block Grant, Department of Geography at U.C. Berkeley (research group)

Selected Screenings and Festivals

- 2004 Activating the Medium Festival, SomArts Gallery, San Francisco, CA
- 2003 Recontres Internationales Festival, Podewil, Berlin

Books/Publications

- 2018 “Machine Realism,” I Was Raised On The Internet, Museum of Contemporary Art Chicago and DelMonico Books | Prestel: Munich, London, New York, 2018. pp. 112-118
- 2017 Trevor Paglen: THE EDGE OF TOMORROW, Mono.Kultur #44, Berlin, Autumn. pp. 20
A Study of Invisible Images, Metro Pictures, New York, NY
- 2012 The Last Pictures, Creative Time Books, New York, NY, University of California Press
- 2011 Fifty Years of Bay Area Art: The SECA Awards, San Francisco Museum of Modern Art, San Francisco, CA
The Altered Landscape: Photographs of a Changing Environment, Skira Rizzoli, Nevada Museum of Art, Reno, NV
- 2010 Visiting the Planetarium, Images of the Black World, Trevor Paglen, Secession, Vienna, Revolver Publishing, Berlin
Invisible: Covert Operations and Classified Landscapes, Aperture Foundation, New York, NY
Contemporary U.S. Photography: Fotofest 2010, Schilt Publishing, Amsterdam, 2010
A Compendium of Secrets: Trevor Paglen, Kerber Art, Beilefeld, Germany
- 2009 Blank Spots on the Map: The Dark Geography of the Pentagon’s Secret World, Penguin Publishers,

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New York, NY

- 2007 I Could Tell You but Then You Would Have to Be Destroyed by Me: Emblems from the Pentagons Black World, Brooklyn, NY: Melville House Publishing
- 2006 Co-authored with AC Thompson, Torture Taxi: On the Trail of the CIA's Rendition Flights, Hoboken: Melville House, Brooklyn, NY
“Late September at an Undisclosed Location in the Nevada Desert,” Cultural Geographies, Spring
Editors Derek Gregory and Allan Pred, “Groom Lake and the Imperial Production of Nowhere,” Violent Geographies (collection), Routledge
- 2005 “Torture Air,” San Francisco Bay Guardian, Vol. 40, No. 11, Dec 14-20
- 2004 “Recording California's Carceral Landscapes,” Art Journal, Spring
- 2003 Co-authored with Aaron Gach, “Tactics Without Tears,” Journal of Aesthetics and Protest, Fall
- 2001 “Remapping Chicago,” Blu Magazine
“Sounding the Panorama,” Rant Magazine

Selected Performances and Public Projects

- 2014 “An English Landscape (American Surveillance Base near Harrogate, Yorkshire),” Art on the Underground Programme, Gloucester Road Tube Station, London, UK
- 2009 “Star Party”: Public event in conjunction with the Power Plant in Toronto. Hosted “star gazing” party with amateur satellite observer Ted Molczan to watch classified reconnaissance satellites over Toronto.
- 2008 “Stargazing”: Star party to observe classified American spacecraft in the night sky. Event organized by the Berkeley Art Museum as part of the “Other Night Sky” exhibition.
- 2007 UC Berkeley is a Secret Base, Guided campus tour highlighting militarism at the university, commissioned by the Berkeley Art Museum for the UCIRA Conference.
- 2006 Selected CIA Aircraft Flights & Rendition Routes 2001-2006. Commissioned Billboard @ 6150 Wilshire, Los Angeles, CA. Curated and organized by Julia Meltzer and Clockshop.
- 2005 Secret Base Expedition, 3-day public performance/expedition to “secret bases” in Nevada.
San Diego is a Secret Base, 1-day public performance/expedition to classified military locations in the San Diego Area. Commissioned by Natalie Jermijnko through the Department of Visual Art at UC San Diego.
- 2004 Secret Base Expedition, 1-day public performance/expedition around “secret bases” in Southern California (organized as a part of the “October Surprise” group show), Arroyo Arts Collective, Los Angeles, CA
Secret Base Expedition, 3-day public performance/expedition around “secret bases” in Nevada, USA.
“Delta Remnants,” public sculpture in Stockton, CA, commission from the University of the Pacific, CA
Powering Up/Powering Down Festival, U.C. San Diego, San Diego, CA
Activating the Medium Festival, SomArts Gallery, San Francisco, CA

Bibliography

- 2018 Limbong, Andrew, “The Man Making Art From Government Surveillance,” NPR, December 9, 2018
“Artist Trevor Paglen’s Sculpture *Orbital Reflector* Launches Into Space This Week,” Artforum, November 28, 2018
Sohn, Timothy, “SpaceX is launching a piece of Art into orbit,” Wired, November 28, 2018
“Sculpture to be sent into space,” NBC News/WILX 10, November 25, 2018

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- Griffin, Jonathan, "Orbital Reflector: the artist firing a satellite into space," *The Guardian*, November 26, 2018
- Falconer, Rachel, "The New Breed of Artist Exploring Society's Digital Consciousness," *Frieze*, November 23, 2018
- Limpong, Andrew, "Why Trevor Paglen Thinks About Who's Watching Us," *NPR*, November 20, 2018
- Desmarais, Charles, "Trevor Paglen's new sculpture is designed to be seen in space," *San Francisco Chronicle*, November 12, 2018
- "Sculpture that unravels in space could become most widely viewed artwork of all time," *CBS News*, October 13, 2018
- Foster, Hal, "You have a new memory," *London Review of Books*, October 11, 2018
- Segal, Corinne, "This beaming sculpture will shine from earth's orbit—and probe the politics of space," *PBS/KQED*, September 23, 2018
- Delistraty, Cody, "How Art in Outer Space Allows Us to Dream of a Cosmos Freed from Surveillance and Warfare," *Frieze*, September 5, 2018
- Paglen, Trevor, "Let's Get Pissed Off About Orbital Reflector..." *Medium*, August 30, 2018
- Small, Zachary, "Artist Trevor Paglen is not Convinced his Space Art will Ruin Astronomical Research," *Hyperallergic*, August 26, 2018
- Knapton, Sarah, "Heavens to shine with new 'star' as first space sculpture prepares for launch," *The Telegraph*, August 12, 2018
- Solly, Meilan, "Astronomers Say This Reflective Space Sculpture Will Cause Unneeded Light Pollution. The Artist Argues Otherwise," *Smithsonian Magazine*, August 24, 2018
- Cascone, Sarah, "Trevor Paglen Responds to Astronomers who Criticize Space-Based Art—and Has a Few Pointed Questions for Them, Too," *Artnet*, August 23, 2018
- Capps, Kriston, "At the Smithsonian American Art Museum, Trevor Paglen Finds Beauty in Surveillance," *Washington City Paper*, August 20, 2018
- Caddell, Jillian, "Trevor Paglen reveals the hidden networks that rule our lives," *APOLLO: The International Art Magazine*, July 16, 2018
- Stoilas, Helen, "Trevor Paglen lets you view the world as machines see it," *The Art Newspaper*, June 20, 2018
- Boucher, Brian, "This is the Project of a More Just World: Trevor Paglen on Making Art That Shows Alternative Realities," *Art New News*, June 11, 2018
- Loos, Ted, "Artist Trevor Paglen Takes the Long View," *Cultured*, May 2018
- Carrigan, Margaret; Helmke, Juliet and Guelda Voien, "The 51 Artists, Curators, Directors and Dealers Changing the Art World in 2018," *Observer*, May 9, 2018
- Zacharek, Stephanie, "How Drones Are Revolutionizing the Way Film and Television Is Made," *Time*, May 31, 2018
- Loos, Ted, "In Berlin, Artists Find a Home," *The New York Times*, April 24, 2018
- Sheldon, Blythe, "Trevor Paglen Turns 'Impossible Objects' into a Space-Bound Reality," *KQED Arts*, April 10, 2018
- Curiel, Jonathan, "Trevor Paglen's Satellite of Love," *SF Weekly*, April 5, 2018
- "Picks: Impossible Objects, Trevor Paglen at Altman Siegel, San Francisco," *SFAQ*, March 15, 2018
- "Briefing: Trevor Paglen's 'Weeping Angel' Flag Protests US Surveillance State," *Frieze.com*, March 16, 2018
- Greenberger, Alex, "Institutions Across America to Fly Trevor Paglen's 'Weeping Angel' Flag," *Art News*, March 14, 2018
- Willis, Simon, "Artificial Intelligence: A Space Oddity," *The Economist: 1843 Magazine*, February/March 2017
- Adams, Tim, "Trevor Paglen: art in the age of mass surveillance," *The Guardian*, November 25, 2017

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- Gendall, John, "Meet the Artist Who Won the 2018 MacArthur Genius Grant," *Architectural Digest*, November 10, 2017
- Sheridan, Kate, "Elon Musk's SpaceX Will Launch a Sculpture so We Can All See Art in Space," *Newsweek*, September 29, 2017
- O'Grady, Megan, "Art for a Post-Surveillance Age," *The New York Times T Style Magazine*, August 29, 2017
- Somaiya, Ravi, "This artist built his own AI to show how computers see the world," *Vice News*, July 25, 2017
- Indrisek, Scott, "17 Artists Share the Films That Influenced Them," *Artsy.net*, August 24, 2017
- Metz, Cade, "The Unsettling Performance that Showed The World Through AI's Eyes," *Wired*, April 30, 2017
- "Vanishing Points," *Goings on About Town; The New Yorker*, April 17, 2017
- Chandler, Elizabeth Khuri, "Meet the Artist Shedding Light on the Relationship Between Humans and Machines," *C Magazine*, March, 2017
- Franklin, Stuart, "How the producer of James Bond built one of the world's greatest photography collections," *The Guardian*, February 28, 2017
- Crow, Kelly, "The Future of Everything: Making Art While Big Brother Watches," *The Wall Street Journal*, May 26, 2017
- Cole, Samantha, "Trevor Paglen is Making Art Out of the Surveillance State," *Motherboard.vice.com*, February 13, 2017
- "An Artist Stares Back at the Surveillance State," *Wall Street Journal video*, May 26, 2017
- Ballet, Heidi and Stefanie Hessler, "A Quest Toward Thinking in Oceanic Ways," *Mousse Magazine*, Issue #57, February/March, 2017
- Baumgardner, Julie, "A String Quartet Concert, With an A.I. Assist," *T: The New York Times Style Magazine*, January 13, 2017
- Desmarais, Charles, "Trevor Paglen sees Artistry in 'Machine Vision,'" *The San Francisco Chronicle*, January 7, 2017
- Laden, Tanja M., "That Time Art Took Over a Former Military Complex," *The Creators Project*, January 3, 2017
- "10 Artists to Watch This January," *Artspace.com*, January 4, 2017
- Le, Anh-Minh, "Where Art and Artificial Intelligence Converge," *San Francisco*, January 2017: 54-55
- "Trevor Paglen Pops Up in the West," *Cultured*, January 2017
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