CASEY KAPLAN
121 WEST 27TH STREET
NEW YORK NY 10001
TEL +1 212 645 7335
FAX +1 212 645 7835
WWW.CASEYKAPLANGALLERY.COM
INFO@CASEYKAPLANGALLERY.COM

LIAM GILLICK

Born 1964, Aylesbury, U.K.

Lives and works in New York City.

EDUCATION

1983/84 Hertfordshire College of Art

1984/87 Goldsmiths College, University of London, B.A. (Hons.)

AWARDS

1998 Paul Cassirer Kunstpreis, Berlin.

2002 Turner Prize Nomination, Tate, London.

2008 Vincent Award Nomination, Stedelijk Museum, Amsterdam

ONE-PERSON EXHIBITIONS

12/89 84 Diagrams, Karsten Schubert Ltd, London.

1/1991 Documents (with Henry Bond), Karsten Schubert Ltd, London.

3/1991 Documents (with Henry Bond), A.P.A.C., Nevers.

12/1991 Documents (with Henry Bond), Gio' Marconi, Milan.

8/1992 McNamara, Hog Bikes and GRSSPR, Air de Paris, Nice.

6/1993 Documents (with Henry Bond), CCA, Glasgow.

11/1993 An Old Song and a New Drink (with Angela Bulloch), Air de Paris, Paris.

6/1994 McNamara, Schipper & Krome, Köln.

9/1994 Documents (with Henry Bond), Ars Futura, Zurich.

11/1994 Liam Gillick, Interim Art, London.

5/1995 Ibuka! (Part 1), Air de Paris, Paris.

6/1995 Ibuka! (Part 2), Kunstlerhaus, Stuttgart.

9/1995 Ibuka!, Galerie Emi Fontana, Milan.

11/1995 Part Three, Basilico Fine Arts, New York.

12/1995 Documents (with Henry Bond), Kunstverein ElsterPark, Leipzig.

3/1996 Erasmus is Late ‘versus’ The What If? Scenario, Schipper & Krome, Berlin.
4/1996 Liam Gillick, Raum Aktuelle Kunst, Vienna.
4/1996 The What If? Scenario, Robert Prime, London.
6/1996 Documents (with Henry Bond), Schipper & Krome, Köln.

1/1997 Discussion Island, Basilico Fine Arts, New York.
2/1997 Discussion Island - A What if? Scenario Report, Kunstverein, Ludwigsburg.
3/1997 A House in Long Island, Forde Espace d’art contemporain, L’Usine, Geneva.
5/1997 Another Shop in Tottenham Court Road, Transmission Gallery, Glasgow.
7/1997 McNamara Papers, Erasmus and Ibuka Realisations, The What If? Scenarios, Le Consortium, Dijon.
10/1997 Reclutamento!, Emi Fontana, Milan.

2/1998 Liam Gillick, Kunstverein in Hamburg.
4/1998 Up on the twenty-second floor, Air de Paris, Paris.
4/1998 When Purity Was Paramount, British Council, Prague.
5/1998 Big Conference Center, Orchard Gallery, Derry.
6/1998 Liam Gillick, Robert Prime, London.
7/1998 Révision: Liam Gillick, Villa Arson, Nice.
9/1998 When do we need more tractors?, Schipper & Krome, Berlin.
11/1998 Liam Gillick, c/o Atle Gerhardsen Oslo.

6/1999 Liam Gillick, Kunsthaus Glarus, Glarus.•
7/1999 Liam Gillick, Rudiger Schottle, Munich.
9/1999 “David”, Frankfurter Kunstverein, Frankfurt.•

1/2000 Applied Complex Screen, Hayward Gallery, London.
2/2000 Liam Gillick, Galleri Charlotte Lund, Stockholm.
3/2000 Liam Gilllick, Schipper und Krome, Berlin.
3/2000 Consultation Filter, Westfälischer Kunstverein, Münster.
4/2000 Schmerz in Einem Gebäude, Fig 1, London
5/2000 Woody, CCA Kitakyshu.
9/2000 Literally No Place, Air de Paris, Paris.
10/2000 Renovation Filter, Recent Past and Near Future, Arnolfini, Bristol.
11/2000 Liam Gillick, Casey Kaplan, New York.

1/2001 Firststepcousinbarprize Hauser & Wirth & Presenhuber, Zurich.
2/2001 Liam Gillick, Javier Lopez, Madrid.
4/2001 Liam Gillick, Corvi-Mora, London.

9/2001 Annlee You Proposes, Tate Britain, London.

4/2002 The Wood Way, The Whitechapel Gallery, London.
6/2002 Light Technique, Galerie Meyer Kainer, Vienna.
7/2002 Liam Gillick, Rüdiger Schöttle, Munich.

1/2003 Hills and Trays and…, Schipper & Krome, Berlin.
1/2003 …Punctuated Everydays, Max Hetzler, Berlin.
4/2003 Por Favor Gracias de Nada (with Gabriel Kuri), Kurimanzutto, México City.
5/2003 Exterior Days, Casey Kaplan, New York.
9/2003 Communes, Bars and Greenrooms, The Powerplant, Toronto.
9/2003 Projects 79: Literally, Museum of Modern Art, New York.
11/2003 A Film, A Clip and a Documentary, (with Sean Dack), Corvi-Mora, London.

2/2004 Construccion de Uno, Javier Lopez, Madrid.
4/2004 A Group of People, Air de Paris, Paris.
6/2004 Liam Gillick, Aspen Art Museum, Aspen.
9/2004 Övningskörning (Driving Practice), Milwaukee Art Museum.
9/2004 Underground (Fragments of Future Histories), Galerie Micheline Szwajcer, Antwerp.

1/2005 222nd Floor, Eva Presenhuber, Zurich.
1/2005 A short text on the possibility of creating an economy of equivalence, Palais de Tokyo, Paris.
2/2005 Another 2004 Again, Baltimore Museum of Art.
5/2005 Presentism, Corvi-Mora, London.
9/2005 Factories in the snow, Meyer Kainer, Vienna.
9/2005 McNamara Motel, CAC Malaga, Spain.
10/2005 A short text on the possibility of creating an economy of equivalence, Casa Encendida, Madrid.
11/2005 As you approach the edge of town the lights are no softer than they were in the centre, Casey Kaplan, New York.

1/2006 We are Medi(evil), Angela Bulloch and Liam Gillick, Cubitt, London.
1/2006 Briannnnnn & Ferryyyyyy, Liam Gillick and Philippe Parreno, Kunsthalle Zurich.
11/2006 Literally Based on HZ, Kerlin Gallery, Dublin.
11/2006 The State itself becomes a super commune, Esther Schipper, Berlin.

2/2007 Weekend in So Show, The Lab, Belmar.
3/2007 The commune itself becomes a super state, Corvi-Mora, London.
4/2007 The state/commune itself becomes a super state/commune, Micheline Szwajcer, Antwerp.

1/2008 Three Perspectives and a Short Scenario, Witte de With, Rotterdam.

1/2008 Three Perspectives and a Short Scenario, Kunsthalle, Zurich.
5/2008 The State Itself Becomes a Super Whatnot, Casey Kaplan, New York.
9/2008 Three Perspectives and a Short Scenario, Kunstverein, München.

6/2009 How will you behave: A kitchen cat speaks, German Pavillion, Venice Biennale.
10/2009 Three Perspectives and a Short Scenario, Museum of Contemporary Art, Chicago.
10/2009 Executive 2 litre GXL, MAK, Vienna.
12/2009 Wall diagrams from the 1990s and early 2000s, House of Art, Budweis.
12/2009 Two Short Plays, Eastside Projects, Birmingham.

1/2010 Everything Good Goes, Meyer Kainer, Vienna.
2/2010 Discussion Bench Platforms/A "Volvo" Bar + Everything Good Goes, Casey Kaplan, New York
3/2010 Seven Structures and a large vodka soda, Kerlin Gallery, Dublin.
4/2010 One long walk… two short piers, KAH, Bonn.
6/2010 1848!!!, Esther Schipper, Berlin.

2/2011 A Syntax of Dependency: Liam Gillick and Lawrence Weiner, Mukha, Antwerp.
9/2011 A game of war Structure, IMMA, Dublin.
10/2011 Sit in the machine, Air de Paris, Paris.
10/2011 Sit on the machine, Micheline Szwajcer, Antwerp.

3/2012 Scorpion or Felix, Galerie Eva Presenhuber, Zurich.
3/2012 Agreements, McNamara and Lead Times, Taro Nasu, Tokyo.
5/2012 Scorpion and und et Felix, Casey Kaplan, New York.
6/2012 From 199A to 199B: Liam Gillick, Hessel Museum of Art, Bard College.
10/2012 Margin Time, Maureen Paley, London.
11/2012 Four Propositions Six Structures, Alfonso Artiaco, Naples.

4/2013 Five Structures and a Shanty, Gallery IHN, Seoul.
7/2013 For the doors that are welded shut, Kerlin Gallery, Dublin.
9/2013 From Fredensborg to Halen via Loch Ruthven Courtyard Housing Projections, HICA, Dalcrombie, Inverness-shire.
9/2013 Liam Gillick, The Contemporary, Austin.
11/2013 November 1 – December 21, Liam Gillick and Louise Lawler, Casey Kaplan, New York.
11/2013 Vertical Disintegration, Taro Nasu, Tokyo.

1/2014 Complete Bin Development, Hans Mayer, Düsseldorf.
4/2014 Revenons à nos moutons, Esther Schipper, Berlin.
6/2014 From 199C to 199D, Magasin Centre national d'art contemporaine, Grenoble.

3/2015 Liam Gillick 1 Rue Gabriel Tarde, Sarlat-La-Caneda, Dordogne, Galerie Micheline Szwajcer, Brussels.

5/2015 All-Intimate-Act, Stedelijk Museum and Holland Festival, Amsterdam.

9/2015 Liam Gillick, Alfonso Artiaco, Naples.

10/2015 Liam Gillick, Australian Fine Arts, Brisbane.

10/2015 Liam Gillick: The Thought Style Meets the Thought Collective, Maureen Paley, London.

1/2016 Liam Gillick: Campaign, Serralves Museum of Contemporary Art, Porto.

2/2016 Phantom Structures, Casey Kaplan, New York.

4/2016 Liam Gillick: What's What in a Mirror, Dublin City Gallery, Hugh Lane, Dublin.

9/2016 The Red Wood Pigeon Meets Some Meetings, Air de Paris, Paris.

10/2016 Stardust Expressions, Taro Nasu, Tokyo.

4/2017 Extended Soundtrack for a Lost Production Line: Ton Und Film, Galerie Eva Presenhuber, Zurich.

9/2017 Galerie Meyer Kainer, Vienna.

COLLABORATIVE AND CURATED PROJECTS

9/1992 The Speaker Project, ICA, London.

12/1992 Instructions, Gio' Marconi, Milan.

5/1995 Faction, Royal Danish Academy of Arts, Copenhagen.

6/1995 The Moral Maze (with Philippe Parreno), Le Consortium, Dijon.

6/1995 Stoppage, CCC, Tours.

7/1995 Stoppage, Villa Arson, Nice.

4/1996 Everyday Holiday (with Gabriel Kuri), Le Magasin, Grenoble.

11/1998 The Trial of Pol Pot, (with Philippe Parreno), Le Magasin, Grenoble.

1/1999 Oldnewtown, Casey Kaplan, New York.

7/2000 itsapoorsortofmemorythatonlynunsbackwards, Goldsmiths College, Creative Curating, London.

9/2001 Dedalic Convention (with Annette Kosak), MAK, Vienna.

10/2001 Dedalic Convention/Du und Ich (with Annette Kosak and Gary Webb), Salzburger Kunstverein, Salzburg.

3/2002 Dark Spring (with Nicolaus Schafhausen and Markus Weisbeck), Stiftung Ursula Blickle, Kraichtal-Uö.

9/2003 Telling Histories, Kunstverein München.

11/2004 Rider: Law and Creativity Briannnnnn & Ferryyyyyy (with Philippe Parreno), Konsthall, Lund.

9/2005 Briannnnnn & Ferryyyyyy (with Philippe Parreno), Vamiali's, Athens.

12/2005 Edgar Schmitz, ICA, London.

2007 unitednationsplaza, Berlin.

6/2007 Il Tempo Postino, Manchester Festival.

2008 The Night School, The New Museum, New York.

2009 The one hundred and sixty-third floor, Liam Gillick curate the collection, MCA Chicago

2010 Liam Gillick and Gareth Long, Who invented the desk, The Apartment, Vancouver.

11/2010 A Guiding Light, (with Anton Vidokle), Performa, New York

3/2012 Adam Curtis, The desperate edge of now, e-flux, New York.

6/2012 To the Moon Via the Beach (with Philippe Parreno), The Amphitheatre, Arles.

5/2013 The Lie and the Powerpoint, Falke Pisano, Liam Gillick, Benoit Maire, Shanaynay, Paris.

11/2013 Adam Curtis, The desperate edge of now, Home Workspace Program, Beirut.

4/2014 Solaris Chronicles, Luma Foundation, Arles.

10/2014 International Company of Wagons Lit etc. etc., (with Rachel Harrison), Meyer Kainer, Vienna.

11/2014 Confessions of the Imperfect, 1848-1989-Today, Van Abbemuseum, Eindhoven.

2/2016 Cool Your Jets, with Jonathan Monk, Quartz Studio, Torino.

10/2016 Development, Okayama Art Summit, Okayama, Japan

PUBLIC PROJECTS

1999 BIC Technologiezentrum, Leipzig.

2001 Telenor, Oslo.

2002 Dekabank, Frankfurt.

2002 Alcobendas, Madrid.

2002 Kirchdorf School.

2002 Mercat, Alicante.

2002 Olnick Corporation, New Jersey.

2003 Ft. Lauderdale/Hollywood International Airport.

2003 Regents Place - British Land, London.

2003 Headache, phone card, soda, donuts, stereo, London Underground/Frieze Art Fair, London.

2003-5 The Home Office, London.

2004 Museum in Progress, Rolling Boards, Vienna.

2004 Swiss Re, London.

2005 Dior Homme, Shanghai (with Sean Dack).

2005 BSI, Lugano, Switzerland.

2006 Maharam, Chicago.

2007 Lufthansa, Frankfurt

Factory in the Snow, Tierra y ammonia, Guadalajara.

Full scale model of a social structure for a plaza in Anyang, Anyang, Korea.

Cambridge Library, Cambridge MA.

2008 Dynamica Building, Guadalajara

2009 Fairmont Pacific Rim, Vancouver

2010 Aix Pavilion, Chateau la Coste, Aix en Provence.

Centene Plaza, St. Louis, Mo.

La aparente union del cielo y la tierra, Locust Projects, Miami.

2011 Maharam, Chicago.

2012 Swiss Re, Zurich.

Astra Factory, Gernika, Basque Region, Spain.

Coniston Institute Library, Coniston.

2014 Directed Development Array, Leeum, Seoul, Korea.

Maharam, Los Angeles.

Incised Verification Structure, Kristallen, Lund, Sweden.

2015 Pressehaus Ringier, Zurich.

JTI, Geneva.

European Central Bank, Frankfurt.

Paris Climate Change, Gare du Nord, Paris.

2016 Structured Expansion, Bard College CCS Archive, Annandale on Hudson.

PERMANENT COLLECTIONS

The Albright Knox Museum, Buffalo, New York

Arts Council Collection, London, UK

Baltimore Museum of Art, Baltimore, Maryland

British Council Collection, London, UK

Centre Georges Pompidou, Paris, France

Essl Museum of Contemporary Art, Vienna, Austria

FER Collection, Laupheim, Germany

Fondazione Sandretto Re Rebaudengo, Torino, Italy

Fonds Régional d'Art Contemporain (FRAC), France

Le Fonds National d'Art Contemporain (FNAC), France

Foundation Centro de Arte de Salamanca, Salamanca, Spain

Fundación Jumex, Ecatepec, Mexico

The Hirshhorn Museum and Sculpture Garden, Washington D.C.

Lenbachhaus Museum, Munich, Germany

Moderna Museet, Stockholm, Sweden

Musée des Beaux Arts et d'archéologie, Besançon, France

Museum der Angewandten Kunst (MAK), Vienna, Austria

The Museum of Contemporary Art, Chicago, Ilinois

The Museum of Modern Art, New York, New York

Museum Sztuki, Lodz, Poland

The Solomon R. Guggenheim Museum, New York, New York

Tate Modern, London

Guggenheim Museum, Bilbao

RECORDED WORKS

1995 Stoppage, CCC Tours/Villa Arson, Nice.

2001 Liam Gillick Meets Scott Olson in Japan, Whatness, Frankfurt.

2002 Wood (part of Void), CCA, Kitakyushu.

2002 Capital, Semishigure, Kleve. (CD)

2002 Ekkehard Ehlers & Joseph Suchy/Liam Gillick, En/Off, Kleve.

2003 Liam Gillick/Rob Mazurek, En/Off, Kleve.

2005 Los Angeles, Semishigure, Kleve.

2010 Liam Gillick and Corinne Jones, Brigade Commerz.

2016 Liam Gillick, Oh! Wolfgang/ Good Grief!, Brigade Commerz.

LIVE EVENTS

2006 Construcción de Uno, Tate, London.

6/2017 New Order + Liam Gillick: So it goes.., Manchester International Festival, Old Granada Studios, Manchester.

WRITING

1991 Technique Anglaise (with Andrew Renton), London, One-Off Press/Thames & Hudson

1995 Erasmus is Late, London, Book Works.

1995 Ibuka!, Stuttgart, Kunstlerhaus.

1997 Discussion Island/Big Conference Centre, Derry/Ludwigsburg, Orchard Gallery, Kunstverein.

1998 Ein Rückblick aus dem Jahre 2000 auf 1997 (with Matthew Brannon), Leipzig, Galerie für Zetigennössische Kunst.

1999 Five or Six, New York, Lukas & Sternberg.

2002 Literally No Place, London, Book Works.

2004 Underground (Fragments of Future Histories), Brussels/Dijon, Les maitre des forme contemporain, Les Presses du Réel

2004 Anna Sanders Films Identity Spot, Liam Gillick and Sean Dack, Onestar Press, Paris.

2006 Malaga – An album of Covers, Liam Gillick and M/M, Paris, Brussels, Two Star Books.

2006 Le Montrachet, Liam Gillick and Heather McGowan, Los Angeles, Rocky Point Press.

2007 Proxemics: Selected Writing 1988-2006, JRP-Ringier.

2008 Ein Rückblick aus dem Jahre 2000 auf 1997 (with Matthew Brannon), Leipzig, Galerie für Zetigennössische Kunst.

2008 Maybe it would be better if we worked in groups of three, Hermes Lecture.

2009 Allbooks, Book Works, London.

2010 Why Work?, Auckland, Artspace.

2010 Memoirs of the twentieth century/ Prevision: Should the future help the past, New York, Halmos.

2016 Liam Gillick, Industry and Intelligence: Contemporary Art Since 1820, New York, Columbia University Press.

SELECTED BIBLIOGRAPHY

2000 Liam Gillick, Köln, Oktagon.

2002 The Wood Way, London, Whitechapel Gallery.

2005 McNamara Motel, Malaga, CAC

2007 Lilian Haberer, Factories in the Snow, JRP-Ringier

2009 Meaning Liam Gillick, MIT-Press

2010 Liam Gillick, Köln, Snoeck Verlag

2011 A Syntax of Dependency, Mousse

2015 Liam Gillick: From Nineteen Ninety "A" to Nineteen Ninety "D", JRP Ringier

SELECTED GROUP EXHIBITIONS

12/1990 The Multiple Projects Room, Air de Paris, Nice.

7/1991 No Man's Time, CNAC, Villa Arson, Nice.

9/1991 Air de Paris à Paris, Air de Paris, Paris.

12/1991 The Multiple Projects Room, Air de Paris, Nice.

4/1992 Tatoo, Air de Paris/Urbi et Orbi, Paris/Daniel Büchholz, Köln/Andrea Rosen, New York.

5/1992 Molteplici Culture, (selected by Giorgio Verzotti), Folklore Museum, Rome.

5/1992 Lying on top of a building the clouds look no nearer than they had when I was lying in the street, Monika Sprüth, Köln/Esther Schipper, Köln/Le Case d'Arte, Milan.

6/1992 Manifesto, (curated by Benjamin Weil), Daniel Büchholz, Köln/Castello di Rivara, Turin/ Wacoal Arts Centre, Tokyo/Urbi et Orbi, Paris.

6/1992 Etats Spécifique, Musée d'art moderne, Le Havre.

10/1992 12 British Artists, Barbara Gladstone/SteinGladstone, New York.

11/1992 Group Show, Esther Schipper, Köln.

12/1992 ON, Interim Art, London.

1/1993 Territorio Italiano, (curated by Giacinto di Pietrantonio), Milan.

1/1993 Claire Barclay, Henry Bond, Roderick Buchanan, Liam Gillick, Ross Sinclair, Gesellschaft fur Aktuelle Kunst, (curated by Tom Eccles) Bremen.

2/1993 Travelogue, (curated by Jackie McAllister), Hochschule fur Angewandte Kunst, Vienna.

2/1993 Los Angeles International, Esther Schipper at Christopher Grimes, Los Angeles.

7/1993 Wonderful Life, Lisson Gallery, London.

7/1993 Group Show, Esther Schipper, Köln.

7/1993 The London Photo Race, Friesenwall 120, Köln.

7/1993 Futura Book, Air de Paris, Nice.

7/1993 Points de Vue, Galerie Pierre Nouvion, Monaco.

9/1993 Manifesto, (curated by Benjamin Weil), Hohenthal und Bergen, München.

9/1993 Backstage, (curated by Stephan Schmidt-Wulffen & Barbara Steiner), Kunstverein in Hamburg.

10/1993 Two out of four dimensions, Centre 181, London.

11/1993 Dokumentation uber, arbeiten von, Esther Schipper, Köln.

11/1993 Unplugged, (curated by Nicolas Bourriaud), Köln.

1/1994 Don't Look Now, (curated by Joshua Decter), Thread Waxing Space, New York.
2/1994 Backstage, Kunstmuseum Luzern.
2/1994 Surface de Réparations, (curated by Eric Troncy), FRAC Bourgogne, Dijon.
2/1994 Cocktail I, Kunstverein in Hamburg.
3/1994 Public Domain, (curated by Jorge Ribalta), Centro' Santa Monica, Barcelona.
5/1994 Grand Prix, (curated by Axel Huber), Monaco.
5/1994 Rue des Marins, Air de Paris, Nice.
5/1994 Mechanical Reproduction, (curated by Jack Jaeger), Galerie van Gelder, Amsterdam.
6/1994 WM/Karaoke, (curated by Georg Herold), Portikus, Frankfurt.
6/1994 Other Men's Flowers, (curated by Joshua Compston), Hoxton Square, London.
9/1994 Miniatures, The Agency, London.
10/1994 Das Archiv, Forum Stadtpark, Graz.
10/1994 Lost Paradise, (curated by Barbara Steiner), Kunstraum, Vienna.
10/1994 Surface de Réparations 2, FRAC Borgougne, Dijon.
12/1994 The Institute of Cultural Anxiety, (curated by Jeremy Millar), ICA, London.

1/1995 Möbius Strip, Basilico Fine Arts, New York.
1/1995 Bad Times, (curated by Jonathan Monk), CCA, Glasgow.
2/1995 In Search of the Miraculous, Starkmann Library Services, London.
6/1995 Collection fin XXéme, FRAC Poitou Charentes, Angouleme.
7/1995 Summer Fling, Basilico Fine Arts, New York.
7/1995 Karaoke, (curated by Georg Herold), South London Art Gallery.
7/1995 Ideal Standard Summertime, Lisson Gallery, London.
9/1995 Reserve-Lager-Storage, Oh!, Bruxelles.
9/1995 Filmcuts, Neugerriemschneider, Berlin.
10/1995 New British Art, Museum Sztuki, Lodz.
10/1995 Brilliant, (curated by Richard Flood), Walker Art Centre, Minneapolis.
11/1995 Trailer, (curated by Barbara Steiner), Mediapark, Köln.

1/1996 Co-operators, Southampton City Art Gallery, Southampton.
1/1996 Traffic, (curated by Nicolas Bourriaud), CAPC, Bordeaux.
2/1996 Kiss This, (curated by Jeremy Deller), Focalpoint Gallery, Southend.
3/1996 March à l'ombre, Air de Paris, Paris.
4/1996 Departure Lounge, The Clocktower, New York.
4/1996 Der Umbau Raum, Kunstlerhaus, Stuttgart.
5/1996 Dinner, (organised by Giorgio Sadotti), Cubitt Gallery, London.
6/1996 Some Drawings From London, Princelet Street, London.
6/1996 Nach Weimar, (curated by Nicolaus Schafhausen and Klaus Biesenbach), Landesmuseum, Weimar.
7/1996 How Will We Behave?, Robert Prime, London.
8/1996 Escape Attempts, Globe, Copenhagen.

10/1996 Life/Live, Musée d'Art Moderne de la Ville de Paris, Paris.

10/1996 Such is Life, Serpentine London/Palais des Beaux Arts, Brussels/Herzliya Museum of Art.

11/1996 Itinerant Texts, Camden Arts Centre, London.

11/1996 Lost For Words, Coins Coffee Store, London.

11/1996 All in One, Schipper & Krome, Köln.

11/1996 A Scattering Matrix, (curated by Jane Hart), Richard Heller Gallery, Los Angeles.

11/1996 Found Footage, Tanja Grunert & Klemens Gasser, Köln

11/1996 Glass Shelf Show, ICA, London.

12/1996 Supastore de Luxe, Up & Co., New York.

12/1996 Limited Edition Artist's Books Since 1990, Brooke Alexander, New York.

1/1997 Life/Live, Centro Cultural de Belém, Lisbon.

3/1997 Temps de Pose, Temps de Parole, Musée de l"Echevinage, Saintes

3/1997 Des Livres d'Artistes, L'ecole d'art de Grenoble, Grenoble.

4/1997 Ajar, Galleri F15, Jeløy.

4/1997 Enter: audience, artist, institution, (curated by Barbara Steiner), Kunstmuseum Luzern, Luzern.

5/1997 Space Oddities, Canary Wharf Window Gallery, London.

5/1997 Moment Ginza, (co-ordinated by Dominique Gonzalez-Foerster), Le Magasin, Grenoble.

5/1997 I Met A Man Who Wasn't There, Basilico Fine Arts, New York.

6/1997 504, (curated by John Armleder), Kunsthalle Braunschweig.

6/1997 documenta X, Kassel.

7/1997 Enterprise, ICA, Boston.

9/1997 Group Show, Robert Prime, London.

9/1997 Ireland and Europe, Sculptors Society of Ireland, Dublin.

9/1997 Group Show, Vaknin Schwartz, Atlanta.

10/1997 Heaven - a Private VIew, PS1, Long Island.

11/1997 Hospital, Galerie Max Hetzler, Berlin.

11/1997 Kunst. . . Arbeit, SudWest LB, Stuttgart.

12/1997 Other Men's Flowers, The British School at Rome, Rome.

12/1997 Maxwell's Demon, Margo Leavin, Los Angeles.

12/1997 Work in Progress and or Finished, Ubermain, Los Angeles

12/1997 Group Show, Air de Paris, Paris.

12/1997 Group Show, Schipper & Krome, Berlin.

2/1998 Liam Gillick, John Miller, Joe Scanlan, RAK, Vienna

2/1998 Fast Forward, Kunstverein in Hamburg.

2/1998 Artist/Author: Contemporary Artists' Books, American Federation of Arts touring show Weatherspoon Art Gallery, Greensboro/The Emerson Gallery, Clinton/ The Museum of Contemporary Art, Chicago/Lowe Art Museum, Coral Gables/Western Gallery, Bellingham/University Art Gallery, Amherst.•

3/1998 Interactive, An Exhibition of Contemporary British Sculpture, Amerada Hess, London.

4/1998 A to Z, (curated by Matthew Higgs), The Approach, London.

5/1998 Construction Drawings, (curated by Klaus Biesenback), PS1, New York.

5/1998 Arena - Sport und Kunst Austellung, Galerie im Rathaus, Munich.

6/1998 Inglenook, (curated by Evette Brachman), Feigen Contemporary, New York.

6/1998 In-significants, Stockholm, Sweden.

6/1998 Kamikaze, Galerie im Marstall, Berlin.

6/1998 London Calling, The British School at Rome & Galleria Nazionale d"Arte Moderna, Rome.

6/1998 Fuori Uso '98, Mercati Ortofrutticoli, Pescara.

7/1998 Videostore, (organised by Nicolas Tremblay and Stephanie Moisdon), Brick and Kicks, Vienna.

7/1998 UK - Maximum Diversity, Galerie Krinzinger, Bregenz/Vienna.

7/1998 The Erotic Sublime, Thaddeaus Ropac, Salzburg.

8/1998 Entropy, (curated by Wilhelm Schurmann), Ludwigforum, Aachen.

9/1998 Places to Stay 4 P(rinted) M(atter), Buro Friedrich, Berlin.

9/1998 Weather Everything, (curated by Eric Troncy), Galerie für Zietgenössische Kunst, Leipzig.

9/1998 Odradek, (curated by Thomas Mulcaire), Bard College, New York.

9/1998 Mise en Scène, Grazer Kunstverein, Graz.

10/1998 Minimal-Maximal, Neues Museum Weserburg, Bremen; Kunsthalle, Baden-Baden; CGAC, Santiago de Compostela.

10/1998 Ghosts, Le Consortium, Dijon.

11/1998 Dijon/Le Consortium.coll, Centre Georges Pompidou, Paris.

11/1998 Cluster Bomb, Morrison/Judd, London

12/1998 The Project of the 2nd December, Salon 3, London.

12/1998 Projections, de Appel, Amsterdam.

12/1998 1+3 = 4 x 1, Galerie für Zietgenössische Kunst, Leipzig.•

1/1999 Konstructionszeichnungen, Kunst-Werke, Berlin.

1/1999 Pl@ytimes, Ecole supérieure d'art de Grenoble, Grenoble.

1/1999 Xn, Maison de la culture, Chalon

1/1999 Continued Investigation of the Relevance of Abstraction, Andrea Rosen Gallery, New York

3/1999 Nur Wasser, Neumühlen, Hamburg.

3/1999 12 Artists, 12 Rooms, Galerie Thaddeaus Ropac, Salzburg.

4/1999 Air de Paris: works by AND/OR informations about, Grazer Kunstverein.•

5/1999 Tang, Turner and Runyon, Dallas.

5/1999 Plug-ins, Salon 3, London.

5/1999 Etcetera, Spacex Gallery, Exeter.

5/1999 Out of Sight - A cross-reference exhibition, Büro Friedrich, Berlin.

7/1999 Essential Things, (curated by Guy Mannes Abbott), Robert Prime, London.

7/1999 Laboratorium, Antwerpen Open, Antwerp.

7/1999 In The Midst of Things, University of Central England, Bourneville.

7/1999 Le Capitale, (curated by Nicolas Bourriaud), Centre régionale d'art contemporain, Sete.
8/1999 The Space is Everywhere, Villa Merkel, Esslingen.
9/1999 Objecthood OO, Athens.
9/1999 Tent, Rotterdam.
9/1999 dConstructivism: Life into Art, Brisbane Convention and Exhibition Center, Brisbane.
9/1999 Shopping, FAT, London.
9/1999 Fantasy Heckler, (curated by Padraig Timoney), Tracey, Liverpool Bienial.
9/1999 Art Lovers, (curated by Marcia Fortes), Tracey, Liverpool Bienial.
9/1999 Transmute, (curated by Joshua Decter), MCA Chicago.
10/1999 New York/London, Taché-Levy, Brussels.
10/1999 Get Together/Art As Teamwork, Kunsthalle, Vienna.
10/1999 1999 East Wing Collection, Courtald Institute of Art, London.
10/1999 Jonathan Monk, Casey Kaplan, New York.
10/1999 705 Wings of Freedom, (curated by Uwe Wiesner), Berlin.
10/1999 Officina Europa, Bologna.
10/1999 Une histoire parmi d'autres, collection Michel Poltevin, FRAC Nord-Pas de Calais.
11/1999 Space, Schipper und Krome, Berlin.

1/2000 29th International Film Festival, Rotterdam.
1/2000 Continuum 001, (curated by Rebecca Gordon Nesbitt) CCA, Glasgow.
1/2000 Stortorget i Kalmar, Statens Konstråds Galleri, Kalmar.
2/2000 Media City 2000, Seoul.
3/2000 Group Show, Casey Kaplan, New York.
3/2000 Wider Bild Gegen Wart. Positions to a political discourse, RAK Vienna
3/2000 14 + 1, Feitchtner & Mizrahi, Vienna.
3/2000 Decompressing History, (curated by Lars Bang Larson), Galeri Enkehuset, Stockholm.
4/2000 Viva Maria III, Galerie Admiralitätstraße, Hamburg.
4/2000 British Art Show 5, Touring Exhibition, Edinburgh, Southampton, Cardiff, Birmingham.
5/2000 Dire Aids, Art in the Age of Aids, Promotrice delle Belle Arti, Torino.
5/2000 Working Title, Stanley Plcker Gallery, Kingston University.
5/2000 Prefiguration of the Museum of Contemporary Art, Tucson (AZ). Collection JRP, Kunsthalle Fribourg
5/2000 What If/Tänk Om, Moderna Museet, Stockholm.
6/2000 Interplay, selected works from the Museum and private collections, The National Museum of Contemporary Art, Oslo
6/2000 Group Show, Paula Cooper Gallery, New York.
7/2000 Intelligence, Tate Britain, London.
7/2000 Future Perfect, Centre for Visual Arts, Cardiff.
7/2000 Haut de Forme et Bas Fonds, FRAC Poitou-Charentes, Angoulême.
7/2000 Vicinato 2, Fig. 1, London.

7/2000 Vicinato 2, Neuggerreimschneider, Berlin.

7/2000 Werkleitz, Tornitz.

9/2000 Wilder Bild Gegenwart, Positions to a Political Discourse, Nieuw Internationaal Kultureel Centrum, Antwerp.

9/2000 Perfidy, La Tourette, Eveaux.

9/2000 Protest and Survive, Whitechapel Gallery, London.

10/2000 e-mona, The Museum of New Art, Detroit.

10/2000 Aussendienst, Kunstverein in Hamburg.

10/2000 Indiscipline, Roomade, Brussels.

11/2000 Que saurions-nous construire d'autre? (What else could we build?), La Villa Noailles.

11/2000 Casa Ideal, Museo Alejandro Otero, Caracas.

11/2000 More Shows About Buildings and Food, Lisbon.

11/2000 Perfidy, Kettles Yard, Cambridge.

11/2000 How do you change an apartment that has been painted brown? Certainly not by painting it white, Institute of Visual Culture, Cambridge.

11/2000 Ausstellung der Jahresgaben, Westfälischer Kunstverein, Münster.

11/2000 Group Show, Corvi-Mora, London.

12/2000 Future Perfect, Cornerhouse, Manchester.

1/2001 Century City, Tate Modern, London.

2/2001 Demonstration Room: Ideal House, Apex Art, New York.

3/2001 Histoire de coeur, collection Michel Poitevin, Fondation Guerlain, Les Mesnuls.

3/2001 There's gonna be some trouble, a whole house will need rebuilding, Rooseum, Malmö.

3/2001 Stop and Go, FRAC, Nord-Pas de Calais, Dunkerque.

3/2001 Future Perfect, Orchard Gallery, Derry.

4/2001 Minimal-Maximal, City Museum of Art, Chiba; National Museum of Art, Kyoto; City Museum of Art, Fukuoka.

4/2001 Nothing, Northern Gallery for Contemporary Art, Sunderland/Contemporary Art Centre, Vilnius/Rooseum, Malmo.

4/2001 Contemporary Utopia, Museum of Modern Art, Riga.

4/2001 Berlin Biennale, Kunst Werk, Berlin.

4/2001 Collaborations with Parkett: 1984 to now, Museum of Modern Art, New York.

5/2001 International Language, Grassy Knoll Productions, various sites, Belfast.

5/2001 A New Domestic Landscape, Javier Lopez, Madrid.

6/2001 The Wedding Show, Casey Kaplan, New York.

7/2001 Geometry and Gesture, Thaddeaus Ropac, Salzburg.

7/2001 Biennale de Lyon, Musée d'art contemporain, Lyon.

7/2001 A Timely Place, Or, Getting Back to Somewhere, London Print Studio.

7/2001 Strategies against Architecture, Fondazione Teseco, Pisa.

7/2001 Stéphane Dafflon/Liam Gillick/Xavier Veilhan, Le Spot, Le Havre.

7/2001 The Communications Department, Anthony Wilkinson Gallery.

7/2001 Ambiance Magasin, Meymac Centre d'art Contemporain.

7/2001 Beautiful Productions: Parkett, Whitechapel Gallery, London.

9/2001 Demonstration Room: Ideal House, NICC, Antwerp.

9/2001 Yokohama 2001, Yokohama Triennale, Yokohama.

9/2001 Everything Can Be Different, Jean Paul Slusser Gallery, University of Michigan School of Art, Ann Arbor.

10/2001 Rumor City, Raffinerie, Brussels.

10/2001 Animations, PS1, Long Island City.

10/2001 Parallel Structures, South Bank Corporation, Brisbane.

11/2001 9e Biennale de l'image en Mouvement, Centre pour l'image contemporaine, Saint-Gervais, Genève.

11/2001 Rumour City, TN Probe, Japan.

11/2001 En/Of, Schneiderei, Köln.

11/2001 Ingenting, Rooseum, Malmö.

11/2001 I love Dijon, Le Consortium, Dijon.

11/2001 ....if a double-decker bus crashes into us to die by your side such a heavenly way to die and if a ten ton truck kills the both of us to die by your side the pleasure and the privilege is mine... , Air de Paris, Paris.

1/2002 Urgent Painting, ARC, Musée d'art moderne de la ville de Paris, Paris.

1/2002 Reflexions, Sprüth Magers, Munich.

1/2002 Passenger: The Viewer as Participant, Astrup Fearnley Museum, Oslo.

1/2002 Nothing, Mead Gallery, Warwick.

1/2002 Minimal Maximal, National Museum of Contemporary Art, Seoul.

2/2002 Do It, Museo de Arte Carrillo Gil, San Angel.

2/2002 J'en ai pris des coups mais j'en ai donnés aussi, Galerie hez Valentin, Paris.

2/2002 Art & Economy, Deichtorhallen, Hamburg.

3/2002 Everything Can Be Different, University of Memphis, Tennesee.

3/2002 Void, Rice Gallery, Tokyo/CCA Kitakyushu.

3/2002 Annlee You Proposes, Mamco, Geneve.

4/2002 Startkapital, K21, Dusseldorf.

4/2002 Parallel Structures, Gertrude Contemporary Art Spaces, Fitzroy, Victoria.

4/2002 Private Views, Printed Space, London.

5/2002 The Ink Jetty, Neon Gallery, London.

5/2002 Inframince, Cabinet Gallery, London.

5/2002 Happy Outsiders from Scotland and London, Zachetal, Warsaw/Katowice City Gallery.

6/2002 The Object Sculpture, The Henry Moore Institute, Leeds.

6/2002 Without Consent, CAN, Neuchatel.

6/2002 The Movement Began with a Scandal, Lenbachhaus, Munich.

6/2002 JRP Editions, RAK, Vienna.

6/2002 Collected Contemporaries, Moderna Museet, Stockholm.

6/2002 Summer Cinema, Casey Kaplan, New York.

7/2002 Multiples X, London Print Studio.

8/2002 No Ghost Just a Shell, Kunsthalle, Zurich.

9/2002 Société Perpendiculaire: La Tapisserie, FRAC Provence-Alpes-Côte d'Azur.

9/2002 Collections, ZKM, Karlsruhe.

9/2002 Strike, Wolverhampton Art Gallery.

9/2002 The Unique Phenomena of a Distance, Magnani, London.

10/2002 The Galleries Show: Contemporary Art in London, Royal Academy of Arts, London.

10/2002 Turner Prize, Tate, London.

10/2002 Relational Aesthetics from the 1990s, San Francisco Art Institute, San Francisco.

10/2002 This Play 31, La Coleccion Jumex, Mexico.

10/2002 L'image habitable - versions B,C,D,E, Mamco, Geneva.

11/2002 Lap Dissolve, Casey Kaplan, New York.

11/2002 It's Unfair, Museum de Paviljoens, Almere.

12/2002 Gleitsicht, Krypta 182, Berg. Gladbach.

12/2002 No Ghost Just A Shell, Institute of Visual Culture, Cambridge.

12/2002 No Ghost Just a Shell, San Francisco Museum of Modern Art.

1/2003 Perfect Timeless Repetition, C/O Atle Gerhardsen, Berlin.

1/2003 No Ghost Just a Shell, Van Abbemuseum, Eindhoven.

1/2003 Ill Communication, DCA, Dundee.

1/2003 Re-Produktion 2, Georg Kargl, Vienna.

1/2003 JRP Editions, Galerie Edward Mitterand, Geneva.

2/2003 Animations, Kunstwerk, Berlin.

2/2003 Breathing the Water, Galerie Hauser & Wirth & Presenhuber, Zurich.

3/2003 This Was Tomorrow, New Art Centre Sculpture Park, Salisbury.

3/2003 The Air is Blue, Barragan House, Mexico City.

4/2003 JRP Editions, Galería Javier López, Madrid.

4/2003 The Moderns/I moderni, Castello di Rivoli, Torino.

4/2003 Glamour, British Council, Prague.

4/2003 Imperfect Marriages, Galerie Emi Fontana, Milan.

4/2003 20th Anniversary Show, Sprüth Magers, Köln.

5/2003 Typofgravy, Cell, London.

5/2003 Cool Luster, Collection Lambert, Avignon.

5/2003 Form Specific, Moderna Galerija, Ljubljana.

5/2003 Tirana Biennale 2, Tirana.

6/2003 3D, Friedrich Petzel, New York.

6/2003 Social Facades and Others, Lenbachhaus, Munich.

6/2003 25th International Biennial of Graphic Arts, Ljubljana.

6/2003 Utopia Station, Venice Biennale, Venice.

7/2003 Honey I rearranged the collection, Greengrassi/Corvi-Mora, London.

8/2003 Abstraction Now, Künstlerhaus Wien, Vienna.

9/2003 How to learn to love the bomb and stop worrying about it, National Chamber of Art Industries, Mexico City.

10/2003 Wittgenstein: Family Likenesses, Institute of Visual Culture, Cambridge.

10/2003 Adorno 100, Frankfurter Kunstverein.

11/2003 A Nova Geometria, Galeria Fortes Vilaça, Sao Paulo.

11/2003 Everything Can Be Different, Maryland Institute College of Art, Baltimore.

11/2003 Bad Behaviour: Works from the Arts Council Collection, Yorkshire Sculpture Park.

3/2004 Singular Forms (Sometimes Repeated), Art from 1951 to the Present, Guggenheim Museum, New York.

3/2004 Establishing Shot, Artist's Space, New York.

3/2004 100 Artists See God (curated by John Baldessari & Meg Cranston), The Contemporary Jewish Museum, San Francisco.

3/2004 The Drawing Project, Vamiali's, Athens.

3/2004 Before the End, (curated by Stéfanie Moisdon and Olivier Mosset), Le Consortium, Dijon.

4/2004 How to learn to love the bomb and stop worrying about it, Central de Arte en WTC, Guadalajara.

4/2004 Tonight, (curated by Paul O'Neill), Studio Voltaire, London.

4/2004 Russian Doll, MOT, London.

5/2004 Across the Border, MDD – Museum Dhondt-Dhaenens, Deurle.

5/2004 9 Mütter XX04, Mütter Museum, Philadelphia.

5/2004 Drunken Masters, Fortes Vilaca, Sao Paulo.

5/2004 Sadie Hawkins Dance, Southfirst, Brooklyn.

6/2004 Artists' Favourites, ICA, London.

6/2004 Emotion Eins, Ursula Blickle Stiftung/Frankfurter Kunstverein.

6/2004 Em Jogo, CAV, Coimbra.

6/2004 Czech Made, Display, Prague.

6/2004 Off the Record/Sound Art, ARC Musée d'art moderne de la ville de Paris.

6/2004 Open, Arcadia University Art Gallery, Glenside, PA

7/2004 Marks in Space, Usher Gallery, Lincoln.

7/2004 Black Friday: Exercises in Hermetics, Galerie Kamm, Berlin.

7/2004 Strike, Basekamp, Philadelphia.

8/2004 The Trailer Special Project, Curzon Cinemas, London.

8/2004 100 Artists See God (curated by John Baldessari & Meg Cranston), Laguna Art Museum, Laguna Beach.

9/2004 Trailer, Man in the Holocene, London.

9/2004 Nothing Compared to This: Ambient, Incidental and New Minimal Tendencies in Current Art, CAC, Cincinnati.

10/2004 Utopia Station, Haus der Kunst, Munich.

11/2004 100 Artists See God (curated by John Baldessari & Meg Cranston), ICA, London.

11/2004 Dicen que finko o miento. La ficción revisada, Central de arte, Guadalajara.

12/2004 Poul Kjaerholm, Sean Kelly, New York.

1/2005 Exit – Aussteig aus dem bild, ZKM, Karlsruhe.
1/2005 The Furniture of Poul Kjaerholm and selected artwork, Sean Kelly and R 20th Century, New York.
1/2005 New Cohabitats, Galerie Ghislane Hussenot, Paris
1/2005 Goodbye 14th Street, Casey Kaplan, New York.
3/2005 Good Titles for Bad Books, Kevin Bruk, Miami.
3/2005 The Strange, Familiar and Unforgotten, Galerie Erna Hecey, Brussels.
4/2005 Group Exhibition, Air de Paris, Paris.
4/2005 Anna Sanders Films, Cinema Svetozor, Prague.
4/2005 Supernova, Bunkier Sztuki, Kraków.
5/2005 Icestorm, Kunstverein München.
5/2005 La La Land, The Project, Dublin.
5/2005 Post Notes, Midway Contemporary Art, Minneapolis.
5/2005 Bidibidobidiboo, Works from Collezione Sandretto Re Rebaudengo, Turin.
6/2005 100 Artists See God (curated by John Baldessari & Meg Cranston), Contemporary Art Center of Virginia, Virginia Beach.
7/2005 I Really Should*, Lisson Gallery, London.
7/2005 Go Between, Kunstverein Bregenz.
7/2005 Nach Rokytnik, MUMOK, Vienna.
7/2005 Extreme Abstraction, Albright Knox Art Gallery, Buffalo.
9/2005 100 Artists See God (curated by John Baldessari & Meg Cranston), Albright College Freedman Art Gallery, Reading, PA.
9/2005 General Ideas: Rethinking conceptual art 1987-2005, CCA Wattis, San Francisco.
9/2005 Etc., Le Consortium, Dijon.
9/2005 Passion beyond reason, Wallstreet 1, Berlin.
9/2005 En Route: Via another route, Trans-Siberian Railway.
9/2005 Snow Black, Yvon Lambert, New York.
9/2005 Reception, Büro Friedrich, Berlin.
10/2005 Rundledererwelten, Martin Gropius Bau, Berlin.
10/2005 Ambiance, K21, Dusseldorf.
10/2005 Strictement Confidentiel, CIAP, Ile de Vassiviere.
11/2005 Thankyou for the Music, Sprüth Magers, Munich.
11/2005 Im Bild Sein, Galerie der HGB-Leipzig.
12/2005 The Party, Casey Kaplan, New York.
12/2005 Supernova, Contemporary Art Centre, Vilnius.
12/2005 Minimalism and after, Daimler Chrysler Collection, Berlin.

1/2006 A person alone in a room with coca-cola coloured walls, Grazer Kunstverein.
1/2006 Cinéma(s), Le Magasin, Grenoble.

1/2006 Fondos da Colección CGAC: Entre o proceso e a forma, CGAC, Santiago de Compostela.

1/2006 Slow Burn, Galerie Edward Mitterand, Geneva.

2/2006 Broken Surface, Galerie Sabine Knust, Munich.

2/2006 100 Artists See God (curated by John Baldessari & Meg Cranston), Cheekwood Museum of Art, Nashville.

2/2006 Minimal Illusions, Galerien der Stadt Esslingen.

3/2006 Under Construction, European Kunshalle, Cologne.

4/2006 Ordnung und Verführung, Haus Konstructiv, Zurich.

4/2006 Bühne des Lebens – Rhetorik des Gefühls, Kunstbau München.

4/2006 A short history of performance Part 4, Whitechapel Art Gallery, London.

4/2006 Classical Modern, Daimler Chrysler Contemporary, Berlin.

4/2006 Back and Forth, Stiftung Wilhelm Lehmbruck Museum, Duisburg.

5/2006 Supernova, Galerie Jana Koniarka, Trnava.

5/2006 Grey Flags, Sculpture Center, New York.

6/2006 Thankyou for the Music (London Beat), Sprüth Magers Lee, London

7/2006 Untouchable (The ideal of Transparency), Villa Arson, Nice.

7/2006 Undisciplined: Attese Biennale of Ceramic Arts, Attese.

7/2006 Crytallizations, Andreas Murkurdis Temporary, Munich.

7/2006 Sprung ins Kalte Wasser, Shedhalle, Zurich.

7/2006 Turtle, Chelsea Space, London.

7/2006 Dirty Words, Galeria Pedro Cera, Lisbon.

7/2006 Abstraction Now, Wilhelm-Hack-Museum, Ludwigshafen.

9/2006 Modus, Neue Kunsthalle, St. Gallen.

9/2006 Faster! Bigger! Better!, ZKM, Karlsruhe.

9/2006 Academy, Van Abbemuseum, Eindhoven.

9/2006 Projektion, Kunstmuseum, Luzern.

9/2006 How to improve the World, Hayward Gallery, London.

10/2006 Eye on Europe: Prints, Books and Multiples 1960 to now, MoMA, New York.

11/2006 Klinik: Eine pathologie der Gesten, Hebbel am Ulfer, Berlin.

11/2006 Saigon: Open City, Saigon.

11/2006 All Hawaii Entrées/Lunar Reggae, IMMA, Dublin.

12/2006 Drapeaux Gris, CAPC, Bordeaux.

1/2007 Lapdogs of the Bourgoisie, Platform Garanti, Istanbul.

1/2007 Active Constellation, Brno House of Art.

2/2007 Collateral: When Art Looks at Cinema, Hangar Bicocca, Milan.

3/2007 Los Vinilos, El Basilico, Buenos Aires.

3/2007 Models for Tommorow: Cologne, EU Kunsthalle, Köln.

3/2007 Pure, Sean Kelly, New York.

4/2007 Airs de Paris, Centre Pompidou, Paris.

4/2007 The Redistribution of the Sensible, Galerie Magnus Muller, Berlin.

4/2007 The Shapes of Space, Guggenheim Museum, New York.
5/2007 Memorial to the Iraq War, ICA, London
5/2007 If Everybody Had an Ocean, Tate, St. Ives.
5/2007 Trajectory 4: AKA Institute of Contemporary Art, Old Harbour, Riga.
5/2007 How to improve the world, Birmingham Museum and Art Gallery.
6/2007 Perspektive 07, Lenbachhaus, Munich.
6/2006 Intocable (El ideal de la transparencia), The Museum of Contemporary Art, Valladolid.
6/2007 It starts from here, De La Warr Pavillion.
6/2007 Edition Schellmann Door Cycle, Friedrich Petzel Gallery, New York.
6/2007 All You Desire, PPOW, New York.
6/2007 Other Men's Flowers, Venetia Kapernekas Gallery, New York.
7/2007 Franchise, Assen.
8/2007 I can't live without, The Showroom, London.
8/2007 L'ottava Tavola: An Etymology of Contemporary Codes, Cortona.
8/2007 The Showroom Talks, The Showroom, London.
9/2007 Fourier, Centre d'art mobile, Besançon.
9/2007 If Everybody Had an Ocean, CAPC, Bordeaux.
9/2007 Floating Territories, Various Locations (Venice, Istanbul…)
9/2007 Projektion, Lentos Kunstmuseum Linz.
9/2007 Franz West: Soufflé, Kunstraum Innsbruck.
10/2007 Tomorrow is Another Day, Artsonje, Seoul.
10/2007 Eva Presenhuber/Jubilee Exhibition, Vnà.
11/2007 If everybody had an ocean, CAPC, Bordeaux.
11/2007 Fusion Now! More light, more power, more people, Rokerby Gallery.
12/2007 Winter Palace, de Aterliers, Amsterdam.
12/2007 Xmas Hysteria, Galerie Emi Fontana, Milan.

1/2008 Images: A spike magazine project, Forde, Geneva.
1/2008 Mixed Emotions, Domus Atrium, Salamanca.
1/2008 Lapdogs of the Bougoisie, Tensta Konsthall, Spanga
2/2008 MAXImin, A century of abstraction, Fondacion Juan March, Madrid.
2/2008 KW Hommage à Klaus Werner, Galerie für Zeitgenössiche Kunst, Leipzig.
2/2008 The Brisbane Sound, Institute of Modern Art, Brisbane.
2/2008 Cube Passerby, Passerby, New York.
3/2008 Typed, Sadie Coles, London.
3/2008 Fantasy, MuKHA, Antwerp.
4/2008 Book/Shelf, MoMA, New York
4/2008 This is the gallery and the gallery is many things, Eastside Projects, Birmingham.
5/2008 The Store, Tulips and Roses, Vilnus.
5/2008 Blasted Allegories: Sammlung Ringier, Kunstmuseum, Luzern.

6/2008 The Sydney Biennale, Sydney.
6/2008 Call it what you like, Art Center Silkeborg Bad.
6/2008 No so subtle subtitle, Casey Kaplan, New York.
6/2008 Vincent Award, Stedelijk Museum, Amsterdam.
6/2008 Private/Corporate V: Daimler Art Collection, Haus Huth, Berlin.
6/2008 Mondo e Terra, FRAC Corse.
7/2008 Shapes of Space 2, Mário Sequeira Gallery, Braga.
9/2008 This is the gallery and the gallery is Many things, Eastside Projects, Birmingham.
10/2008 La Petite Histoire, Kunstraum Niederoesterreich, Vienna.
10/2008 La Vitrina, Gudalajara.
10/2008 100 Artists: Art on the Underground, A Foundation Gallery, London.
10/2008 Moments and Murals, MD72, Berlin.
10/2008 Branding Democracy, New School, New York.
10/2008 Edition Schellmann Furniture, Edition Schellmann, Munich.
10/2008 Accessories to an artwork, Paul Stolper Gallery, London.
10/2008 Theanyspacewhatever, Guggenheim Museum, New York.
11/2008 Getting Even, Lewis Glucksman Gallery, Cork
11/2008 Made in Munich, Haus der Kunst, Munich.
11/2008 Fifty Percent Solitude, Kerlin Gallery, Dublin.

1/2009 Saints and Sinners, Rose Art Museum, Brandeis University.
1/2009 Custom Car Commandos, Art in General, New York.
1/2009 Just what are the saying, Jonathan Ferrara Gallery, New Orleans.
2/2009 Forms of Inquiry, Archizoom, Lausanne.
3/2009 The Human Stain, CGAC Santiago de Compostela.
3/2009 Espèces d'Espaces, Yvon Lambert, New York.
3/2009 International Photo Festival Knokke-Heist, Knokke Heist.
3/2009 Beaufort 03, Oostende, Belgium.
4/2009 Unbuilt Roads, E-flux, New York.
4/2009 A Factory, A Machine, A Body… Archaeology and Memory of Industrial Spaces, Centre d'art La Panera, Lleida.
4/2009 La Recherche, Air de Paris, Paris.
4/2009 Because I say so: Sculpture from the Scholl collection, Frost Art Museum, Miami.
5/2009 Lapdogs of the Bourgeoisie, Arnolfini, Bristol
5/2009 Between Metaphor and Object, IMMA, Dublin.
5/2009 Take the Money and Run, De Appel, Amsterdam
5/2009 UFO: Grenzgänge zwischen Kunst und Design, NRW-Forum, Dusseldorf.
5/2009 The Obstacle is Tautology, Tulips and Roses, Vilnius.
6/2009 Il Tempo del Postino, Theater Basel, Basel
7/2009 Learn to read art: A History of Printed Matter (1976-2009), Badischer Kunstverein, Karlsruhe

7/2009 Watou 2009, Watou.

8/2009 Top 10 Allegories, Galerie Francesca Pia, Geneve.

9/2009 T-tris, B.P.S. 22, Charleroi.

9/2009 La Suite, Air de Paris, Paris.

10/2009 A Factory, A Machine, A Body…, MUCA, Mexico City.

10/2009 We are sun-kissed and Snow Blind, Patrick Seguin, Paris.

12/2009 Gagarin: Artists in their own words, SMAK, Gent.

12/2009 Queensland Art 2009, Pestorious Sweeney House, Brisbane.

1/2010 Animism, MuKHA/Extra City, Antwerp.

1/2010 Interference: Fields for listening and Praxis, The studio at Moderna Museet, Stockholm.

1/2010 It is it, Espacio 1414 Puerto Rico.

1/2010 Shazam, c/o Gerhardsen Gerner, Berlin.

2/2010 Corporate Everything, Kunsthalle Freiburg.

3/2010 Pictures about Pictures: Discources in Painting, MUMOK, Wien.

3/2010 Fantasy & Island, FRAC Corse.

4/2010 Art: Curated by Michael Craig-Martin, Haas and Fuchs, Berlin.

4/2010 Ce qui vient, Les Ateliers de Rennes, Biennale d'art contemporain, Rennes.

4/2010 The Promises of the Past, Centre Pompidou, Paris.

4/2010 Don't Piss on me and tell me that it's raining, Apex Art, New York.

4/2010 Film Matters, Beton 7, Athens.

4/2010 Kozmik Latte, Borusan Collection, Istanbul.

5/2010 High ideals and crazy dreams, Vera Munro, Hamburg.

5/2010 Post-Office, Artspace, Auckland.

6/2010 Men with Balls: Art of the 2010 World Cup, Apex Art, New York.

6/2010 Humanity is not a completed project, Villa du Parc, Centre d'art Contemporain, Annemasse.

6/2010 89 KM. CGAC Collection, MARCO, Vigo.

6/2010 The Philosophy of Money, White Pavilion, Lisbon City Museum.

6/2010 Multiple Pleasures, Tanya Bonakdar Gallery, New York.

6/2010 Changing Britain: Documentary Photography from the Arts Council Collection, Portcullis House, London.

7/2010 Unrealised Potential, Cornerhouse, Manchester.

7/2010 Aires de Jeux, Le Quartier, Quimper.

7/2010 Today I made nothing, Elizabeth Dee Gallery, New York.

8/2010 Geometry in 20th Century Art, Museo d'arte Latinamericano de Buenos Aires.

10/2010 8th Shanghai Biennale, Shanghai.

11/2010 Contemporary Magic: A Tarot Deck art project, National Arts Club, New York.

11/2010 Nature, Gerhardsen Gerner, Berlin.

11/2010 Which whitch is which and/or summertime, White Flag Projects, St. Louis.

11/2010 Without you I am nothing: Art and its Audience, Museum of Contemporary Art, Chicago.

11/2010 01-10, Esther Schipper, Berlin.

1/2011 No more presence, The Artist's Institute, New York.
1/2011 Someone else's life, Kerlin Gallery, Dublin.
1/2011 Modern British Sculpture, Royal Academy, London.
2/2011 Scaffolding of contrition, LeRoy Neiman Gallery, New York.
2/2011 We Are Grammar, Pratt Institute Gallery, New York.
2/2011 A lunatic on bulbs, Giorgio Pace Projects, Chesa Planta.
3/2011 Police!, Galerie Nathalie Seroussi, Paris.
3/2011 Abstract Possible, Museo Tamayo, Mexico, D.F.
3/2011 I am still alive, MoMA, New York.
4/2011 Space Oddity, Kunsthalle Andratx.
5/2011 Contemporary Magic: A Tarot Deck art project, Andy Warhol Museum, Pittsburgh.
6/2011 Sculpture Now, Galerie Eva Presenhuber, Zurich.
6/2011 Out of storage, Marres, Maastricht.
6/2011 Everything must Go!, Casey Kaplan, New York.
7/2011 Humid but cool I think, Taro Nasu, Tokyo.
7/2011 Footnote 6: As Model, Miguel Abreu, New York.
7/2011 Conversation Pieces, Tate, Liverpool.
7/2011 Als die Wälder auf Reisen gingen, Kunstverein Pforzheim.
9/2011 Göteborg International Biennale for Contemporary Art, Göteborg.
9/2011 In Deed: Certificates of authenticity in Art, De Vleeshal, Middelburg.
10/2011 In Deed: Certificates of authenticity in Art, Fondazione Bevilacqua, La Masa.
10/2011 Monodrome, 3rd Athens Biennale, Athens.
10/2011 Our Day Will Come & Iteration Again, University of Tasmania School of Art in Hobart.
11/2011 Obras de la collecion Jumex, Hospicio Cabanas, Guadalajara.
11/2011 The Air we Breathe, SFMOMA, San Francisco.
11/2011 Performa 11, New York
11/2011 Of Bridges and Borders: Chapter V, From Real to Surreal, Museo de Arte Moderno de Buenos Aires.

1/2012 Abstract Possible: The Stockholm Synergies, Tensta Konsthall, Stockholm.
1/2012 Utopia Gesamtkunstwerk, 21er Haus, Vienna.
1/2012 Schrift Bild, Galerie Meyer Kainer, Vienna.
1/2012 The Poster Show, Galerie Carlier-Gebauer, Berlin.
2/2012 Print/Out, MoMA, New York.
2/2012 Positions on Conceptual Art, Galerie Rüdiger Schottle, Köln.
3/2012 True Stories: Scripted Realities, Govett-Brewster Art Gallery, New Plymouth, New Zealand.
3/2012 How to Make - Ideen, Notationen, Materialisierungen, Kunsthaus Dresden.
5/2012 Read, Look! We promise it's not dangerous, Emily Harvey Foundation, New York.
5/2012 Wir treffen uns am Abend, Galerie Kamm, Berlin.
6/2012 Soundworks, ICA, London.

6/2012 Painting in Space, Luhring Augustine, New York.

6/2012 Looking Back for the Future, Kunsthalle, Zurich.

6/2012 Last Day, Cartel, London.

7/2012 Air de Paris Summer Show, Art & Rapy, Monaco.

7/2012 Group Exhibition, Kerlin Gallery, July.

7/2012 Take off your silver spurs and help me pass the time, Galerie Nikolaus Ruzicska, Salzburg.

7/2012 Skulpturen und Reliefs aus der Sammlung, Kunsthalle Weishaupt, Ulm.

7/2012 Sense and Sensibility, Euskadi 2012

8/2012 Various stages, Kunsthaus Dresden.

8/2012 Decade: Contemporary Collecting 2002-2012, Albright Knox, Buffalo.

8/2012 True Stories: Scripted Realities, Te Tuhi Centre for the Arts, New Zealand.

8/2012 Where is the Power, Fort Worth Contemporary Arts.

9/2012 Parque Industrial, Galeria Luisa Strina, Sao Paulo.

9/2012 The Feverish Library, Friedrich Petzel, New York.

9/2012 The Mystery Spot, Fondation d'enterprise Ricard, Paris.

10/2012 Test Run, Kunsthaus Dresden.

10/2012 Extended Minimalism, Javier Lopez, Madrid.

11/2012 True Stories: Scripted Realities, Dunedin Public Art Gallery, New Zealand.

11/2012 Screens, Galerie Meyer Kainer, Vienna.

1/2013 Looking Back - The 7th White Columns Annual, selected by Richard Birkett, White Columns, New York.

1/2013 Another Time, Pestorius Sweeney House, Brisbane.

2/2013 Abstract Generation: Now in Print, MoMA, New York.

3/2013 Cross/Roads, Willie Birch and Liam Gillick, Bard CCS.

3/2013 Love in a Cold Climate, S1 Artspace, Sheffield.

3/2013 The Twentieth Century as Never Seen Before, Museo di Santa Giulia, Brescia.

4/2013 Edge Order Rupture, Gallery Lelong, New York.

4/2013 Neoplastic Room. Open Composition, Museum Sztuki, Lodz.

5/2013 Endless Bummer/Still Bummin, Marlborough Chelsea, New York.

5/2013 The Lie and the Powerpoint, with Benoit Maire and Falke Pisano, Shanaynay, Paris.

5/2013 Fired Earth, Herbert Gerisch Stiftung, Neumünster.

5/2013 Poesia: Werke aus der Sammlung Reinking, Städtische Galerie Delmenhorst.

5/2013 Kunst Nach 45, Lenbachhaus, Munich.

5/2013 Striped: Gillick, Lefcourt, LeWitt, Pierson, Mitterand + Cramer, Geneve.

5/2013 DLA Piper Series: Constellations, Tate Liverpool.

6/2013 Salle d'attente III, Galerie Laurent Mueller, Paris.

6/2013 Chinese Whispers: A Group Show on the loss of Control, Cura.basement, Rome.

6/2013 7 Studies, Schellmann Furniture, Munich.

7/2013 Sommeraustellung, Esther Schipper, Berlin.

7/2013 Draft Urbanism, The Biennale of the Americas, Denver.

7/2013 Contemporary Artists of the Donegal Diaspora, Regional Cultural Centre, Letterkenny.

7/2013 Secondary Stuctures, Francois Morellet, Olivier Mosset, Liam Gillick, Katja Strunz, Ruzicska, Salzburg.

8/2013 Leichte Verstörung in den Fabriken, tête, Berlin.

8/2013 Unknown Forces, Curated by Sunjung Kim, Tophane-i Amire Gallery, Mimar Sinan University, Istanbul.

8/2013 Abstract Nature, Parkett Austellungs-Raum, Zurich.

9/2013 Reading List: Artist's Selections from the MoMA Library Collection, New York.

9/2013 Word+Work, Galerie Nachst St. Stephan, Vienna.

9/2013 British British Polish Polish, CCA Warsaw.

10/2013 One foot in the real world, Irish Museum of Modern Art, Dublin.

10/2013 To the Reader, BAK, Utrecht.

10/2013 Nuit Blanche, Paris.

10/2013 9 Artists, Walker Art Center, Minneapolis.

10/2013 CAC Malaga: Una Década, CAC Malaga.

10/2013 Capitalism Catch 22, Impakt Festival Utrecht.

11/2013 Punctum: Fotographie zwischen Inszenierung und Dokumentation, Boltensternraum Baden (Meyer Kainer)

11/2013 Fading Nights, Gerhardsen Gerner, Berlin.

11/2013 Absolut, White Flag Projects, St. Louis, Mo.

12/2013 Secret Codes (Códigos Secretos), Galerie Luisa Strina, Sao Paulo.

1/2014 Monochrome & Readymades, L'Onde Théâtre Centre d'art, Velizy-Villacoublay.

2/2014 El Hotel Eléctrico, M_kha, Antwerp.

2/2014 Breaking News from the Ether, La Panacée, Centre de Culture Contemporaine, Montpellier.

3/2014 Triple Oh!, Pestorius Sweeney House, Brisbane.

4/2014 Who Shall Deliver Us from Greeks and Romans, Galeri Manâ, Istanbul.

5/2014 The Decade 1984-1999, Centre Pompidou, Metz.

5/2014 9 Artists, MIT List Visual Art Center, Cambridge.

6/2014 Der Leone have sept cabeças, CRAC Alsace, Altkirch.

6/2014 Never Look Back when Leaving, Casey Kaplan, New York.

6/2014 Swiss Pavilion, 14th Architecture Biennale, Venice.

6/2014 Une Histoire, Art, Architecture, Design des années 1980 à nos jours, Centre Pompidou, Paris.

7/2014 A Machinery for Living, Organized by Walead Beshty, Petzel, New York.

7/2014 Deep One Perfect Morning, Kerlin Gallery, Dublin.

8/2014 Institute for Human Activities, Democratic Republic of Congo.

8/2014 Beyond and Between, Leeum Samsung Museum of Art, Seoul.

9/2014 Petals on the Wind, Galerie Micheline Szwajcer, Brussels.

9/2014 Stillpass Collection with Exterior Concourse Diagram, collectorspace, Istanbul.

9/2014 Helicotrema, Viafarini, Milan.

9/2014 55th October Salon, Belgrade.

9/2014 20+, SMAHK, Assen.

9/2014 Szalon, Logan Center, Chicago.

10/2014 Blue Times, Kunsthalle Wien.

11/2014 Project LSD, organized by Rob Tufnell, White Columns, New York

1/2015 Adventures of the black square: Abstract art and society 1915-2015, Whitechapel Gallery, London.

1/2015 Not: The Art of Resistance, The Holden Gallery, Manchester School of Art.

2/2015 Pop Art Design, EMMA, Espoo.

2/2015 (a) Moving Image Department, National Gallery, Prague.

2/2015 Works on Paper, Galerie Eva Presenhuber, Zurich.

3/2015 Lo Schermo dell'arte Film Festival, Palazzo Grassi, Venice.

3/2015 Cloud Cover, curated by Lee Foley, Bard CCS.

4/2015 International Currency, curated by Noah Barker, Lodos Contemporaneo, Mexico D.F.

6/2015 No Museum, No Life? - Art Museum Encyclopedia to Come from the Collections of the National Museums of Art, The National Museum of Modem Art, Tokyo.

6/2015 Space Between, Flag Foundation, New York.

6/2015 Royal Academy Summer Exhibition (curated by Michael Craig-Martin), Royal Academy, London.

6/2015 Summer Kino, Johnen Galerie, Berlin.

6/2015 Moving Image Department - 2nd Chapter: The Eclipse of an innocent eye, National Gallery Prague.

7/2015 All-Imitate-Act, Luma Arles, Arles.

7/2015 In Girum Imus Nocte et Consumimur Igni, Jumex Foundation, Mexico.

9/2015 Threads: Fantasmagoria about Distance, Kaunus Biennale, Lithuania.

9/2015 Saltwater: A theory of thought forms, 14th Istanbul Biennial, Istanbul.

9/2015 6th Moscow Biennale of Contemporary Art, Mocow.

9/2015 L'exposition d'un film, Centre Pompidou, Paris.

9/2015 Second Oeuvre, Préface, Toulouse.

9/2015 Dimensions Variable, Artists and Architecture, Pavillon de l'arsenal, Paris.

9/2015 Moving Image Department - 3rd Chapter: The Owl's Legacy, National Gallery Prague.

10/2015 British Art Show 8, Leeds Art Gallery and touring.

10/2015 Hotel Theory, Redcat, Los Angeles.

10/2015 British Art Show 8, Leeds Art Gallery and touring (Edinburgh, Norwich, Southampton).

10/2015 Beginnings, Vartai, Vilnius.

1/2016 All Systems Go, Cooper Gallery, DJCAD, Dundee.

1/2016 Fluidity, Kunstverein in Hamburg, Hamburg.

1/2016 Expanded Fields, Nymphius Projekte, Berlin.

2/2016 All Over, Galerie Des Galeries, Paris.

2/2016 A Material Legacy: The Nancy A. Nasher and David J. Haemisegger Collection of Contemporary Art, Nasher Museum of Art at Duke University, Durham.

2/2016 Ceramics in the Noughties: The Attese Edizioni Collection, Ceramics Museum of Savona.

2/2016 Moving Image Department – 4th Chapter: The Rhetoric of Time, Revisited, National Gallery, Prague.

2/2016 Film, Eva Presenhuber, Zurich.

2/2016 LSD, Rob Tufnell, London.

3/2016 A History. Contemporary Art from the Centre Pompidou, Haus der Kunst, Munich.

3/2016 30th Anniversary Programme, Grazer Kunstverein, Graz.

3/2016 The Natural Order of Things, Museo Jumex, Mexico City.

4/2016 Still (the) Barbarians, EVA International, Ireland's Biennial, Limerick.

4/2016 140K, Kunstraum Ortloff, Leipzig.

4/2016 Presently, Neugerriemschneider, Berlin.

5/2016 FIFTY CIGARS FOR THE LIGHT OF THE FUTURE, Kunstverein KISS Kunst im Schloss Untergröningen e.V. (AdKV) Temporäres Museum, Abtsgmünd.

6/2016 Parcours, Domaine de Muy, Le Muy.

6/2016 Béton, Kunsthalle Wien Museumquartier, Vienna.

6/2016 Eric the King Fan Club, Colette, Paris.

6/2016 Anything for a Laugh: Humor in Contemporary Art, Ora Gallery, New York.

6/2016 Invisible Adversaries, CCS Bard Hessel Museum, Annandale-on-Hudson.

6/2016 Reading Context, The Collection Teaching Gallery, CCS Bard, Annandale-on-Hudson.

6/2016 If All Relationships Were to Reach Equilibrium, Then This Building Would Dissolve, MIMA, Middlesbrough.

6/2016 Conversation autour d'une collection: Collection Jocelyne et Fabrice Petignat, Villa Bernasconi, Lancy.

6/2016 Moving Image Department, Chapter 5, National Gallery of Art, Prague.

6/2016 Re-Reading the Collection, CGAC, Santiago de Compostela.

7/2016 Night in the Museum: Ryan Gander Curates the Arts Council Collection, Long Side Gallery, Yorkshire Sculpture Park; Gas Hall, Birmingham; The Attenborough Centre, Leicester.

8/2016 Where Text is Broken by a Building, Arario Museum, Seoul.

8/2016 PLATOvideo08 - 70.léta, Plato, Ostrava-Vítkovice.

9/2016 For an Image, Faster Than Light, Yinchuan Biennale, Yinchuan.

9/2016 Shanghai Project, Shanghai Himalayas Museum, Shanghai.

9/2016 Wall to Wall: Carpets by Artists, Museum of Contemporary Art Cleveland, Cleveland.

9/2016 The World Preserves The Memory Of All Past Traces, Centro de Arte Alcobendas, Madrid.

9/2016 Accumulations: 5,000 Years of Objects, Fictions, and Conversations, Mead Art Museum, Amherst.

9/2016 The Collector's Eye, Nine Private Collections In Strasbourg, Musée d'art moderne et contemporain, Strasbourg.

10/2016 L'esprit du Bauhaus, Musée des Arts décoratif, Paris.

10/2016 Dreamlands: Immersive Cinema and Art, 1905 – 2016, Whitney Museum of American Art, New York.

10/2016 Moving Image Department, 6th Chapter: Inner Lives (of Time), National Gallery of Art, Prague.

11/2016 Arts Council 40th Anniversary Exhibition, Night at the Museum, The Gas Hall, Birmingham.

11/2016 Cloud Cover, Kresge and Pascal Galleries, Ramapo College, Mahwah.

12/2016 Alfonso Artiaco 30th Anniversary, Alfonso Artiaco, Naples.

1/2017 Readymade, House Eva Presenhuber, Vna, Switzerland.

2/2017 Du verbe à la communication, Le Carre d'art Nimes.

2/2017 Elbphilharmonie Revisited, Deichtorhallen, Hamburg.

2/2017 Variable Dimensions: Artists and Architecture, MAAT, Lisbon.

2/2017 Arts Council 40th Anniversary Exhibition, Night at the Museum, The Attenborough Centre, Leicester.

2/2017 Park, (organized by Kerlin Gallery) Holly's Gallery, Guangzhou, China.

3/2017 John Latham - A World View, Serpentine Gallery, London.

3/2017 The Interior and The Carpet, Pacific Design Center, Los Angeles.

3/2017 Colori, Castelo di Rivoli, Turin.

4/2017 Shanghai Project Part 2, Shanghai Himalayas Museum.

5/2017 99 Cents, Museum of Contemporary Art Detroit.

5/2017 How to Live Together, Kunsthalle Wien.

6/2017 True Faith, Manchester International Festival, Manchester Art Gallery, Manchester.

PUBLICATIONS

1991 Documents, London and Nevers, One-Off Press and A.P.A.C.
Technique Anglaise, (ed. Liam Gillick & Andrew Renton), London, Thames & Hudson.
No Man's Time, Nice, Villa Arson.
Gazette, Köln, Galerie Esther Schipper.

1992 Molteplici Culture, (ed. Christov-Bakargiev), Rome.
Etats Specifiques, Musée d'art moderne, Le Havre.
12 British Artists, Barbara Gladstone/Stein Gladstone, New York.
240 Minutens, (ed. Georg Graw & Lothar Hempel), Köln.
Instructions, (ed. Liam Gillick), Gio' Marconi, Milan.
ON, London, Interim Art.

1993 Documentario 2, (ed. Di Pietrantonio), Milan.
Clare Barclay, Henry Bond, Roderick Buchanan, Liam Gillick, Ross Sinclair,
Gesellschaft fur Aktuelle Kunst, Bremen.
Travelogue, Vienna, Hochschule fur Angewandte Kunst, Vienna.
Fotofeis, Glasgow, International Photography Festival.
Love is no Four Letter Word, Lothar Hempel, Esther Schipper, Köln.
Backstage, Kunstverein, Hamburg.
Ideal Place, Nevers, (ed. Eric Troncy).

1994 Don't Look Now, Threadwaxing Space, New York.
Backstage, Kunstmuseum Luzern, Luzern.
Public Domain, Centro' Santa Monica, Barcelona.
Mechanical Reproduction, Galerie Van Gelder, Amsterdam.

Other Men's Flowers, FN/Booth-Clibborn, London.
McNamara, project for Nummer, Köln, Germany.
McNamara, project for New Observations, New York.
Liam Gets a Serial Killer Annoyed, project for Art & Text, Sydney, Australia.
Sunshine, Jahresring, Köln, Germany.
Like Sure, Or Not, project for Palleten, Stockholm, Sweden.
The Institute of Cultural Anxiety, ICA, London.

1995 Möbius Strip, Basilico Fine Arts, New York.
Faction, Royal Danish Academy of Arts, Copenhagen, Denmark.
Lost Paradise, (ed. Barbara Steiner), Vienna/Stuttgart, Oktagen.
Stoppage (CD), CCC/Villa Arson, Nice, Tours and London.
Erasmus is Late, Book Works, London.
Ibuka!, Kunstlerhaus, Stuttgart.
Grim, (project with Douglas Gordon), Parkett, Summer.
Collection fin XX, FRAC Poitou Charentes, Angouleme.
We Are Medi(eval), (with Angela Bulloch), Portikus, Frankfurt.
Camera Austria, Forum Stadtpark, Graz, Austria.
New Art From Britain, Museum Stzuki, Lodz.
Surface de Réparations, FRAC Bourgogne, Dijon, France.
Brilliant, Walker Art Centre, Minneapolis.
Prime Time #1, Dijon, Le Consortium.
We are Medi(evil), with Angela Bulloch, Frankfurt, Portikus.

1996 Co-operators, Southampton City Art Gallery.
Traffic, CAPC, Bordeaux.
Do It, Kjarvalsstadir, Reykyavik.
Everyday Holiday, Grenoble, Le Magasin.
Nach Weimar, Cantz, Weimar.
Herausgeber, Kunstraum Wien, Wien.
Escape Attempts, Globe, Copenhagen.
Life/Live, Paris, Musée d'Art Moderne de la Ville de Paris.
Book Works - A partial history and source book, London, Book Works.
Lost For Words, London, Toby Mott.
Found Footage, Köln, Tanja Grunert & Klemens Gasser
A Scattering Matrix, Los Angeles, Richard Heller Gallery
Echoes - contemporary Art at the age of endless conclusions, New York, The Monacelli Press

1997 Des Livres d'Artistes, L'ecole d'art de Grenoble, Grenoble.
Ajar, Jeloy, Galleri F15.

Blimey!, London, 21.
Unbuilt Worlds: Unrealised Artists Projects, Munster, Cantz
Politics and Poetics, Kassel - documenta, Cantz.
Short Guide, Kassel - documenta, Cantz.
Schipper und Krome, Berlin, Schipper und Krome
McNamara Papers, Erasmus and Ibuka Realisations, The What if? Scenarios, Dijon, Le Consortium, Hamburg, Kunstverein.
Erasme est en Retard, Dijon, Les Presses du Réel.
Enterprise, Boston, ICA.
Ireland and Europe, Dublin, Sculptors Society of Ireland
Andreas Schulze, Kunstverein Ludwigsburg, Cantz.
Armleder, Milan, Fondazione Antonio Ratti.
Moving Targets, Louisa Buck, London, Tate Gallery.
Hospital, Berlin, Galerie Max Hetzler.
Kunst. . . Arbeit, Suttgart, SudWest LB/Cantz.
Big Conference Centre/Das Grosse Konferenzzentrum, Ludwigsburg/Derry, Kunstverein Ludwigsburg, Orchard Gallery.
Gabrielle Detterer, Art Recollection, Archer Fields.

1998 Artist/Author: Contemporary Artist's Boook (ed. Cornelia Lauf/Clive Phillpot), New York, American Federation of Arts.
Interactive, An Exhibition of Contemporary British Sculpture, London, Amerada Hess
Art from Britain, Hamburg, Sammlung Goetz.
L'île de discussion/le grand centre de conférence, Nice/Dijon, Villa Arson/Les presses du réel.
Mise en Scène, Graz, Grazer Kunstverein.
Minimal-Maximal, Bremen, Neues Museum Weserburg.
X Mal Documenta X, Kassel, Kunsthochschule der Universitat Gesamthochschule.
Dominique Gonzalez Foerster, Pierre Huyghe, Philippe Parreno, Paris, ARC, Musee d'art moderne de la ville de Paris.
Cream, London, Phaidon Press.
Le colonel moutarde dans la bibliotèque avec le chandelier, Eric Troncy, Dijon, Les presses du réel.
Absurd, Self Service, Paris.
Dijon/Le Consortium.coll, Dijon/Paris, Les presses du réel/Centre Georges Pompidou.
Ein Rückblick aus dem Jahre 2000 auf 1887, Edward Bellamy, Leipzig, Galerie für Zeitgenössische Kunst.
Zing Magazine, Volume 2, Fall.
Øjeblikket, The Meaning of Site, Copenhagen.
Innerscapes, (edited by Maurizio Pellegrin), Trieste, Contemporanea.
Compilation: Le Consortium, Dijon, Les presses du reel.

1999 UK Maximum Diversity, Vienna, Galerie Krinzinger.

Pl@ytimes, Grenoble, Ecole du Magasin.
Weather Everything, Leipzig, Cantz/Galerie für Zeitgenössische Kunst.
Independent Spaces, Geneva, JRP éditions.
Servicio Publico, Barcelona, Ediciones Universidad de Salamanca.
Seven Wonders of the World, London, Book Works.
Designs for a four storey building, New York, Open City.
Art at the turn of the millenium, Koln, Taschen.
Esthétique Relationelle, Nicolas Bourriaud, Dijon, Les presses du réel.
Calender, Glarus, Kunsthaus.
Le Capitale, Sete, Centre regionale d'art contemporain.
La Mémoire, The French Academy in Rome.
The Space is Everywhere, Esslingen, Villa Merkel.
Habitat Art Club, London, Habitat.
5 or 6, New York, Lukas and Sternberg.
Rewriting Conceptual Art, (ed. Michael Newman & Jon Bird), London, Reaktion Books.
Alex Katz: Marines and More, Salzburg, Ropac.

2000 29th International Film Festival Rotterdam
Liam Gillick, Köln, Oktagon.
British Art Show 5, Touring Exhibition, Edinburgh, Southampton, Cardiff, Birmingham.
Aussendienst, Hamburg, Kunstverein in Hamburg.
Dire Aids, Art in the Age of Aids, Promotrice delle Belle Arti, Torino.
What If/Tank Om, Moderna Museet, Stockholm.
The Book of the 3rd of June, Kitakyushu, CCA.
Intelligence, London, Tate.
Moving Targets 2, Louisa Buck, London, Tate.
Protest and Survive, Whitechapel Gallery, London.
Media City, Seoul.
Renovation Filter, Recent Past and Near Future, Bristol, Arnolfini.
Fresh Cream , London, Phaidon.
Den Stora Skalan, Kalmar, Statens Konstråd.

2001 Century City, London, Tate Modern.
Museen ohne Zukunft, Vienna, MAK.
Mutations, Bordeux, Arc en rêve, Centre d'architecture.
More Works About Buildings and Food, Oeiras, Hangar K7
Histoire de coeur, collection Michel Poitevin, Fondation Guerlain, Les Mesnuls.
Nothing, London, August Publisher
Parkett: Collaborations & Editions Since 1984, New York, Museum of Modern Art.
After Work, 4 Biennale Tornitz Werkleitz Bildende Kunst.

Berlin Biennale, Kunstwerke, Berlin.
Parkett 61, Zurich, Parkett Publishers.
Metronome 7, London, Metronome.
Annlee You Proposes, London, Tate Britain.
What Do You Expect from an Art Insitution in the 21st Century, Paris, Palais de Tokyo.
Everything Can Be Different, New York, ICI.
Animations, New York, P.S.1 Contemporay Art Center/MoMA.
Neue Kunstkritik, New York, Lukas and Sternberg.
Art Crazy Nation, London, 21.
The Stunt, London, Metronome.
9e Biennale de l'image en Mouvement, Genève, Centre pour l'image contemporaine, Saint-Gervais.
Yokohama 2001, Yokohama, Yokohama Triennale.
Annette W. Balkema and Henk Slager, Exploding Aesthetics, Rodopi.
Julian Stallabrass, High Art Lite, London, Verso.
Peter Lunenfeld, Snap to Grid, Cambridge, MIT Press.

2002 Metronome 8b., London, The Queel.
100 Reviews, London, Alberta Press.
Magazin 6, Salzburg, Salzburger Kunstverein.
The Producers: Contemporary Curators in Conversation (4), Gateshead, Baltic.
Happy Outsiders from Scotland and London, Zachetal, Warsaw/Katowice City Gallery.
The Wood Way, London, Whitechapel Art Gallery.
The Big Show, Antwerp, NICC.
Private Views, London, Print Studio.
Daily News, New York/London, Gavin Brown, Cornelia Grassi.
Conceptual Art, London, Phaidon.
Art Since 1960, London, Thames and Hudson.
Art and Economy, Hamburg, Deichtorhallen.
Henk Slager, Concepts on the move, Rodopi.
Dark Spring, Kraichtal, Ursula Blickle Stiftung.
Strike, Alberta Press.
The Turner Prize, London, Tate Publications.
Urgent Painting, Paris, ARC-Musée d'art moderne de la ville de Paris.

2003 25e Biennale of Graphic Arts, Ljubljana.
Adorno: The possibility of the impossible, Frankfurt, Sternberg Press.
Berlin 1994-2003: Max Hetzler, Berlin, Holzwarth Publications.
Alexandra Mir & John Kelsey, Corporate Mentality, Berlin, Lukas & Sternberg.
Deutschemalereizweitausenddrei, Berlin, Lukas & Sternberg.
Dreams and Conflicts, ed. Bonami, Biennale di Venezia.

Hybride Zonen: Kunst und Architektur in Basel und Zürich, Berlin, Springer.
I moderni, Milan, Skira.
No Ghost just a shell, Köln, Walther Koenig.
Sociale Fassaden U.A., Munich, Lenbachhaus.
Penelope Curtis, This was tomorrow, New Art Centre.
White Cube, London, Steidl.

2004 Liam Gillick, Project, Tema Celeste, No. 101
(Rider) Law and Creativity, Lund, Konsthalle.
100 Artists See God, New York, ICI
Animations, Berlin, New York, MoMA/PSI/Kunstwerke.
Anna Sanders Films Identity Spot (with Sean Dack), Paris, One Star Press.
Another 2004 again, Baltimore, Baltimore Museum of Art.
Julian Stallabrass, Art Incorporated, London, Oxford University Press.
Jonathan Harris, Art, Money, Parties, Liverpool University Press.
Nigel Coates, Collidoscope: New Interior Design, London, Lawrence King.
Julian Stallabrass, Contemporary Art: A short introduction, Oxford University Press.
Matthew Arnatt and Matthew Collings , Criticism, London, Rachmaninoffs.
Curating with Light Luggage, edited by Liam Gillick and Maria Lind, Munich, Revolver.
Hans Ulrich Obrist, Do It!, New York, E-flux/Revolver.
The George Hansen Critical Forum, London, RCA.
Modernity Today, Amsterdam, de Appel.
Now What? Artists write, Utrecht, BAK.
Singular Forms, New York, Guggenheim Museum Publications.
Jens Hoffmann, The next documenta should be curated by an artist, New York, e-flux/Revolver.
Working Title, Cambridge, Harvard University Art Museums.

2005 Art since 1900 (ed. Foster, Krauss, Buchloh, Bois), London, Thames and Hudson.
Alex Coles, DesignArt, London, Tate Publishing.
various, Supernova, London, British Council.
Tacita Dean and Jeremy Millar, Place, London, Thames and Hudson.
Joan Gibbons, Art and Advertising, London, Tauris & Co.
Brian Wilson: An Art Book, London, Four Corners Press.
BSI Art Collection, Lugano, BSI.
Dot Dot Dot 10, Princeton Architectural Press.
Extreme Abstraction, Buffalo, Albright Knox Art Gallery.
Claire Bishop, Installation Art: A Critical History, London, Routledge.
Magasin 1986-2006, Zurich, JRP-Ringier.
Open City, 21, New York.
The populism catalogue, Berlin, Lukas & Sternberg.

Virginia Button, The Turner Prize, London, Tate Publications.

2006 All Hawaii entrées/Lunar Reggae, Dublin, IMMA.
Alan Gilbert, Another Future, Middletown CT, Wesleyan Press.
Jane Rendell, Art and Architecture, London, Tauris & Co.
Art Editions 5, Munich, Edition Schellmann.
Changing Trends in Architectural Design Education, CSAAR.
Hans Ulrich Obrist, Don't Stop Don't Stop Don't Stop, Berlin, Sternberg.
Dot Dot Dot 11, Princeton Architectural Press.
Eye on Europe: Prints, books & multiples, 1960 to now, New York, MoMA.
Bettina Funcke, Grey Flags, New York, Sculpture Center.
How to improve the world: 60 years of the Arts Council Collection, London, Southbank Centre.
Intouchable: L'ideal transparence, Nice, Villa Arson.
Liam Gillick and Lawrence Weiner: Between Artists, New York, A.R.T. Press.
Magnetic Promenades and other sculpture parks, London, Studio Voltaire.
Caroline Cross, Marcel Duchamp, London, Reaktion.
No. 1: First works by 363 artists, New York, DAP.
Notes for an art school, Amsterdam, Idea Books.
Claire Bishop, Participation, London, Whitechapel Gallery, Cambridge, MIT Press..
Susanne Neubauer, Projektion, Luzern, Kunstmuseum.
Lilian Haberer, Prinzip Raumbildung: Parallele Strukturen im Werk von Liam Gillick, Verlag für Moderne Kunst.
Report not announcement, Utrecht, BAK.
Tate Triennale 2006, London, Tate Publications.
The best surprise is no surprise, Zurich, JRP-Ringier.
Version: colouring book, Paris, One Star Press.

2007 Again the metaphor problem: Baldessari, Gillick, Ruf, Wiener, Zurich, Springer.
Airs de Paris, Paris, Centre Pompidou.
Anyang Public Art Project, Dijon, Les presses du réel.
Art in the Public Realm 1995-2005, London, Arts Council.
Cahiers Charles Fourier, University of California.
Collatoral, Milan, Charta.
Comic Abstraction, New York, MoMA.
Jane Rendell, Critical Architecture, Oxford, Taylor & Francis.
Curating Subjects, edited by Paul O'Neill, London, Open Editions.
Alex Coles, Design and Art, London, Whitechapel Gallery, Cambridge, MIT Press.
Dot Dot Dot 13, Princeton Architectural Press.
Double Face: The Story About Fashion And Art From Mohammed To Warhol, Zurich, JRP-Ringier.
Judith Rugg, Michèle Sedgwick, Issues in curating contemporary art and performance, Intellect Books.

Max Hollein, Lufthansa Aviation Centre, Revolver Verlag.
Minimalism and after, Berlin, Hatje Cantz.
Nikolaus Hirsch, On Boundaries, Berlin, Sternberg.
Ina Blom, On the style site, Berlin, Sternberg.
Talking Art, London, Art Monthly.
Tomorrow, Seoul, SAMUSO Space for Contemporary Art.
Under Contruction: On institutional practice, Köln, Walther Koenig.

2008 A Guide to Democracy in America, New York, Creative Time.
Art Editions 6, Munich, Edition Schellmann.
Biennale of Sydney, Thames and Hudson.
Charlotte Rivers, CD Art, Rockport Publishers.
Changing Roles, Rotterdam, Witte de With.
Ein kurzes Szenario: a "Volvo" bar, 8. August 1993, Munich, Munich Kunstverein.
Ein Rückblick aus dem Jahre 2000 auf 1887 (with Matthew Brannon), Galerie für Zeitgenössische Kunst Leipzig.
Live Recorded Delay: Il Tempo Postino, Berlin, Sternberg.
Pure Reason: Nikos Stangos, London, Thames and Hudson.
Francis Halsall, Systems of Art, Peter Lang.
Theanyspacewhatever, New York, Guggenheim Museum.

2009 Anton Vidokle, Produce, Distribute, Discuss Repeat, Berlin, Sternberg.
Nadine Monem, Art and Text, London, Black Dog.
Art School: Propositions for the 21st Century, Cambridge, MIT.
Communities of Sense, Duke University Press.
Custom Car Commandos, New York, Dexter Sinister.
e-flux journal reader, Berlin, Sternberg.
Forty are better than one: Edition Schellmann 1969-2009, Hatje Cantz.
Gareth Long, Second, Third, Fourth, Vancouver, Oakville Press.
Germany's contributions to the Venice Biennale 1895-2009, DuMont.
How are you going to behave? A kitchen cat speaks, Berlin, Sternberg.
Peephole Sheet, Milan, Mousse Publishing.
Making Worlds, Biennale di Venezia.
Rises in the east, London, Whitechapel Gallery.
Maeve Connolly, The place of artists' cinema, Intellect Books.
Claire Doherty, Situation, London, Whitechapel Gallery, Cambridge, MIT Press.
Richard Noble, Utopias, London, Whitechapel Gallery, Cambridge, MIT Press.
Chroma, Design Architecture and Art in Color, Berlin, Birkhäuser.

2010 Be nice share everything have fun, Köln, Walther Koenig.

Curating and the educational turn, edited by Paul O'Neill and Mick Wilson, London, Open Editions.

Dot Dot Dot 18, Princeton Architectural Press.

Isa Genzken, Mousse Publications.

Lisa le Feuvre, Failure, London, Whitechapel Gallery, Cambridge, MIT Press.

Kiosk: Modes of multiplication, Zurich, JRP-Ringier.

Ce qui vient: Les ateliers de Rennes, Dijon, Les presses du reel.

Of bridges and borders, Zurich, JRP-Ringier.

Promises of the past: A discontinuous history of Eastern Europe, Zurich, JRP-Ringier.

Architecture at the Edge of Everything Else, Cambridge, MIT.

Boulevard Magenta 3, Dublin, IMMA.

Lapdogs of the bourgeoisie, Bristol, Arnolfini.

Liam Gillick and Gareth Long, Who invented the desk, Vancouver, V1.

Grant Pooke, Contemporary British Art: An Introduction, London, Routledge.

Deleuze and Contemporary Art, Edinburgh University Press.

2011 Activity, New York, DAP.

Esopus 15, New York, Esopus.

Heimo Zobernig, Essl Museum.

Markus Weisbeck, Surface, Berlin, Sternberg.

Micro historias y macro mundos 3, Mexico DF, Conculta.

Are you working too much? Post-Fordism, Precarity, and the Labor of Art, Berlin, Sternberg Press.

It's not a garden table: Art and Design in the expanded field, Zurich, JRP-Ringier.

In deed: Certificates of authenticity in art, ed. Susan Hapgood & Cornelia Lauf, Middelburg.

Liam Gillick and Lawrence Weiner, A Syntax of Dependency, Milan, Mousse.

Defining Contemporary Art, London, Phaidon.

Artists and Legacy: A symposium, New York, Judd Foundation/Isamu Noguchi Foundation.

The Captured Museum, Berlin, Jovis.

Social Housing: Housing the Social, Berlin, Ment.

Waking up from the Nightmare of Participation, Berlin, Expodium.

The Air we Breathe, San Francisco, SFMOMA.

Broken English, New York, Performa 11.

Charlotte Bonham-Carter, David Hodge, The Contemporary Art Book, London, Goodman.

Pandemonium, Art in a time of creativity fever, Goteborg Biennale.

Caleb Kelly, Sound, London, Whitechapel Gallery, Cambridge, MIT Press.

Felicity Allen, Education, London, Whitechapel Gallery, Cambridge, MIT Press.

With Reference to Hans Haacke, Köln, Walther König.

The First Three Years of Ludlow 38, Berlin, Spector Books.

Borussan Contemporary Art Collection, Istanbul, Ertug & Kocabiyik.

Shannon Jackson, Social Works: Performing Art, Supporting Publics, London, Routledge.

2012 Defining Contemporary Art, London, Phaidon.

Sanctuary: Britain's Artists and their Studios, London, Thames & Hudson.

Print/Out, New York, MoMA.

Utopia Gesamtkunstwerk, Köln, Verlag der Buchhandlung Walther Koenig.

Andrea Stappert: Under the radar, Berlin, Kerber.

Cultures of the Curatorial Beatrice von Bismarck, Jörn Schafaff, Thomas Weski (eds.), Berlin, Sternberg.

Alex Katz, Give Me Tomorrow, London, Tate.

Alex Katz, Vienna, Essl Museum.

Paul O'Neill, The Culture of Curating and the Curating of Culture(s), Cambridge/London, MIT Press.

Jeremy Cooper, Growing Up: The Young British Artists at 50, Munich, Prestel.

Terry Smith, Thinking Contemporary Curating, New York, ICI.

Keine Zeit Busy, Exhausted Self/Unlimited Ability, ed. Steinbrugge, Vienna, 21er Haus.

Robert Morris, Hearing, ed. Gregor Stemmrich, Leipzig, Spector Book.

Zoya Kocur and Simon Leung, Theory in Contemporary Art Since 1985, London, Wiley-Blackwell.

Anna Detherighe, Scultori della Speranza, Torino, Piccola Biblioteca Einaudi.

Riccardo Benassi, Attimi Fondamentali, Milan, Mousse.

Åsa Nacking, Lunds Konsthall 2004-12 Offentlig Konst, Lund, Konsthall.

Tamsin Dillon, The Roundel: 100 Artists Remake a London Icon, London, Art/Books.

The Routledge Companion to Experimental Literature, London, Routledge.

Creative Enterprise, London, Continuum.

Fifty Key Texts in Art History, London, Routledge.

Nikos Papastergiadis, Cosmopolitanism and Culture, London, Polity.

Michael Petry, The Art of Not Making, London, Thames and Hudson.

2013 Pierre Joseph, Zurich, JRP-Ringier.

Anna Moszynska, Sculpture Now, London, Thames and Hudson.

Bruce Altshuler, Biennials and Beyond: Exhibitions that Made History 1962 – 2002, London, Phaidon.

Maria Lind, Abstraction: Documents of Contemporary Art, London, Whitechapel Gallery, Cambridge, MIT Press.

Michael Wilson, How to Read Contemporary Art, New York, Ludion/Abrams.

Alexander Dumbadze and Suzanne Hudson, Contemporary Art: 1989 to the Present, London, Wiley/Blackwell.

Phoebe Adler, John Slyce, Contemporary Art in the United Kingdom, London, Black Dog Publishing.

Joe Day, Corrections and Collections, Architectures for Art and Crime, London, Routledge Chapman & Hall.

Hans Ulrich Obrist, Do it, The Compendium, New York, DAP.

Various Authors, Talking Art, Second Edition, London, Ridinghouse.

Bartholomew Ryan (ed.) 9 Artists, Minneapolis, Walker Art Center.

2014 Simon Critchley illus. Liam Gillick, Memory Theatre, London, Fitzcarraldo Editions.

SELECTED REVIEWS

1991 Rose Jennings, Documents: Karsten Schubert Ltd, City Limits, February 7-14.
Michael Archer, Documents: Karsten Schubert Ltd, Artforum, March.
Ian Jeffrey, Bond & Gillick, Art Monthly, March, 144.
Clifford Myerson, Documents & Details, Art Monthly, April, 145.
Liam Gillick, The Placebo Effect, Arts, May.
Carolyn Christov-Bakargiev, Someone Everywhere, Flash Art, Summer.
Tim Hilton, Composition with Old Hat, Guardian, August 14.
Frontlines: No Man's Time, Artscribe, September.
Jean Yves Jouannais, Villa Arson, Art Press 162, October.
Giorgio Verzotti, No Man's Time, Artforum, November.
Michael Archer, Audio Arts Issues and Debates I, Audio Arts.
Andrew Wilson, Technique Anglaise, The Art Newspaper, November.
Eric Troncy, No Man's Time, Flash Art International, December.
Meyer Raphael Rubinstein, Technique Anglaise, Arts, November.
Michael Archer, Technique Anglaise, Artforum, December.

1992 Giacinto di Pietrantonio, Bond & Gillick, Gio' Marconi, Flash Art Italia, Feb/March.
Maureen Paley interviewed by David Brittain, Creative Camera, 313.
Giacinto di Pietrantonio, Bond & Gillick, Gio' Marconi, Flash Art, April.
Henry Bond & Liam Gillick, Press Kitsch, Flash Art International 165, July/Aug.
Eric Troncy, London Calling, Flash Art International 165, July/Aug.
Giorgio Verzotti, News From Nowhere, Artforum, July/Aug.
Elizabeth Lebovici, L'art piege a l'anglaise, Liberation, July 7.
Mark Thomson, Etats Specifique, Art Monthly, July/Aug.
Robert Pinto, Molteplici Culture, Flash Art International, October.
Francesco Bonami, Twelve British Artists, Flash Art International, November.
Peter Schjeldhal, Twelve British Artists, Frieze, Nov/Dec, Issue 7.

1993 Amedeo Martegani, Liam Gillick, Flash Art Italia, January.
David Lillington, ON, Time Out, Jan 13th.
Jutta Schenk-Sorge, Zwolf Junge Britische Künstler, Kunstforum 120.
Interview with Liam Gillick, Flash Art International, January.
Frederick Ted Castle, Occurances-NY, Art Monthly, February.
Eric Troncy, Wall Drawings & Murals, Flash Art International, May.
Nicolas Bourriaud, Modelized Politics, Flash Art, Summer.
David Lillington, True Brit, Time Out, July 28th.
Ray McKenzie, Views from the Edge, Scottish Photography Bulletin, October.
Henry Bond and Liam Gillick, The List, July 2nd - 15th.

James Odling-Smee, Wonderful Life, Art Monthly, October.
Mat Collings, Art Break, Observer, October 17th.
Liam Gillick, A Guide to Video Conferencing Systems and the Role of the Building Worker in Relation to the Contemporary Art Exhibition (Backstage), Documents, No.4, October.

1994 Benjamin Weil, Backstage, Flash Art International, Jan/Feb.
Liam Gillick/Ken Lum, Global Art, Flash Art International, Jan/Feb.
Radio Interview, Luzern, February.
Mark James, Freeze, BBC 1, Omnibus, February 22nd.
Nathalie Bouley, Les Parcours d'illusions..., Le Bien Public, February 23.
Roland Topor, Surface de Réparations, Art & Aktoer, February, No. 5.
Nicolas Bourriaud, Au Moment du Penalty, Globe, 9 - 15 February.
Nicolas Bourriaud, Surface de Réparations, Art Press, No. 190.
Eric Troncy, Suface de Réperations, Omnibus, June.
Fritz Billeter, Schnörkel und Schleifchen, Tages-Anzeiger, February 28.
Arte Guerrero, El Pais, March 14.
Olga Spiegel, Fotographos de Londres..., La Vanguardia, March 14.
Christian Besson, Surface de Réperations, Flash Art International, May-June.
Helena Papadopoulos, Don't Look Now, Flash Art International, May-June.
Simon Grant, World Cup Football Karaoke, Art Monthly, September.
Paradies Verloren, Die Presse, October 22.
Verdoppelt, durchleuchtet, Kleine Zeitung (Graz),October 12.
Brigitte Borchhardt-Birnbaumer, Ein Neues Ausstellungsmodell, Wiener Zietung, October 14.
Wolfgang Zinggl, Tee Trinken mit Künstlern, Flater, October 28.
Schipper & Krome, Neue Bildende Kunst, November.
Mark Currah, Time Out, December.

1995 Franz Niegelhell, Sammeln und Speichern, PAKT, January.
Michael Hauffen, Das Archiv, Kunstforum, January.
Justin Hoffman, Das Archiv, Artis, February-March.
Zapp Magazine, Möbius Strip, Issue 4.
Arno Gisinger, Das Archiv, Eikon, April.
Liam Gillick, The Insitute of Cultural Anxiety, Blueprint.
Project, (Jake & Dinos Chapman), Art & Text, May.
Nicolas Bourriaud, Pour une ésthetique relationnelle, Documents, No. 7.
Sabine Maida, Sur un air de Darwin, Paris Quotidien, May 15.
Philippe Parreno, Une exposition serait-elle un cinéma sans caméra?, Liberation, May 27.
Liam Gillick, Kunstlerporträts, Neue Bildende Kunst, June-August.
Liam Gillick, When Are You Leaving?, Art & Design, May.
Eric Troncy, Liam Gillick, Flash Art International, Summer.

Sabine Krebber, Romantisch und Verwundbar, Stuttgarter Nachrichten, July 1.

Forget about the ball and get on with the game, (with Rirkrit Tiravanija), Parkett 44, Summer.

Adrian Searle, Karaoke, Time Out, July 26.

Sarah Kent, Ideal Standard Summertime, Time Out, July 26.

Philip Sanderson, Ideal Standard Summertime, Art Monthly, September, No.189.

Erasmus is Late, La Repubblica, September 15.

Christoph Blase, Ibuka!, Springer, Issue 4.

Martin Maloney, Grunge Corp, Art Forum, November.

Jeffrey Kastner, Brilliant?, Art Monthly, Dec/Jan 1995-96.

Lynn McRitchie, Brilliant, Financial Times.

Karmel, Liam Gillick, New York Times, December 8.

Stuart Servetan, Liam Gillick, New York Press, Dec 6 - 18.

Anne Doran, Part Three, Time Out, New York, Dec 13 - 20.

Matthew Collings, My Brilliant Repartee, Modern Painters, Winter.

Peter Herbstreuth, Leipzig: Fotografie im Kunstverein Elsterpark, Kunst Bulletin, 12/95.

1996 Iain Gale/Georgina Starr, Where does British Art go from Here?, Independent, 2/1/96

Neal Brown, Ideal Standard Summertime, Frieze 26, January/February.

Adrian Dannat, Brilliant, Flash Art, January/February

Simon Ford, Myth Making, Art Monthly, March, 194.

Michael Archer, No Politics Please We're British, Art Monthly, March, 194.

John Tozer, Co-operators, Art Monthly, March, 194.

Rainald Schumacher, Liam Gillick, Springer, 1/96.

Matthew Ritchie, Liam Gillick: Part Three, Performing Arts Journal.

Georg Schöllhammer, Kuratiert von:, Springer, March.

Brigitte Werneburg, Das Virus Heißt Political Correctness, Taz, 9/10 March.

Barbara Steiner, If...If...If... a lot of possibilities, Paletten, No. 223.

Philippe Parreno, McNamara - A film by Liam Gillick, Paletten, No. 223.

Andreas Spiegl, Traffic - CAPC, Art Press, No. 212, April.

Hans Knoll, Parallelwelten und frottierte Schilde, Der Standard, 18 April.

Johanna Hofleitner, Augestellt in Wien, Die Presse, 19 April.

Liam Gillick, Der Standard, 2 May.

Lynne McRitchie, Brillliant, Art in America, May.

Simon Ford, Der Mythos vom Young British Artist, Texte zur Kunst, No. 22, May.

Martin Herbert, Liam Gillick, Time Out, May 15 - 22.

Liam Gillick, The Corruption of Time (Looking Back at Future Art), Flash Art, May/June, No. 188.

Godfrey Worsdale, Liam Gilllick, Art Monthly, June, No. 197.

Juan Cruz, Some Drawings from London, Art Monthly, July/August, No. 198.

Lars Bang Larson, Traffic, Flash Art, Summer, No. 189.

Barbara Steiner, Traffic, Springer, Band II, Heft 2.

Verena Kuni, Der Umbau-Raum, Springer, Band II, Heft 2.
Jennifer Higgie, Liam Gillick, Frieze, Issue 30.
Carl Freedman, Some Drawings From London, Frieze, Issue 30.
Barbara Steiner, Film as a method of Thinking and Working, Paletten, No. 224.
Marie de Brugerolle, Renaissance du Magasin, Art Press, October, No. 217.
Elizabeth Lebovici, Grand déballage d'art britanique, Liberation, 10th Oct.
Jelka Sutej Adamic, Liam Gillick, Delo, 11th Oct.
Angela Vettese, Giovani Inglesi Aspettano Godot, Il Sole, 13th Oct.
Michael Krome, Liam Gillick, Kunstzeitung, Kunstzeitung, No. 3, Nov
La creme anglasise s'expose à Paris, Le Figaro, 26th Nov.
Robert Fleck, Die Wahren Helden sind die Väter, Art, December.
Pierre Restany, New Orientations in Art, Domus.

1997 Peter de Jonge, The Rubell's in Miami, Harper's Bazaar, February.
Jesse Kornbluth, Is South Beach Big Enough for Two Hotel Kings?, New York Times, 16th Feb.
Die Zukunft als Künstlerisch-humanes Spielkonzept, Ludwigsburger Kreiszeitung, 22nd Feb.
Uberliefertes Aufbrechen, Neue Luzerner Zeitung, 12th April.
"Enter - Audience, Artist, Institution" Ausgestellt, Luzern Heute, 12th April.
Gregory Volk, Liam Gillick at Basilico Fine Arts, Art in America, June.
Dominique Nahas, I met a man who wasn't there, Review, July/August.
Elizabeth Mangini, I met a man who wasn't there, The Exhibitionist, Aug/Sept.
documenta X The Guardian.
The Financial Times.
Art Forum.
Kunstforum.
Art Monthly.
Zeigam Azizov, Liam Gillick and his Parallel Activities, Omnibus, October.
Nadine Gayet-Descendre, Nouvelle vie pour PS1, L'Oeil, No. 490, November.
Ann Doran, School's In, Time Out New York, 6th to 13th November.
Marc-Olivier Wahler, Habiter un lieu d'art, Kunst-Bulletin, December.
Eric Troncy, We're people this dumb before television: Interview with Liam Gillick,
Documents sur l'art, No.11
Christoph Tannert, Zwischen Hospital und Hotel, Berliner Zeitung, Dec 20th.
Brigitte Werneburg, The Good Beuys, Taz, Dec 20th.
Tanja Fielder, Auf dem Pappbett endet Sehnsucht, Morgenpost, Dec 16th.
Schwarzwaldklinik, Ticket, Dec 11th

1998 Susanne Gaensheimer, In Search of Discussion Island - About the Book Big Conference Centre, by Liam Gillick, Index, No.22, February.
Karl Holmquist, Hospital, Flash Art March/April.

Jade Lindgaard, Le Plexiglas Philosophical, Le Monde/Les Inrockuptibles, 6th to 12 May.

David Musgrave, A to Z, Art Monthly, May.

Jade Lingaard, Le Plexiglas philosophal, Aden, May 6-12.

Jorn Ebner, Dickes Make-up, dünnhäutige Kunst, Frankfurter Allgemeine, 11th July.

Laura Moffatt, Liam Gillick, Art Monthly, July/Aug.

Inglenook, Village Voice, 21st July.

Ken Johnson, Inglenook, New York Times, 24th July.

Eric Troncy, Liam Gillick/Villa Arson, Les Inrockruptiples, Summer.

Christoph Blase, Liam Gillick, Blitz Review.

Christian Huther, Agiler Krisenmanager, Main-Echo, Sept 9th.

Christian Huther, Der Krisenmanager, Der Tagesspeigel, Sept 9th.

Paul Cassirer Kunstpreis, Berlin, Morgenpost, Sept 30th.

Paul Cassirer Kunstpreis, various press

Morning Edition, NPR, New York, October 3rd.

Kerstin Braun, Wie bildende Kunst Theater reflektiert, Neue Zeit, Oct 9.

Anders Eiebakke & Bjønnulv Evenrud, Liam Gillick, Natt & Dag, Dec/Jan.

Berit Slattum, Kommuniserende britisk samtidskunst, Klassekampen, Dec 9.

1999 Salon 3, Flash Art, Jan/Feb.

Heinz Schütz, Steirischer Herbst ‘98, Kunstforum, Jan/Feb, No. 143.

Holland Cotter, Changes Aside, New York Times, February 12.

Roberta Smith, Continued Investigation of the Relevance of Abstraction, New York Times, Feb 12.

Catsou Roberts, Ouveture de Salon 3, Art Press, No. 243, Feb.

Thomas Wolff, Na Logo, Frankfurter Rundschau, March 31st.

Sue Spaid, Conceptual Art as Neurobiological Praxis, Village Voice, April.

Andrea K. Scott, Conceptual Art as Neurobiological Praxis, Time Out, New York, April.

Andreas Denk, Nur Wasser Läßt sich Leichter Schneiden, Kunstforum, May/June.

Silke Hohmann, Transparenz als Prinzip, Journal Frankfurt, June.

Ronald Jones, A continuing investigation into the relevance of abstraction, Frieze, Issue 47, Summer.

Brita Polzer, Kunst, Annabelle, June.

Radio DRS 2, Interview with Liam Gillick, June 29.

Claudia Kock Marti, Viereck und Kosmos, Die Südostschweiz/Glarner Nachrichten, July 2.

Edith Krebs, Er is ein Jongleur, Zurich Tages Anzeiger, July 3.

Liam Gillick, Neue Zürchner Zeitung, July 9.

Martin Engler, Verspätetes Millennium, Frankfurter Allgemeine, July 21.

Jonathan Jones, In the Midst of Things, The Guardian, August 3.

Daniel Kurjako, Szenarien zwischen Gestern und Morgen, August 5.

Eva Grundl, Erklärt Kunst die Welt, Sudkurier, August 12.

In the Midst of Things, The Big Issue, August 16.

Elisabeth Wetterwald, XN, Parachute, July/Aug/Sept. No. 95.

Duncan McLaren, Better Than Chocolate, The Independent on Sunday, Sept 5.

In Richtung Buchmesse, Hanover Anzeiger, Sept 9.

Gabriele Nicol, Kubricks London zeigt seine karge Trostlosigkeit, Offenbach-Post, Sept 17.

Kubrick in Himmel, AZ Mainz, Sept 18.

Nikolaus Jungwirth, Erzengel Spielberg, Gott Kubrick und eine blutige Maria, Frankfurter Allegemeine, Sept 21.

Christian Huther, Wenn der liebe Gott glaubt, er sei Kubrick, Mainz Echo, Sept 23.

Christian Huther, Raumfantasien rund um Stanley Kubricks Filme, Frankfurter Morgenpost, Sept 23.

Liam Gillick macht alles selbst, Rhein-Zeitung, Oct 6th.

Liam Gillick, Sud deutsche Zeitung.

Asprey/Jacques Documentary, Channel 4.

Britische Kunst wie fürs Wohnzimmer, Focus, 25 Oct.

Michael Hierholzer, Ein Gerüst für die Stoffe der Phantasie, Frankfurter Allgemein, Nov 3rd.

What is art today?, Beaux Arts Magazine, Dec.

2000 2000 A Colourful Century, Vogue Italia, January.

Ann Donald, Real things from a virtual world, Glasgow Herald, Feb 28.

Alex Hetherington, Continuum 001, The List, Feb 17.

Elizabeth Mahoney, Terribly PC, Scotland on Sunday, Feb 20.

Elizabeth Mahoney, Brief encounters with the shape of things to come, The Scotsman, Feb 23.

Sarah Lowndes, Continuum 001, Metro, Feb 25.

Michael Hauffen, Liam Gillick: Consultation Filter, Springerin, 2/00.

Jonathan Jones, Liam Gillick, The Guardian, March 7.

Samantha Ellis, Pain in a building, Evening Standard, March 6.

Jörg Heiser, Disco/Discontent, Frieze, March.

Michael Wilson, Applied Complex Screen, Art Monthly, March.

Milou Allerholm, Form vävs ihop med politik, Dagens Nyheter, March 21.

Petra Noppeney, Mysteriöse Multiplexplatten, Westfälischer Nachrichten, March 25.

Liam Gillick, Achtung, diese Stadt wird Normal, Frankfurter Allgemeine Zeitung, March 27th.

Manuel Jennen, Ein Pferd ist ein Pferd ist ein Pferd, Munster Zeitung, March 25th.

Marcus Lütkemeyer, Ratespiel aus Kunststoff, Munster.

Beate Naß, Plexiglas in der Decke, Munster.

Nina Mehta, Continuum 001, Art Monthly, 235, April.

What If?, Contemporary Visual Arts, Issue 28.

Nicolas Siepen, Der Kern zerstreut sich, Frankfurter Allgemeine Zeitung, April 3.

François Hers, L'aventure, des nouveaux commanditaires, Beaux Arts, April.

Daniel Birnbaum, What If?, preview, Artforum, May.

Robert Garnett, Sheep and Goats, postcard from Paris, Art Monthly 236, May.

Adrian Searle, Life Through a Lense, The Guardian, May 4.

Ingeborg Cienfuegos, Konst på gränsen, Aftonbladet, May 5.

Erika Josefsson, Konstnärer tar för sig av Arkitektur och Design, Metro Stockholm, May 6.

Gilda Williams, Because a fire was in my head, South London Gallery, Art Monthly 235, May.

Clemens Poellinger, Shopping som konst, Svenska Dagbladet, May 8.

Milou Allerholm, Rum med Samplade Känslor, Dagens Nyheter, May 13.

Hans Hedberg, Estetiskt vaktombyte utan udd, Svenska Dagbladet, May 13.

Peter Cornell, Sköna hem pâ Moderna, Expressen, May 13.

Lars Vikström, Utställning med alltför fâ Tanker, Arbetet Ny Tid, May 21.

Crispin Ahlström, Tänk Om Är Ingen Fullträff, Göteborgs Posten, May 29.

Ronal Berg, Demokratie aus dem Computer, Zitty Magazine, 7/2000.

Adrian Searle, Thick and Thin, The Guardian, July 8.

Johan Schloemann, Bau Mir einen Schuhladen, Frankfurter Allgemeine Zeitung, July 24.

Egna Tolkningar, En Svalt Sofistikerad Uppvisning, Norrländska Socialdemokraten, Aug 2.

Thomas Olsson, Moderna Museet Tänker Om, Ystads Allehanda, August 5.

Charlotte Bydler, Man Känner sig Nästan Läcker, Aftonbladet, August 5.

Thomas Olsson, Moderna Museet Tänker Om, Bohusläningen med Dals Dagblad, August 5.

Alison Green, Future Perfect, Art Monthly 239, September.

Marianne Silen, Konst, Arkitektur och Design, Byggindustrin, September 1.

Duncan McLaren, Better than Chocolate, The Independent on Sunday, September 5.

Gordon Burn, Art imitating Death, The Guardian, Sept 17.

Michael Wilson, New British Art: Intelligence, Art Monthly 239, September.

Rachel Withers, Preview, Artforum, September.

Liam Gillick, Architect Builder Contractor and Developer, September.

Amber Cowan, Liam Gillick, The Times, October 7.

Anna Gunnert, Tänk Om pa Moderna Museet, Konsttidningen, October 9.

Liam Gillick, Vogue (British), October.

Ina Blom, What If?, Frieze 54.

Liam Gillick, Wallpaper, October.

Liam Gillick, Artclub Magazine, Autumn.

Liam Gillick, AN Magazine, November.

Rachel Campbell Johnston, Five Best Exhibitions Nationwide, The Times, Nov 4.

Andrew Mead, Called into Question, The Architects Journal, November 8.

Liam Gillick, Flux, October/November.

David Musgrave, Liam Gillick, Art Monthly 241, November.

Amelia Bate, Liam Gillick, Epigram, November.

John Tremblay, Top Ten, Art Forum, November.

Liam Gillick, Tatler, November.

Charlotte Evans, Brum sees the best in British art, Sutton Coldfield Observer, Nov 24.

Dean Inkster, Défence de la Lecture, Le Procès de Pol Pot, Art Press, Special No.21.

Jennifer Higgie, Future Perfect. Frieze, Issue 55.

David Vincent, Part of a bigger picture, Wolverhampton Express and Star, Dec 2.

Michael Wilson, Liam Gillick, Untitled, Dec.

Nigel Prince, Future Perfect, Untitled, Dec.

Neil Mulholland & David Musgrave, Intelligence, Untitled, Dec.

Daniel Birnbaum, What If?, Artforum, Dec.

Liam Gillick Voice Choices, Village Voice, December 1.

Ken Johnson, Liam Gillick, New York Times, December 8.

Tony Godfrey, Liam Gillick, Burlington Magazine, December.

Max Andrews, Liam Gillick, Contemporary Visual Arts, Issue 32.

Ingela Lind, Konst i Krock med Kommersen, Dagens Nyheter, December 26,

2001 Maria Bonacossa, Liam Gillick, Tema Celeste, January.

Roy Exley, Liam Gillick, Art Press, January.

Andris Grinbergs, Musdienu Utopija, Sestdiena, Jan 6.

Spekulative Architektur - Liam Gillick, Neue Zürchner Zeitung, January 31.

Color Ordenado, El Periodico del Arte, February.

Michael Archer, Liam Gillick, Art Forum, March.

Liam Gillick, Galeria Antiquaria, March.

Jose Luis Loarce, Liam Gillick, Lapiz, No. 171, March.

Javier Hontoria, Liam Gillick, El Mundo-El Cultural, March 14.

Anda Busevica, Divi no trisdesmit diviem, Diuc, March 23.

Liam Gillick, Arte y Parte, March, No. 31.

Ieva Rupenheite, Latvijas robeza ar Zabriski, Diuc, March 31.

Christophe Domino, Liam Gillick, France Culture, April.

Elizabeth Kley, Liam Gillick, Art News, April.

Dan Fox, Fig 1, Frieze, April.

Musdienu Utopija, Studija, April/May.

Maira Admine, 46 dienas Riga figures musdienu utopija, Dienar Bizaess, April 5.

Ieva Kalnina, Ieraudzit musdienu utopiju, Jauna Anuze, April 5.

Paul Clark, Liam Gillick, Evening Standard, April 17.

Janis Borgs, Kede gulaszupa, Diena, April 17.

Adrian Searle, Empty Promises, The Guardian, April 24.

Andrea Carrasco, Exhibition in a Box, April 25.

Aeneas Bonner, Quantum murals on Ormeau Road, Irish News, April 28.

David Bussel, Liam Gillick, ID, May.

Louisa Buck, London, The Art Newspaper, May.

Matin Durrani, Belfast Confused by Mystery Questions, Physics World, June.

Sassa Trülzsch, Der Gerissene Faden: Rhizom, Kunstforum, June/July.

Anjana Ahuja, Try to answer that, mate, The Times, June 4.

Dominic Eichler, Berlin Biennale 2, Frieze, issue 61.

Jan Wilhelm Poels, Art Works, Frame, July-Aug.

Dave Beech, The Communications Department, Art Monthly, issue 249, Sept.

Stephen Bury, A Timely Place, Art Monthly, issue 249, Sept.

Annie Fletcher, Verwarring als Primaire Conditie, Metropolis M, Aug-Sept.

Fisun Günar, Building Concepts, What's On, Sept 5 to Sept 12.

Netzwek als Schräges Kunstwerk, Kurier, Sept. 18.

Doris Krump, Freejazz in der Grauzone, Der Standard, September 26,

Johanna Hofleitner, Diskursorientiert, Die Presse, October 5.

Ernst P. Strobl, Es Grünt so grün under der Sonne, Salzburger Volkszeitung, October 18.

A Question. Answers from: Frieze, November - December.

Raumgefühl, Salzburger Natchrichten, Salzburg.

Jonas Ekeberg, Bokstavelig talt superkult, Dagens Naeringsliv, Oslo, November 3.

Lena Lindgren, Skriften på veggen, Dagens Naeringsliv, November 23.

Arve Rød, Samvittighetens Mellomrom, Billedkunst, No.6, December.

Auf Schrägem Boden, Neue Kronen Zeitung, Salzburg, November 23.

Karin Pernegger, Dedalic Convention, Camera Austria, No. 76.

Jonas Ekeberg, Farvel Utsmykking, Dagens Naeringsliv, December 31.

2002 Strategies Against Architecture, Collezioni Edge, Winter/Spring.

Kristine Drakeer, Kunst som merkevare, Dagens Naeringsliv, January 7.

Edgar Schmitz, Liam Gillick: Annlee You Proposes, Kunstforum, Jan-March.

Roberta Smith, The Armory Show, Grown Up and in Love with Color, New York Times, Feb 22.

Annlee et ses vies, Kunst-Bulletin, No. 4.

Elizabeth Mahoney, Sea of Dreams, The Guardian, Feb 22.

Sue Arnold, Tusa Raises my Highbrows, The Observer, March 10.

Philippe Dagen, L'Urgent Painting, avec précipitation, Le Monde, Jan 25.

Richard Leydier, Urgent Painting, Art Press, Mars.

Angela Vettese, Oltre lo steccato della pittura si o pittura no, Il Sole, Feb 3.

Skulptur als Diskursraum, Der Kurier, Mar 27.

Dark Spring, Der Standart, Mar 22.

Claudia Ihlefeld, Der trügerische Glanz von Gewalt im Alltag, Heilbronner Stimme, April 4.

Reto Kreuger, In Kraichtal stört Lee Karls Ruhe, Badische Neueste Nachrichten, April 3.

Cornelia Gockel, Frühling lässt sein schwarzes Tuch, Süddeutsche Zeitung, Mar 19.

Dunkler Frühling, Stuttgarter Zeitung, April 3.

Petra Mostbach, Nichts ist Unmöglich, Lift, April 4.

Martin Herbert, Liam Gillick, Art Review, May.

Jan Estep, Negotiating the Built World, New Art Examiner, May-June.

Liam Gillick/ Hélio Oiticica, Teme Celeste, May/June.

Fisun Güner, If you go down to the woods today, Metro, May 7.

Andrew Renton, How to behave in a gallery, Evening Standard, April 30.

Sean O'Hagan, This is not an art gallery, The Observer, May 4.

John Russell Taylor, Wrapped up in celluloid, The Times, May 8.

Nick Hackworth, Will yoga and a little Plexiglas add up to a Turner?, Evening Standard, May 9.

Adrian Searle, Road to Nowhere, The Guardian, May 14.

Martin Gayford, I'm sorry, I haven't got clue, The Daily Telegraph, May 15.

Rachel Campbell-Johnston, Liam Gillick and Hélio Oiticica, The Times, 18 May.

Mark Harris, Liam Gillick/ Hélio Oiticica, Art Monthly, June.

Liam Gillick, Literally No Place, Tank, Vol 3, No. 2.

Melanie Klier, Lesen im Meer der Liebe, Münchner Merkur, August 6.

Mike Dawson, Liam Gillick, Flux, Aug/Sept.

Alex Farquharson, Near Favorite, Artforum, Sept.

Duncan McLaren, The Artist as Builder, Contemporary, Sept.

Dustin Ericksen, 100 Reviews, Contemporary, Sept.

Edgar Schmitz, Hintergrund ist Überall, Texte zur Kunst, Sept.

Catherine Wood, Inframince, Art Text, October.

Beaty Coleman, Hot Florida Style, InCircle Entrée, Fall.

Caoimhin Mac Giolla Leith, Liam Gillick, Artforum, October.

Literally No Place, Tema Celeste, Sept-Oct.

Sarah Lyall, Art Show Asks for it, and the Vox Populi Hollers, New York Times, Nov 8.

Luis Carlos Emerich, Thisplay, Novedades, Nov 22.

Germaine Gomez Haro, La Colección Jumex, La Jornada Semana, Nov 24.

Various press on The Turner Prize

2003 Philip Nobel, Sign of the Times, Artforum, Jan.

Ill Communication, Big Issue Scotland, Jan 16.

Knut Ebeling, Bauen, Wohnen, Denken, Der Tagesspiegel, Jan 18.

Edgar Schmitz, Interview with Liam Gillick, Kunstforum, Jan.

Laura Grant, Communication…, Press and Journal, Jan 25.

John Calcutt, Ill Communication, The Guardian, Jan 29.

Duncan MacMillan, Pop Goes the Visual, The Scotsman, Jan 28.

Andrew Hunt, The Unique Phenomenon of a Distance, Issue 72.

Amber Cowan, Ill Communication, The Times, Feb 1.

Sebastian Preuss, Design mit Inhalt, Berliner Zeitung, Feb 19.

Corinna Daniels, Liam Gillick, Die Welt, Feb 21.

Corinna Daniels, Zeitlose Wiederholungen bei Atle Gerhardsen, Die Welt, Feb 21.

Brigitte Werneburg, Der Meister der Korrektiven Geste, Taz, Feb 22.

Adrian Searle, This is a stick up, The Guardian, Feb 25.

Annlee You Proposes (cover), Contemporary, Issue 47/48.

Niru Ratnam, Hang it All, The Observer, March 9.

Dal post-moderno ai neo-moderni, Vernissage, March.

Gillian Lamb, Private Viewing, Self Service, Spring/Summer.

Martin Herbert, Days like These, Art Monthly, April.

Alison Green, Utopias and Universals, Art Monthly, April.

Vincent Pécoil, Brand Art, Art Monthly, April.

Franco Fanelli, Moderni si…, Il Giornale dell'Arte, April.

Edgar Alejandro Hernández, Sostien diálogo creativo, Reforma, April 3.

Maria Louisa Lopez, Diálogo plástico entre México e Inglaterra, Milenio, April 4.

Renato Barill, Come sono "antichi" questi Moderni, l'Unita, April 5.

Cloe Piccoli, Contemporanei, no moderni, La Repubblica, April 5.

Gabriella Serusi, I Moderni, Segno, March-June.

Roberto Bosco, Quiénes son los modernos?, El Pais, May 3.

Luca Beatrice, I Moderni, Flash Art Italia, June July.

Robert Brown, The Shape Shifter, Art Review, April.

Bar Americas, el Tiempo Celeste, Spring.

F. Samaniego, 25 artistas internacionales formarán el mayor proyecto de escultura pública, El Pais, April 26.

Tony Godfrey, This Was Tomorrow, Burlington Magazine, May.

Bénédicte Ramade, Question de modernité, L'oeil.

Andrew Renton, How London took a Big Bite…, Evening Standard, May 13.

Joël de Rosnay, L'entretien, L'express, May 15.

Lorenza Pignatti, The art of noise, Kult, June.

Birgit Sonna, Die Farb-Forscher, Sud Deutsche Zeitung, June 12.

Margaret Sundell, Exterior Days, Time Out New York, June 19-26.

Sarah Milroy, A Mighty Brain Stretch, Globe and Mail, Toronto, September 25.

Alex Farquharson, I curate, You curate, We curate, Art Monthly, September.

Alex Farquharson, Curator and Artist, Art Monthly, October.

Rose Aiden, Brush with Fame, The Observer, October 12.

Marc Peschke, Die Schwierigkeit, nein zu sagen, Plan F, October 23 – 29.

Birgit Sonna, Alles, was der Fall war, Suddeutsche Zeitung, October 13.

Karin Lorch, Adorno, Springerin, Winter.

Jan Verwoert, Waarom Alleen Schilderkunst, Metropolis M, No. 5.

Mark Wilsher, Wittgenstein: Family Likeness, Art Monthly, Dec-Jan, No. 272.

Hal Foster, Arty Party, London Review of Books, Dec 4.

Martin Herbert, Liam Gillick and Sean Dack, Time Out, Dec 3-10.

Michael Meredith, Liam Gillick: The Power Plant, Artforum, December.

Jessica Morgan, Tirana, Tate Magazine, Nov/Dec.

2004 Nicholas Serota, Journey into Space, The Guardian, January 17.

Ronald Jones, Adorno: The possibility of the Impossible, Artforum, January.

Les 30 Artistes de L'Année, Beaux Arts, Jan.

Alicia Miller, Interview with Liam Gillick, Sculpture, Vol. 23, No. 1.

Abel H. Pozuelo, Liam Gillick, El Cultural, Feb 26.

Britta Scholze, Unerwartete Begegnungen Die Ausstellung “Adorno Die Möglichkeit des Unmöglichen”, im Frankfurter Kunstverein, Texte zur Kunst, No. 53, March.

Gregory Elgstrand, Liam Gillick, Canadian Art, Spring.

Michael Kimmelman, How not much is a whole world, New York Times, April 2.

Randy Kennedy, Minimalist oases in a bustling manhattan, New York Times, April 23.

Max Henry, Durable Goods, Mysterious & Brutal, The New York Sun, April 8.

Charles Barachon, Liam Gillick, Technikart, May.

Joseph Masheck, Minimalism: NY, Art Monthly, June.

Christophe Cherix, Interview, Afterart News, No.2, Summer.

Charlotte Higgins, Reprieve for Lost avant-garde masterpiece, The Guardian, August 21.

New York, Self Service, September.

Claire Bishop. Antagonism and Relational Aesthetics, October 110, Fall.

Jerome Lefevre, Superposition, Archistorm 09, Sept-Oct.

Carolina Söderholm, Gåtfull lek med katt och råtta, Sydsvenska Dagbladet, Nov 30.

Yoam Gourmel, Liam Gillick, Citizen K, December.

The Bulgari Art Conversations, The Art Newspaper, Dec 3.

Boel Gerell, Konstnärsfylla, Kvälls Posten, Dec 4.

Britte Montigny, Konsten tänjer på gränserna. Skånska Dagbladet, Dec 10.

Therese Marklund, Krävande katt-och råttalek prövar tålamodet, SvD, Dec 11.

Pontus Kyander, Vitigast 2004, Sydsvenskan, Dec 19.

Ulrike Stahre, Vi hejar alltid på rattan, Aftonbladet, Dec 28.

Very New Art, Tokyo, 4/2005

2005 Elna Svenle, Konstnärliga regelbrott, Kristianstadtsbladet, Jan 10.

Claire Moulène, Tête chercheuse, Les Inrockuptibles, January

Nicole Duault, Les paillettes de l’utopiste Liam Gillick, Le Journal du Dimanche, Jan 30.

Various authors, Emploi travaïe!, Libération, Jan 31.

Benjamin Thorel, Never mind the Gillick, Art 21, Jan-Feb.

Exit Express, Liam Gillick, Feb.

Claire Bishop, Antagonism and Relational Aesthetics, October 110.

Gatsby le Mexican, Libération, Feb 1.

Élisabeth Lebovici, Liam Gillick, Économie parallèle, Liberation, Feb 17.

Mary Louise Schumacher, Artist finds the right words for museum installation, Milwaukee Sentinel Journal, Feb 24.

Liam Gillick, Exit, February.

Vincent Pécoil, Une histoire à l’envers (a reverse story), 02, No. 32.

Charles Barachon, Volvo, pour la vie, Technikart, February.

Jennifer Allen, Briannnnnn & Ferryyyyyy, Artforum, February.

Philippe Dagen, Liam Gillick ou les limites de l’engagement politique en art, Le Monde, Feb 24.

E. Sennewald, Von der Utopie zur Positionierung, Kunst Bulletin, Mar 1.
Nigel Coates, There's no Place Like The Home Office, Independent on Sunday, March 6.
Hugh Pearman, The Government Building that Isn't, The Times, Feb 20.
Philippe Dagan, Liam Gillick ou les limites de l'engagement politique en art, Le Monde, Feb 24.
Bénédicte Ramade, Gillick: preparer la visite, L'Oeil,. March.
Liam Gillick Sean Dack, Pi Magazine, March.
Eldon Chim, Liam Gillick Sean Dack, Zipmagazine, March.
Workshop, Chinese Esquire, March.
Lottie Moggach, Art Buying for Beginners, Financial Times, March 13.
Dior Homme, Ming Pao Weekly, March 12.
The Home Office, The Independent, March 16.
A.B., Supernova Anglia, Gazeta Wyborcza, April 28.
Tracey Fugami, Liam Gillick, Art Papers, March/April.
Kenneth Powell, Home Office Comforts, Architects Journal, March 10.
Elisabeth Kley, Goodbye 14th Street, Art News, May.
Alex Coles, Liam Gillick and the Kenneth Noland Scenario, Parachute, 4/5/6 2005.
Mark Owens, Liam Gillick, The Blowup Magazine, No. 3.
Mary Louise Schumacher, Art for my President, Milwaukee Sentinel Journal, May 18.
Michael Gibbs, Populism, Art Monthly, June.
Todd Meyers, Liam Gillick, ArtUS, May/June.
Ken Johnson, Everywhere's the same: Nowhere in particular, New York Times, June 2.
Alex Farquharson, Is the Pen Still Mightier, Frieze 92.
Sophie Elmhirst, Architecture as Background, Guardian Public, May.
The Picture Page, The Buffalo News, June 16.
Treier, Heie, Kôrgmodernism Kolmkümmend aastat hiljem, Areen, Aug 15.
Porri, Annell, Briti loogika, Weekly cultural magazine Sirp, Sept 9.
Mariano Mayer, Liam Gillick, Neo, September
J.L. Garcia Gomez, Liam Gillick, Málaga Hoy, Sept 17.
J. Zotano, Reflexiones Apalabradas, La Opinión de Málaga, Sept 17.
Marina Polonio, Juego en el CAC Málaga, Sur, Sept 17.
Liam Gillick and Video Sessions at the Centro de Arte Contemporáneo, Tnews, Essential, Sept.
Malaga, The Art Newspaper, Num. 161, September 2005, p. 13.
Exposiciones en el Centro de Arte Contemporáneo de Málaga (CAC), Malaga y Málaga, September, 2005.
Malaga, El Giraldillo, Sevilla, Num. 259, p. 64.
Javier Hontoria, Liam Gillick, Ferias y bienales libranuna batalla ideologica, El Cultural, Madrid, Oct 20.
Liam Gillick, AKTvelle, Málaga, Num. 222, Oct.
J.P., Liam Gillick, Arte y Parte, Santander, Num. 59, Oct – Nov.
Málaga, CitizenK España, Madrid, Num. 3, Oct.
Pepe Bárcenas, Vale ás una imagen que mil palabras? Absolute Málaga, Málaga, Num. 15, Nov.
Liam Gillick, Casa Viva, Barcelona, Num 102, Nov.

Francisco Flores, El CAC apuesta por Gillick, Piensa y Los Carpinteros para la agenda otoñal, Diario Málaga, Viernes, Aug 5.

A.J. Avilés Zugasti, Arte para empezar el otoño, Málaga hoy, Miércoles, Aug.

Liam Gillick diseña obras de texto para el CAC, Málagativa, Sept.

Liam Gillick, Plástica, Viernes, Sept 9.

M.D.M., Liam Gillick trae al Centro de Arte Contemporáneo su último trabajo, Diario Málaga, Sept 12.

Inma Escobar, Liam Gillick llega al CAC con su primera exposición en España, El Mundo, Sept 17.

Camacho, J.M., Málaga expone la vertiente más conceptual y menos conocida de Gillick, ABC, Sept 17.

El artista británico Liam Gillick expone en el CAC 'McNamara Motel, Málaga Hoy, Domingo, Sept 18.

Beatrice Ehrlich, Der Gedanken freier Lauf, Sur Deutsche Ausgabe, Donnerstag, Sept.

Enrique Castaños Alés, Más allá de una reflexión sobre el concepto de arte, Vivir la Cultura Arte, Sur, Sept 23.

Raquel Ruiz, Negro sobre blanco, Tutiplán, Viernes, Sept 23.

Iván de la torre Amerighi, Saludando a Gillick desde el duro banco, ABCD, Las artes y las letras, Madrid, Sept 24.

Francisco Calvo Serraller, Gillick analiza los cambios socials en un "proyecto de pensamiento", El Pais, Oct 21.

Carlos Jimenez, Obreros atrapados, El Pais Sabado, Nov 12.

Javier Hontoria, Liam Gillick, El Cultural, Oct 20.

Liam Gillick, How has art changed survey, Frieze 94.

Stéphanie Moisdon, Blacklisted, Self Service Fall/Winter.

Moulène, Claire, Josée et marc Gensollen Inventaire Avant Overture, Zéro duex à Marseille, Automne, p. 8 – 9.

Exposition strictement confidentielle, l'écho du centre, Vassivière, Nov 21.

Confidentiel et surtout ouvert à tous, la montagne, Nov 23.

Bruno Barlier, De nouvelles formes d'expression sur l'île de Vassivière, l'écho du centre, Dec 1.

Jessica Lack, Kiosk: Modes of Multiplication/Liam Gillick: Edgar Schmitz, The Guardian, Dec 24.

Roberta Smith, Liam Gillick, New York Times, Dec 9.

Paul McCann, Join a Swish Bank, Wallpaper, Dec-Jan.

Jesus Miguel Marcos, Liam Gillick pensando el arte, El Mundo, Nov 15.

2006 Sally O'Rielly, Kiosk, Time Out London, Jan 11.

Emmanuelle Lequeux, Strictement Confidentiel, beaux-arts magazine, Jan.

P.S., Confidences immatérielles, Vassivière – Marseille, Connaissance des arts, Jan.

Marie de Brugerolle, McNamara Motel, Flash Art, Jan-Feb.

Driving Practice, John Slyce in conversation with Liam Gillick, Interviu, January.

Neringa Cerniauskaité, Modernizmo Superzvaigzdé, Meno Dienos, Jan 6.

Simon Rees, Supernova: kita didziojo britu sprogimo teorija, Siaures Atenai, Jan 21.

Kathi Hofer, A Person alone in a Room with Coca-Cola-Coloured Walls, Springerin, February.

Multicolor, Neo 2, March.

Michael Glover, Best of British Lights up the Tate, The Times, Feb 25.

Adrian Searle, Foot Fetish, The Guardian, April 3.

Ken Johnson, Charting degrees of separation and connection in the art world, New York Times, April 7.

Peter Bollen, Artists in Residence, New York Times, April 16.

Julia Chaplin, Art Blooms in the California Desert, New York Time, April 21.

David Barrett, Tate Triennale, Art Monthly, May.

Martha Schwendener, Grey Flags, Artforum, May 30.

Art What's in a Name? The New Yorker, June 12.

Jerry Saltz, The Sublime is Us, Village Voice, June 29.

Andrea Scott, Occluded front, Time Out New York, June 1 – 7.

Roberta Smith, Grey Flags, New York Times, July 14.

Hans Ulrich Obrist, A community of solitary souls, Domus, May.

Dan Fox, Thankyou for the music: London Beat, Frieze 102.

Elwyn Palmerton, Grey Flags, The Sculpture Center, Frieze 102.

Aiden Dunne, A playful style of innovation, Irish Times, Nov. 22.

2007 Carol Vogel, Independence at the Hammer, New York Times, Jan 19.

Alice Rawsthorn, The designer Newson teams up with Gagosian Gallery, International Herald Tribune, Jan 19.

Luca Martinazzoli, Collateral: Interview with Andreas Angelidakis, Yoox, January 29.

Fleur Britten, Magazines in Motion, International Herald Tribune, Feb 12.

John Slyce, All Hawaii Entrees/Lunar Reggae, Art Monthy, Feb.

Carol Vogel, Ablaze in swirls of amber grain, New York Time, March 16.

Clare Carolin, Letter from London and Dublin, The Brooklyn Rail, March.

Jörn Ebner, Farbwerke Superstaat, Frankfurter Allgemeine, April 5.

Jennifer Allen, Cologne's European Kunsthalle Taking Shape, Artforum, April.

Yoann Van Parys, Passage à l'acte, Flux News 43.

Marc Holthof, Liam Gillick, H-Art, May.

Jennifer Allen, Room with an Overview, Frieze, May.

Charlotte Cripps, Surf's up eat at the Tate, The Independent, May 17.

JJ Charlesworth, Critics' Choice: Memorial to the Iraq War, Time Out London, June 1.

Christine Lindey, Iraq War: A Vital Theme, Morning Star, June 4.

Jerry Salz, Ugh, Venice, New York Magazine, July 2.

Adrian Searle, Il Tempo del Postino, The Guardian, July 14.

Tim Adams, Il Tempo del Postino, The Observer, July 15.

Richard Dorment, Il Tempo del Postino, The Daily Telegraph, July 17.

Marcus Verhagen, Conceptual Perspex, New Left Review, July/Aug.

Il Tempo del Postino, Art Review, September.

Zoe Christodoulides, Art Explosion, Cyprus Mail, July 14.

Philippe Rénier, L'art transforme la ville, Le Journal des Arts, Nov.

Aimar Arriola, Liam Gillick, Mugalari 451, Bilbao.

Marcus Miessen, Constructed Criticality, Build, issue 6, 2007

2008 Jenny Turner, The Way we Live Now, The Guardian, Jan 2.

Liam Gillick, Tema Celeste, Jan-Feb.

Emily Pethick, Anyang Public Art Project, Frieze, Jan-Feb

Lillian Haberer, Liam Gillick, Artforum, January.

Gerhard Mack, Meister der Täuschung, Art, Jan.

Susannah Frankel, Master Minds, The Independent, Jan 23.

Bert Mebius, Interview with Liam Gillick, Groene Amsterdammer, Jan 25.

Paulina Szczesniak, Die etwas andere Retrospektive, Tagesanzeiger, Zürich, Jan 27.

Paulina Szczesniak, Gegen die Warenförmigkeit von Kunst, Tagesanzeiger, Zürich, Jan 28.

Julia Voss, Ein Ausblick auf die Zukunft der Skulptur, Frankfurter Allegemeine, Jan 28.

Janneke Wesseling, Dreigende leegte, NRC Handelsblad, Feb 1.

Jörg Häntzschel, Der dreckige charme von Downtown, Suddeutche Zeitung, Feb 6.

J.J. Charlesworth, Liam Gillick: Now you see him, now you don't, Art Review, February (cover.)

Neuer Kunstraum in New York, Allgäuer Zeitung, Feb 5.

New York: Goethe Institut eröffnet neuen Kunstraum, Die Zeit, Feb 4.

Edith Krebs, Eindeutig uneindeutig, Neue Zürchner Zeitung, Feb 6.

Daniel Schreiber, Goethe Reloaded, Die Tageszeitung, Feb 10.

Jordan Mejias, Alles so schön grün hier, Frankfurter Allegemeine, Feb 7.

Frits de Coninck, Kunst over kunst, FD Persoonlijk, Feb 9.

Pieter van Bogaert, Een Onwennige Leegte, <H> Art, Feb 14.

Andreas Köhler, Goethe Downtown, Neue Zürchner Zeitung, Feb 15.

Liam Gillick: Proxemics, Exit Magazine, Madrid, Feb.

Ilse van Rijn, Liam Gillick, Metropolis M, no. 2.

Sandra Bradvic, Rollenwechsel, artensuite, March.

Liam Gillick, Artecontexto, March.

Ina Blom, The Logic of the Trailer, Texte zur Kunst, 69.

Sven Lütticken, Living with Abstraction, Texte zur Kunst, 69.

Lars Kwakkenbos, Catastrofe in het museum, De Standaard, Mar 14.

Janneke Wesseling, Liam Gillick, NRC Handelsblad, Mar 15.

Bianca Visser, Liam Gillick, Exit Express, March.

Ben Lewis, Trapped in Kubrick Land, The Evening Standard, April 25.

Katie Kitamua, Liam Gillick, Frieze, April.

Brett Sokol, Miami Art Machine, New York Magazine, April 27.

Liam Gillick, Modern Painters, April.

Jean-Max Colard, Blanche Neige, Les Inrockupticles, April 8.

Holder Liebs, Drei Perspectiven und ein kurzes Szenario, Süddeutsche Zeitung, May 21.

Barbara Basting, Kunstgeschichte und Qualität, Tagesanzeiger, May 21.

Wir sind Brite, Neues Deutschland, May 22.

Christina Tilmann, Ein Holzweg, Tagesspiegel, May 22.

Liam Gillick im deutchen Pavillon 2009, Kölner Stadt-Anzeiger, May 22.

Brite Liam Gillick Löst Grenzen auf, Neue Presse, May 24.

Jerry Salz, Liam Gillick, New York Magazine, June 6.

Ken Johnson, Liam Gillick, New York Times, June 6.

T. J. Carlin, The State Itself Becomes a Super Whatnot, Time Out NY, Issue 661.

Judith Souriau, Factories in the Snow, Cahiers du MNAM, Spring.

Danny Zuvela, The Brisbane Sound, Art Monthly Australia, July.

Nicole Scheyerer, Wodka und Glitter für das Volk, Die Presse, Wien, July 2.

Adrian Searle, Dazzled by Rings, The Guardian, July 30.

Bruce Constantineau, Poetry embraces Vancouver tower hotel, The Vancouver Sun, Aug 28.

Art Marks Tube Logo's Party, BBC News, Sept 3.

Tom Lubbock, Tunnel Vision, The Independent, Sept 22.

Roberta De Righi, Salz in der Globalen Suppe, Abendzeitung, Sept. 25.

Oliv Freia, Mit Deutschland Arbeiten, Münchner Merkur, Sept. 26.

Saul Ostrow, Liam Gillick, Art in America, September.

Stefanie Richter, Als würde er einen Laden renovieren, Gala, Oct. 9.

Rüdiger Heise, Konzeptkunstler oder theatermacher?, Applause, Oct.

The Power 100, Art Review, November.

Kathryn Shattuck, Shining a Light on a Movement that Maybe Isn't, New York Times, Oct 26.

Roberta Smith, Museum as Romantic Comedy, New York Times, Oct 31.

Ours, Azure, October.

Declan Long, Distant Relations, Art Review, November.

The Power 100, Art Review, November.

Exercise in Utility, T Magazine, New York Times, Nov 9.

Jerry Saltz, Night at the Museum, New York Magazine, Nov 10.

Holger Liebs, Gerpinkelt wird bei den Briten, Suddeutsche Zeitung, Nov. 14.

Alexander Kluy, Unser Mann für Venedig: Liam Gillicks ideen, Die Welt, Nov 13.

Cornelia Gockel, Liam Gillick, Kunstforum, Nov/Dec.

2009 Konstanze Crüwell, Utopien in der Lagune, Frankfurter Allgemeine, Jan 20.

Holger Liebs, Bode und Bauhaus, Suddeutsche Zeitung, Jan 20.

Benjamin Carlsson, theanyspacewhatever, Frieze, Jan-Feb.

Brian Scholis, theanyspacewhatever, Afterall, Feb.

Dave Beech, Recovering Radicalism, Art Monthly, Feb.

Liam Gillick Rekonstruiert…. Die Welt, Feb. 14.

Thomas Wulffen, Berlin: Wer nicht dabei war, gehört nicht dazu, Art Magazine, Feb 16.

Nicola Kuhn, Was ist deutsch, Tagesspiegel, Feb 14.

Scott Woods, & Liam Gillick, Adam and Eve, March-April.

Benedicta von Waldow, Ein Brite für Deutschland in Venedig, April.

Jennie Sorkin, Ours, Frieze, issue 121.

John Kelsey, theanyspacewhatever, Art Forum, March.

Helen Molesworth, Social Problem, Art Forum, March

Carrie Lambert-Beatty, theanyspacewhatever, Texte zur Kunst, March.

John Slyce, Recuperating Modernism, Art Monthly, March.

Mafred Engeser, Liam Gillick uber die Nähe zwischen Künstlern und Lumpensammlern, Wirtschafts Woche, April 19.

Christian Tröster, Fasziniert von den Momenten des Scheiterns, Hauser, Issue 3.

Laura Allsop, Art and Class: The Arnolfini Priviledge, The Guardian, May 20.

The Venice Biennale, L'Uomo Vogue, June.

Mirja Rosenau, Neue Deutsche Freiheit, Art Magazin, June.

Matthew Brannon, Liam Gillick, Interview Magazine.

Adrian Searle, Dangly things and crisp compositions, The Guardian, June 16.

Nicola Kuhn, Deutscher Pavillon von Gillick Gebaut, Tagesspiegel, May 31.

Richard Dorment, Venice Bienale 2009: Behind the Mask, June 8.

Adrian Searle, Bodies, Babble and Blood, The Guardian, June 9.

Ingo Arend, Küche statt Krieg, Der Freitag, June 7.

Taraneh Fazeli, Class Consciousness, Artforum, Summer.

Saul Orstrow, Practical Considerations, Art in America, Summer. (cover)

Daniel Völzke, Hörbüchern, Monopol, Summer.

Aidan Dunne, At the heart of a new art world, Irish Times, July 10.

Angela Molina, A double agent in the Venice Biennale, El Pais, July 4.

53rd Venice Biennale, Art Monthly, Summer.

Mariella Rossi, Symptoms of aprehension, Lapiz, Summer.

Aidan Dunne, At the heart of a new art world, The Irish Times, July 10.

Ralf Schlüter, Der Goldene Narziss, Art Magazin, 8.

Holger Liebs, Drei Mann in einem Ohr, Suddeutsche Zeitung, Aug 4.

Michael Hübl, Die Trojanische Katze, Kunstforum, 198

Heinz-Norbert Jocks, Die uneingepasste Küche, Kunstforum, 198.

Tom McDonough, Liam's (not) Home, Texte zur Kunst, Issue 75.

Lynne McRitchie, Venice 2009, Art in America, Sept.

Liam Gillick takes a cat to the German Pavilion, Calgary Herald, Sept 3.

Charlotte Higgins, Hyper-Active Swiss Curator tops artwork power list, The Guardian, Oct 15.

Markus Mittringer, Frankfurter Küche, Wiener Verhältnisse, Der Standard, Oct 20.

Britischer Künstler Liam Gillick stellt im MAK aus, Kleine Zeitung, Oct 20.

Marsha Lederman, Vancouver Public Art on a Grand Scale, The Globe and Mail, Dec 5.

Kevin Griffin, High-Profile public art soars 18 storeys high, Vancouver Sun, Dec 5.

2010 Larry Rohter, After the Putti, the Baby Calamari, New York Times, Jan 29.

David Kasparek, Von prätentiösen Katzen, Der Architekt, March.

Gewohnt Verkopft gleich zweimal in Wien, Falter, March 3.

Tinka Dippel, Liam Gillick: 1983, Brigitte, No. 8.

Arbeit, Kino, Kunst: Tout va bien, Der Standard, March 4.

Merrily Kerr, Discussion Bench Platforms…, Time Out, NY, March 11 – 17.

The Guggenheim has the Wright Stuff, Globe and Mail, March 12.

Küche, Katze, deutsche Sprache, Der Spiegel, No. 13.

Gaile Robinson, Thought-provoking artist Liam Gillick is a one-man show, Star Telegram, March 17.

Neue Monde unsere Zeit, Frankfurter Allgemeine Zeitung, March 28.

Ein Spaziergang mit Liam Gillick, Köln Stadt Anzeiger, March 31.

Die Katze im Küchenstudio, General-Anzeiger, Bonn, April 1.

Immense Einfluss auf junge Künstler, Die Glocke Beckumer Zeitung, April 1.

Ur-Einbauküche und krude Katze, Cellesche Zeitung, April 1.

Martin Bochynek, Rückkehr de Küchenkatze, Kölner Stadt-Anzeiger, April 1.

Heidrun Wirth, Nur die Katze kennt die Zukunft, Kölnische Rundshau, April 1.

Sean Keller, Liam Gillick, Artforum, April.

Swantje Karich, Der Pädegoge, Frankfurter Allgemeine Zeitung, April 12.

Thomas Klieman, Gillicks Katze jetzt in Bonn, Rheinische Post, April 14.

Stephanie Stadel, Das Tier spricht jetzt deutsch, Die Rheinpflalz Ludwigshafner Rundschau, April 15.

Catrin Lorch, Was das Licht im Kühlschrank, Süddeutsche Zeitung, April 16.

Jonathan Jones, General election, 2010: The art of the poster, The Guardian, April 27.

Luk Lambrecht, Liam Gillick in Bonn, Knack, April 27.

Noah Simblist, Liam Gillick, Art Lies, Spring.

The Wright, Frame, May/June.

Anthony E. Elms, You couldn't describe the gaps as windows, Art Papers, May-June. (cover)

Rosemary McCracken, Art leaps from the boardroom to the street, Globe and Mail, May 31.

Carl Friedrich Schröer, Endstation Kommunikation, Kunstzeitung, No.6.

Tim Griffin, Postscript: The Museum revisted, Artforum, June.

Ken Johnson, Men with balls, The New York Times, June 25.

Steve Burgess, Up in the air, Nuvo, Summer.

Omar Kholief, Unrealised Potential, Frieze, Aug.

Linda Lentz, The Wright, Architectural Record, Sept.

Kimberley Bradley, In Switzerland, a cast Concrete Mountain Retreat, New York Times, Sept 1.

Mitch Speed, Liam Gillick, Frieze, Oct.

Catherine Ardouin, Un réunification bien menée, Marie Claire Maison, October.

Leo Xu, Shanghai Biennale, Modern Weekly, November 14.

2011 Francesco Garutti, Liam Gillick and Marc and Josée Gensollen, Domus 945.

Angelique Campens, A syntax of dependency, Domus, 945.

Jan Van Hove, Het Tricolore Museum, De Standaard, Feb 4.

Eric Rinckhout, Kunst om over te lopen, wandelen of kruipen, Feb 7.

Dominique Legrand, G&W: un dialogue à meme le sol, Feb 9.

Thomas Kliemann, Wir sind ständig auf de suche, General Anzeiger, Feb 12.

Filip Marsboom, Grooste kunstwerk ooit in B gemaakt in M KHA, Feb 16.

Marc Holthof, Wandeling over een kunstwerk, H'Art, 10.2.11

Die Kunststars kommen, Pforzheimer Zeitung, March 17.

Luk Lambrecht, Het Buikbare Museum, Knack, March 1.

Negar Azimi, Good Intentions, Frieze, March.

Margaret Garlake, Modern British Sculpture, Art Monthly, March.

Mark Prince, Modern British Sculpture, Art Monthly, March.

Tom Morton, Modern British Sculpture, Frieze, April.

Steven Madoff, Anton Vidokle, Modern Painters, April.

Matthew Collings, Modern British Sculpture, Modern Painters, April.

Henriette Thompson, Seductive Reductive, Wallpaper, April.

Anna Jenkinson, Floored, DAMn 28, April/May.

Coline Millard, Marseilles: City on the verge of a cultural buzz, New York Time, May 14.

Dieter Roelstraete, Word Play, Frieze, May.

Corinna Kirsch, Which witch is which, Art Papers, May - June.

Alex Coles, Maria Lind, Art Monthly, Jul – Aug.

Daniel Kunitz, Texting: The artists as writer, Modern Painters, Summer.

Liam Gillick and Lawrence Weiner, Metropolis M, June.

Antje Stahl, Wie entsteht die Kunst?, Monopol, July.

Michael Bracewell, Books Survey, Frieze, Sept.

Georgina Adam, One of a kind, Financial Times, Oct 11.

Zara Tellander, Kont och forsckning möttes i bilindustrin, Bohusläningen, Oct 25.

Martin Herbert, Liam Gillick and Lawrence Weiner, Art Review, Sept.

Louisa Buck, There's a perversity in my method, Liam Gillick Interview, The Art Newspaper, November.

The Power 100, Art Review, November.

Marina Cashdan, Sweater Art in Miami, New York Times, Dec 8.

2012 Nicolas Tremblay, Liam Gillick, Numero, Jan.

Christa Benzer, Schilder, Notizen und Baukastensätze, Der Standard, Feb 15.

Fionn Meade, Spaces of Critical Exchange, Mousse, No 33.

Florence Waters, Sanctuary, The Daily Telegraph, March 23.

Anna Francke, Plastik fürs Gehirn, Zueritipp, March 29.

Morgan Quaintance, Private Moments, Art Monthly, March.

John Douglas Millar, The Ethics of Discomfort, Art Monthly, March.

Max Glauner, Liam Gillick: Scorpion or Felix, Kunstforum, May 14.

William Corwin, Interview with Liam Gillick, Brooklyn Rail, May. (cover)

Studio Visit: Liam Gillick, Modern Painters, June. (cover)

Liam Gillick, Du Magazine, June.

Roberta Smith, Like watching paint thrive, New York Times, June 28.

Ken Johnson, Art begetting art and social commentary too, New York Times, July 5.

Norm Paris, Draw it with your eyes closed, Brooklyn Rail, July-Aug.

Agnieska Gratza, Liam Gillick at Casey Kaplan, Flash Art, July-Aug-Sept.

Simon Critchley, Absolutely too much, Brooklyn Rail, July-Aug.

Brita Sachs, Die Splitter einer Stadt, Frankfurter Allgemeine, Aug 4.

Hans Ulrich Obrist, Life brought to Art, Financial Times, Aug 17.

Alte Meister von Neuen Geliebt, Liam Gillick, Monopol, August.

Holger Liebs, Moonwalk am Strand, Monopol, August.

Liam Gillick, Flour Magazine, #3, August.

Gillick and Weiner Face to Face, Muse Magazine, Sept.

Jovenes de Gernika, El Correo, Sept 11.

TJ McNamara, Murders Most Foul, The New Zealand Herald, Sept 8.

País Vasco, El Museo Guggenheim Bilbao acoge desde este jueves la muestra 'Arquitectura habitada', La Vanguardia, Sept 20.

Niklas Maak, Was zeigt der deutsche Pavillon 2013? Frankfurter Allgemeine, Sept 19.

Koldo Domínguez, Astra, una nueva arma para la cultura, El Correo, Sept 8.

Iratxe Astui, Jóvenes de Gernika inaugurarán la Fábrica de la Creación en diciembre, El Correo, Sept 11.

Una muestra en el Guggenheim reflexiona sobre la arquitectura habitada, El Mundo, Sept 19.

El relato de cuatro paredes, El Pais, Sept 20.

Gorka Alonso Gil, El británico Liam Gillick da un toque multicolor a la fábrica de armas de Gernika, El Mundo, Sept 21.

Gaile Robinson, Where is the power' at Fort Worth Contemporary Arts, Star-Telegram, Sept 3.

Alexander Menden, Ausgeburt pompösen Kitsches, Süddeutsche Zeitung, Oct 18.

Sven Lütticken, Inside Abstraction, e-flux Journal, 10/12.

The Power 100, Art Review, November.

Other People and their Ideas, Interview with Tom Eccles, Art Review, November.

Louisa Buck, Lawrence Weiner: Man of his word, The Art Newspaper, November.

I always wondered what it would be like, Interview, Flash Art, Nov Dec.

Timothée Chaillou, Apparaître Ici, Dossier, Dec.

Bill Roberts, Burnout: Liam Gillick's Post-Fordist Aesthetics, Journal of the Association of Art Historians, Dec.

2013 Andrew Pulver, The Nyphomaniac…, The Guardian, Feb 6.

Liam Gillick, Art in Culture, Korea, May. (Cover)

Roberta Smith, 40 Nations 1000 Artists and One Island, New York Times, May 10.

Caroline Roux, East, West and Points Inbetween, Financial Times, May 17.

Tim Adams, Do it 2013, The Guardian, July 7.

Andrew Pulver, Richard Curtis' About Time adds Stardust…, The Guardian, July 17.

Thomas Abeltshauser, Im Stil einer Schaufensterpuppe, Monopol, August 15.
Iain Millar, Public Spaces, Private Lives, The Art Newspaper, September.
Mary Abbe, Walker Art Center's 9 Artists, Minneapolis Star Tribune, Oct 31.
Dan Fox, Then and Now: British Art and the 1990s, Frieze 159, Nov.
Power 100, Art Review, Nov.
Karen Rosenberg, Liam Gillick and Louise Lawler, New York Times, Nov 21.
Tyler Coburn, Liam Gillick and Louise Lawler, Art Agenda, Dec 16.
D. Creahan, Liam Gillick and Louise Lawler, Art Observed, Dec 16.

2014 Andrew Maerkle, On a certain day in a certain place and time, Art It, Tokyo.
Milano Updates, Artribune, March 30.
Agnieszka Gratza, The Collector Couple… Financial Times, June 13.
Cate McQuaid, Pondering, Rejecting easy labels in an MIT group show, Boston Globe, June 14.
Jens Müller, Wir Beide, Der Tagesspiegel, June 6.
Marcus Woeller, Erzählungen aus dem Leben, Die Welt, June 14.
Solaris Chronicles, Wallpaper, July 14.
Éric Loret, A Metz, La compil des anées 90, Liberation, July 20.
Stefano Castelli, Relazionale ma non troppo, Artribune, July 31.
Éric Loret, Gillick, Le gimmick des années 90, Libération, August 11.
Emmanuelle Lequeux, Nouvel accrocharge, nouvel état des lieux, Beaux Arts, September.
Claire Guillot, Arles honore, enfin, Vincent Van Gogh, Le Monde, Sept 4.
Iwona Blaswick, London Book Fair: Some of Britain's best artists share their selfies, The Independent, Sept 25.
Hannah Davidsson, Sittvanor blev konst, Sydsvenskan, Sept 25.
Thomas Kramar, Kunsthalle Wie: Das erquickende das erstickende Blau, Die Presse, Sept 30.
Blaue Stunden: Kunsthalle Wien widmet sich einer omnipräsenten Farbe, Tiroler Tageszeitung, Sept 30.
Michael Huber, Die Kunsthalle Wien macht blau, Kurier, Sept 30.
Brigitte Borchhardt-Birbaumer, Blues für Blau, Wiener Zeitung, Sept 30.
Olga Stefan, From 199C to 199D, Art Review, September.
Andrea Schurian, Blue Times in der Kunsthalle: Wenn die Kunst blau macht, Oct 1.
Christine Scheucher, Gallery Project: Curated By, ORF, Oct 2.
Lori Waxman, The Desires of Art, The Chicago Tribune, Oct 23.
Christa Benzer, Von Schlafwagons und Schlaflosigkeit, Der Standard, Oct 24.
Liam Gillick, Construction of One. An Excerpt from a Novel That Is Not to Be Published, Mousse 46, November.
50 Jahre Sammlung Weishaupt in Ulm, Schwäbische Zeitung, Nov 22.
Antje Merke, Am Puls der Gegenwart, Schwäbische Zeitung, Nov 22.

2015 Frances Spalding, Lines of Distinction, The Guardian, Jan 10.

Linda Yablonsky, The Art of the Curious Nineties, Art News, Jan 29.

William Corwin, Moving Image Department, Brooklyn Rail, April.

Natasha Tripney, Ruth MacKenzie: Holland Festival, The Stage, April 2.

Lydia Schmid, Die Kunst des Weglassens, Die Welt, May 3.

Vanessa Thorpe, Forget sex tours... Amsterdam lures UK art lovers, The Observer, May 2.

Thorsten Schröder, Schreddern genen den Überwachungsstaat, Die Zeit, May 4.

Holland Festival begint veelzijdig, NRC Amsterdam, June 1.

Kunsttop op Museumplein, Het Parool Amsterdam, June 1.

Mark Moorman, Serious Fun: Kunst en gein op Museumplein, Het Parool Amsterdam, June 1.

Louis Wise, Door of Perception, The Sunday Times, June 7.

Karen Wright, The Summer Exhibition: Has “co-ordinator” Michael Craig-Martin made it a coherent show? The Independent, June 8.

Graham Bowley, Bard Library to Grow, New York Times, June 11.

Aidan Dunne, Grand Gestures and a Forbidding Landscape, The Irish Times, July 14.

Valerie Duponchelle, Rencontre Arles 2015, Le Figaro, July 10.

Peter Aspden, The Art of Nations Building in Albania, Financial Times, July 17.

Fussball ist Kunst, Monopol, August.

Gillick e l’ossessione del controllo, La Repubblica, September 11.

Nina Huber, Liam Gillick, Schweizer Illustrierte Style, October.

Adrian Searle, British Art Show 8, The Guardian, Oct 7.

Hannah Duguid, Frieze Art Fair, 2015, The Independent, Oct. 12.

Hannah Duguid, British Art Show 8, The Independent, Oct. 18.

Laura Allsop, Arles, Another Magazine, Autumn/Winter.

Hannah Duguid, Compelling Search for Lost Utopias, The Independent, Nov 20.

Dave Beech, Liam Gillick: Maureen Paley, Art Monthly, November.

Power 100, Art Review, November.

Nina Siegal, An Art Impressario Makes her Mark, International New York Times, December 2.

Roberta Smith, Wagner Collection at the Whitney, New York Times, December 3.

Emily Stokes, A powerful curator’s Idiosyncratic Genius, NY Times, T Magazine, December 6.

2016 Martin Herbert, British Art Show 8, Frieze 176, Jan-Feb.

Susana Pinheiro, E se as memórias de um artista britânico soarem a Grândola Vila Morena? Diario de Noticias, Jan 29.

Sérgio C. Andrade, Wolfgang Tillmans entre o céu e o mar, com Grândola Vila Morena em fundo, Publico, Jan 29.

Rodrigo Affreixo, Liam Gillick numa exposiçao à medida de Serralves, Sábado, Jan 29.

Laura Bleiberg, L.A. Dance Project delivers mesmerizing debut at the Wallis, L.A. Times, January 31.

Alex Greenberger, Reviiews: Liam Gillick at Casey Kaplan, Artnews, February 26.

Paul Laster, 12 Things to Do in New York’s Art World Before February 12, New York Observer (online), February 8.

Kathleen Hefty, Liam Gillick: Phantom Structures, Muse, March.

Martin Herbert, Martin Herbert picks ten shows on through March 2016 you don't want to miss, Artreview, March.

Plagens, Peter, A Minimalist Heaven, Wall Street Journal, March 14.

Ballard, Thea, Reviews in Brief - New York: Liam Gillick, Modern Painters, May, Pg. 108.

Ransmeier, Leon, Liam Gillick, Apartamento, Issue 17, Spring, pgs. 179-191.

The Trick Was Always to Start as if You Were Halfway Through. Liam Gillick in Conversation with Rachel Rose, Modern Matter, Issue 10, pg. 162-177.

Gillick, Liam, Role Play, Mousse, Issue 54, June.

Bouchara, Claire, Okayama Art Summit 2016: Japan's New Triennial Contemporary Art Exhibition, Blouin Artinfo (online), July 21.

Hannah Duguid, A Fair Land, Frieze, August.

Liam Gillick, Europa: dumm, betäubt, pleite, Suddeutschezeitung, August 6.

Zeilkunst siert Middellandse Zee, Der Standard, September 1.

Negar Azami, Sorry, I'm not Sorry, Frieze, September.

25 Artworks, Frieze, September.

Philippe Parreno and Liam Gillick, Frieze Week, October 3.

Cameron Allan McKean, Sci-fi and Fact at the Okayama Art Summit, The Japan Times, Oct 18.

Declan Long, Liam Gillick, Artforum, October.

Power 100, Art Review, November.

Dorothea Hülsmeier, Die Wichtigsten in der Kunstszene, Mittelbayerische, October 20.

Deutsche gewinnen an Einfluss im Kunstbetrieb, Suddeutschezeitung, October 20.

Adam Pugh, Liam Gillick: Industry and Intelligence, Art Monthly, October.

Liam Gillick, Art Now, Issue 15.

The Winter Ambiguity, Mousse 55, October-November.

Calvin Tomkins, Alex Poots: Performance Art Impresario, The New Yorker, Dec 5.

Roberta Smith, Diving Into Movie Palaces of the Mind at the Whitney, New York Times, Dec 1.

Alessandra Pacelli, Artiaco, l'ex ragazzo con il sogno dell'arte, Il Mattino, Dec 12.

Georgia Dehn, Towering Art and A-list Architecture, Wallpaper, Dec 27.

2017 Stèphane Cerri, Carré d'art à Nîmes : le signe au cœur de l'art, Midi Libre, Feb 10.

Vom Turmbau zu Babel bis zum Spinnennetz, Berliner Zeitung, Feb 9.

Till Briegleb, Wo Gretel herrscht, Süddeutsche Zeitung, Feb 12.