

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.

SOLO EXHIBITIONS

- 2025 *The Sleepwalkers*, Maureen Paley, London (forthcoming)
- 2024 *Fact Structures Amount Structures Language Structures*, Casey Kaplan, Berlin.
Fact Structures Amount Structures Language Structures, Esther Schipper, Berlin.
Fact Structures Amount Structures Language Structures, KIN, Brussels.
- 2023 *The Alterants*, Gallery Baton, Seoul.
Mountains? What Mountains?, Meyer Kainer, Vienna.
Filtered Time, Pergamonmuseum, Berlin.
- 2022 *A Variability Quantifier*, Fogo Island Arts / National Gallery of Canada.
- 2021 *Four Steps and a Leap*, Blanc International Contemporary Art Space, Beijing.
The Knot of Which I Speak Cannot be Knotted, Gallery Baton, Seoul.
Kinetic Energy of Rigid Bodies, Replace Rubens, Sankt Peter, Köln.
The Work Life Effect, Gwangju Museum of Art, Gwangju.
- 2020 *It should feel like unicorns are about to appear a.k.a. Half Awake Half Asleep*, Alfonso Artiaco, Naples.
Horseness if the Whatness of Allhorse, Taro Nasu, Tokyo.
Redaction, Casey Kaplan, New York.
- 2019 *The Night of Red and Gold*, Maureen Paley, London.
Stinking Dawn, Gelatin and Liam Gillick, Kunsthalle Wien.
Standing on Top of a Building: Films 2008-2019, Madre Museum, Naples.
Some significant equations, Potter Museum of Art, Melbourne.
- 2018 *A Depicted Horse is not a Critique of a Horse*, Kerlin Gallery, Dublin.
Liam Gillick Adam Pendleton Adam Pendleton Liam Gillick, Eva Presenhuber, New York.
There Should be Fresh Springs..., Gallery Baton, Seoul.
- 2017 *The Lights are No Brighter at the Centre*, CAC Vilnius.
Were People This Dumb Before TV? Grafische Arbeit 1990-2016, Esther Schipper, Berlin.
Extended Soundtrack for a Lost Production Line: Ton und Film, Eva Presenhuber, Zurich.
- 2016 *Stardust Expression*, Taro Nasu, Tokyo.

- The Red Wood Pigeon Meets some Meetings*, Air de Paris, Paris.
What's What in a Mirror, Dublin City Gallery, The Hugh Lane, Dublin.
Phantom Structures, Casey Kaplan, New York.
Campaign, Muséo Serralves, Porto.
- 2015 *The Thought Style Meets the Thought Collective*, Maureen Paley, London.
Liam Gillick, Australian Fine Arts, Brisbane.
Four Developments and a Thought Collective, Alfonso Artiaco, Naples.
All-Imitate-Act, Stedelijk Museum/Holland Festival, Amsterdam.
1 Rue Gabriel Tarde, Sarlat-la-Caneda, Dordogne, Galerie Micheline Szwajcer, Brussels.
- 2014 *From 199C to 199D*, Magasin Centre national d'art contemporaine, Grenoble.
Revenons à nos moutons, Esther Schipper, Berlin.
Complete Bin Development, Hans Mayer, Düsseldorf.
- 2013 *Vertical Disintegration*, Taro Nasu, Tokyo.
November 1 – December 21, Liam Gillick and Louise Lawler, Casey Kaplan, New York.
Liam Gillick, The Contemporary, Austin.
From Fredensborg to Halen via Loch Ruthven Courtyard Housing Projections, HICA, Dalcrombie, Inverness-shire.
For the doors that are welded shut, Kerlin Gallery, Dublin.
Five Structures and a Shanty, Gallery IHN, Seoul.
- 2012 *Four Propositions Six Structures*, Alfonso Artiaco, Naples.
Margin Time, Maureen Paley, London.
From 199A to 199B: Liam Gillick, Hessel Museum of Art, Bard College.
Scorpion and und et Felix, Casey Kaplan, New York.
Agreements, McNamara and Lead Times, Taro Nasu, Tokyo.
Scorpion or Felix, Galerie Eva Presenhuber, Zurich.
- 2011 *Sit on the machine*, Micheline Szwajcer, Antwerp.
Sit in the machine, Air de Paris, Paris.
A game of war Structure, IMMA, Dublin.
A Syntax of Dependency: Liam Gillick and Lawrence Weiner, Mukha, Antwerp.
- 2010 *1848!!!*, Esther Schipper, Berlin.
One long walk... two short piers, KAH, Bonn.
Seven Structures and a large vodka soda, Kerlin Gallery, Dublin.
Liam Gillick: Films, Fort Worth Contemporary Art.
Discussion Bench Platforms/A "Volvo" Bar + Everything Good Goes, Casey Kaplan, New York.
Everything Good Goes, Meyer Kainer, Vienna.
- 2009 *Two Short Plays*, Eastside Projects, Birmingham.
Wall diagrams from the 1990s and early 2000s, House of Art, Budweis.
Executive 2 litre GXL, MAK, Vienna.
Three Perspectives and a Short Scenario, Museum of Contemporary Art, Chicago.
How are you going to behave? A kitchen cat speaks, German Pavillion, Venice Biennale.
- 2008 *Three Perspectives and a Short Scenario*, Kunstverein, München.
The State Itself Becomes a Super Whatnot, Casey Kaplan, New York.
Fractional Factories in the Snow, Air de Paris, Paris.
Three Perspectives and a Short Scenario, Kunsthalle, Zurich.
Three Perspectives and a Short Scenario, Witte de With, Rotterdam.

- 2007 *The state/commune itself becomes a super state/commune*, Micheline Szwajcer, Antwerp.
The commune itself becomes a super state, Corvi-Mora, London.
Weekend in So Show, The Lab, Belmar.
- 2006 *The State itself becomes a super commune*, Esther Schipper, Berlin.
Literally Based on HZ, Kerlin Gallery, Dublin.
Briannnnnn & Ferryyyyyy, Liam Gillick and Philippe Parreno, Kunsthalle Zurich.
We are Medi(evil), Angela Bulloch and Liam Gillick, Cubitt, London.
- 2005 *As you approach the edge of town the lights are no softer than they were in the centre*, Casey Kaplan, New York.
A short text on the possibility of creating an economy of equivalence, Casa Encendida, Madrid.
McNamara Motel, CAC Malaga, Spain.
Factories in the snow, Meyer Kainer, Vienna.
Presentism, Corvi-Mora, London.
Another 2004 Again, Baltimore Museum of Art.
A short text on the possibility of creating an economy of equivalence, Palais de Tokyo, Paris.
222nd Floor, Eva Presenhuber, Zurich.
- 2004 *Underground (Fragments of Future Histories)*, Galerie Micheline Szwajcer, Antwerp.
Övningskörning (Driving Practice), Milwaukee Art Museum.
Liam Gillick, Aspen Art Museum, Aspen.
A Group of People, Air de Paris, Paris.
Construccion de Uno, Javier Lopez, Madrid.
- 2003 *A Film, A Clip and a Documentary*, (with Sean Dack), Corvi-Mora, London.
Projects 79: Literally, Museum of Modern Art, New York.
Communes, Bars and Greenrooms, The Powerplant, Toronto.
Exterior Days, Casey Kaplan, New York.
Por Favor Gracias de Nada (with Gabriel Kuri), Kurimanzutto, México City.
...Punctuated Everyday, Max Hetzler, Berlin.
Hills and Trays and..., Schipper & Krome, Berlin.
- 2002 *Liam Gillick*, Rüdiger Schöttle, Munich.
Light Technique, Galerie Meyer Kainer, Vienna.
The Wood Way, The Whitechapel Gallery, London.
- 2001 *Annlee You Proposes*, Tate Britain, London.
Pain in a Building, Base Progetti per l'arte, Florence.
Liam Gillick, Corvi-Mora, London.
Liam Gillick, Javier Lopez, Madrid.
Firststepcousinbarprize Hauser & Wirth & Presenhuber, Zurich.
- 2000 *Liam Gillick*, Casey Kaplan, New York.
Renovation Filter, Recent Past and Near Future, Arnolfini, Bristol.
Literally No Place, Air de Paris, Paris.
Woody, CCA Kitakyshu.
Schmerz in Einem Gebäude, Fig 1, London
Consultation Filter, Westfälischer Kunstverein, Münster.
Liam Gillick, Schipper und Krome, Berlin.
Liam Gillick, Galleri Charlotte Lund, Stockholm.
Applied Complex Screen, Hayward Gallery, London.

- 1999 *"David"*, Frankfurter Kunstverein, Frankfurt.
Liam Gillick, Rudiger Schottle, Munich.
Liam Gillick, Kunsthaus Glarus, Glarus.
- 1998 *Liam Gillick*, c/o Atle Gerhardsen Oslo.
When do we need more tractors?, Schipper & Krome, Berlin.
Révision: Liam Gillick, Villa Arson, Nice.
Liam Gillick, Robert Prime, London.
Big Conference Center, Orchard Gallery, Derry.
When Purity Was Paramount, British Council, Prague.
Up on the twenty-second floor, Air de Paris, Paris.
Liam Gillick, Kunstverein in Hamburg.
- 1997 *Reclutamento!*, Emi Fontana, Milan.
McNamara Papers, Erasmus and Ibuka Realisations, The What If? Scenarios, Le Consortium, Dijon.
Another Shop in Tottenham Court Road, Transmission Gallery, Glasgow.
A House in Long Island, Forde Espace d'art contemporain, L'Usine, Geneva.
Discussion Island - A What if? Scenario Report, Kunstverein, Ludwigsburg.
Discussion Island, Basilico Fine Arts, New York.
- 1996 *Documents (with Henry Bond)*, Schipper & Krome, Köln.
The What If? Scenario, Robert Prime, London.
Liam Gillick, Raum Aktuelle Kunst, Vienna.
Erasmus is Late 'versus' The What If? Scenario, Schipper & Krome, Berlin.
- 1995 *Documents (with Henry Bond)*, Kunstverein ElsterPark, Leipzig.
Part Three, Basilico Fine Arts, New York.
Ibuka!, Galerie Emi Fontana, Milan.
Ibuka! (Part 2), Kunstlerhaus, Stuttgart.
Ibuka! (Part 1), Air de Paris, Paris.
- 1994 *Liam Gillick*, Interim Art, London.
Documents (with Henry Bond), Ars Futura, Zurich.
McNamara, Schipper & Krome, Köln.
- 1993 *An Old Song and a New Drink (with Angela Bulloch)*, Air de Paris, Paris.
Documents (with Henry Bond), CCA, Glasgow.
- 1992 *McNamara, Hog Bikes and GRSSPR*, Air de Paris, Nice.
- 1991 *Documents (with Henry Bond)*, Gio' Marconi, Milan.
Documents (with Henry Bond), A.P.A.C., Nevers.
Documents (with Henry Bond), Karsten Schubert Ltd, London.
- 1989 *84 Diagrams*, Karsten Schubert Ltd, London.

AWARDS

- 2022 31st AACA Award 2nd Prize, Japan Architecture Arts and Crafts Association.
2019 New York Design Awards Gold, Olympic Tower, New York.
2008 Vincent Award Nomination, Stedelijk Museum, Amsterdam.

2005 ABB LEAF Awards, Home Office, London.
2005 RIBA Award, Home Office, London.
2002 Turner Prize Nomination, Tate, London.
1998 Paul Cassirer Kunstpreis, Berlin.

PUBLIC 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
Stedelijk Museum, Amsterdam, Netherlands
Essl Museum of Contemporary Art, Vienna, Austria
Government Art Collection, London, UK
FER Collection, Laupheim, Germany
LUMA Foundation, Arles, France
Fondazione Sandretto Re Rebaudengo, Torino, Italy
Le Fonds National d'Art Contemporain (FNAC), France
National Gallery of Canada
City of Gernika, Basque Country
Ministry of Interior, Netherlands
Village of Roddino, Cueno, Italy
Foundation Centro de Arte de Salamanca, Salamanca, Spain
Fundación Jumex, Ecatepec, Mexico
The Hirshhorn Museum and Sculpture Garden, Washington D.C. USA
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, USA
The Museum of Modern Art, New York, New York, USA
The Solomon R. Guggenheim Museum, New York, USA
The Guggenheim Foundation, New York, USA
Tate Modern, London, UK
Walker Art Center, Minneapolis, USA
Guggenheim Museum, Bilbao, Spain
The National Museum of Art, Osaka, Japan
European Central Bank, Frankfurt
City of Okayama, Japan
City of Lund, Sweden
Museum Sztuki, Lodz, Poland
GAM - Galleria Civica d'Arte Moderna e Contemporanea di Torino, Italy
MUDAM, Luxembourg
FRAC Bourgogne, France
FRAC Corsica, France
FRAC Languedoc-Rousillon, France
FRAC Nord Pas de Calais, France
Frac Grand Large – Hauts-de-France
FRAC Poitou Charentes, France
Le Consortium, Dijon, France
Dib Bangkok Museum of Contemporary Art

Hessel Museum, Bard College, USA
MUMOK, Vienna, Austria
Fondacion Rac, Galicia, Spain
Centro Galego de arte contemporanea, Santiago de Compostela, Spain
Kunstmuseum, Wolfsburg, Germany
MAMCO, Geneva, Switzerland
Austin Contemporary, Austin, Texas
Southampton City Art Gallery, UK
Miami Art Museum, USA
KiCo Stiftung, Germany
Contemporary Arts Society, London
Foundation Centro de Arte de Salamanca, Spain
Ludwig Museum, Köln, Germany
Daimler Collection, Berlin
Leeum Museum, Seoul, Korea
Istanbul Modern, Turkey
Museo Serralves, Porto, Portugal
IMMA, Dublin, Ireland
Dublin City Gallery, The Hugh Lane, Dublin
Rhode Island School of Design, Providence
Musée des Beaux Arts et d'archéologie, Besançon, France
Sansab Museum of Contemporary Art, Bangkok, Thailand
Arario Museum, Seoul, Korea
Qatar Museums Public Art Program
Madre Museum, Naples, Italy
Matera-Basilicata Foundation

SELECTED MONOGRAPHS

- 2023 *Filtered Time: Reflections on the Pergamonmuseum*, Berlin, Pergamonmuseum.
- 2022 *Farbe ist Program*, Bonn, Bundeskunsthalle.
- 2021 *The Work Life Effect*, Gwangju, Gwangju Museum of Art.
- 2020 *Standing on Top of a Building: Films 2008-2019*, Naples, Madre Museum.
- 2019 *Half a Complex*, Berlin, Hatje-Cantz.
- 2016 *Campaign*, Porto, Muséu Serralves.
- 2015 *From 199A to 199D*, Zurich, CNAC Magasin, Bard College, JRP-Ringier
- 2011 *A Syntax of Dependency*, Mousse.
- 2010 *Liam Gillick: One Long Walk, Two Short Piers*, Köln, Snoeck Verlag
- 2009 *Meaning Liam Gillick*, MIT-Press
- 2007 *Lilian Haberer, Factories in the Snow*, JRP-Ringier
- 2005 *McNamara Motel*, Malaga, CAC

2002 *The Wood Way*, London, Whitechapel Gallery.

2000 *Liam Gillick*, Köln, Oktagon.

ARTISTS BOOKS

2022 'A Max De Vos', Gent, Borgerhoff & Lamberigts.

2018 *There Should be Fresh Springs...* Seoul, Gallery Baton.

2016 Development Okayama Art Summit, Okayama.
Campaign, Porto, Museu Serralves.
Industry and Intelligence, New York, Columbia University Press.

2011 *Pourquoi Travailler*, Paris, Three Star Books.

2010 *Memoirs of the twentieth century/ Prevision: Should the future help the past*, New York, Halmos.
Why Work?, Auckland, Artspace.

2009 *Allbooks*, Book Works, London.

2008 *Maybe it would be better if we worked in groups of three*, Hermes Lecture.
Ein Rückblick aus dem Jahre 2000 auf 1997 (with Matthew Brannon), Leipzig, Galerie für
Zeitgenössische Kunst.

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

2006 *Le Montrachet*, Liam Gillick and Heather McGowan, Los Angeles, Rocky Point Press.
Malaga – An album of Covers, Liam Gillick and M/M, Paris, Brussels, Two Star Books.

2004 *Anna Sanders Films Identity Spot*, Liam Gillick and Sean Dack, Onestar Press, Paris.
Underground (Fragments of Future Histories), Brussels/Dijon, Les maître des forme contemporains,
Les Presses du Réel.

2002 *Literally No Place*, London, Book Works.

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

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

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

1995 *Ibuka!*, Stuttgart, Künstlerhaus.
Erasmus is Late, London, Book Works.

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

LIVE EVENT

5/2018 Σ (No,12k,Lg,18Wfw) *So it goes... New Order and Liam Gillick*, Wiener Festwoche, Vienna, 2018

- 5/2018 Σ (No, 12k, Lg, 18Ogr) *So it goes... New Order and Liam Gillick*, Ogr, Torino, 2018
- 6/2017 Σ (No, 12k, Lg, 17Mif) *So it goes... New Order and Liam Gillick*, Manchester International Festival 2017
- 2006 *Construcción de Uno*, Tate, London.

RECORDED WORKS

- 2019 *New Order + Liam Gillick, Σ (No, 12k, Lg, 17Mif) So it goes...*
- 2016 *Oh! Wolfgang*, Good Grief! Brigade Commerz Editions.
- 2010 *Liam Gillick and Corinne Jones*, Brigade Commerz.
- 2005 *Los Angeles*, Semishigure, Kleve.
- 2003 *Liam Gillick/Rob Mazurek*, En/Off, Kleve.
- 2002 *Ekkehard Ehlers & Joseph Suchy/Liam Gillick*, En/Off, Kleve.
- 2002 *Capital*, Semishigure, Kleve. (CD)
Wood (part of Void), CCA, Kitakyushu.
- 2001 *Liam Gillick Meets Scott Olson in Japan*, Whatness, Frankfurt.
- 1995 *Stoppage*, CCC Tours/Villa Arson, Nice.

COLLABORATIVE AND CURATED PROJECTS

- 2023 Vilnius Biennial of Performance Art 2023, (with Anton Vidokle), Vilnius.
- 2022 *Stinking Dawn, Gelatin and Liam Gillick*, movie release.
Farbe ist Programm, Bundeskunsthalle, Bonn.
- 2021 *Prima Che Il Gallo Canti*, (with Tom Eccles and Mark Rappolt), Palazzo Re Rebaudengo, Guarene.
- 2019 *Stinking Dawn, Gelatin and Liam Gillick*, Kunsthalle Wien.
- 2017 *Like a Moth to a Flame (with Tom Eccles and Mark Rappolt)*, OGR, Sandretto Foundation, Torino.
Schreibtischuhr, Galerie Meyer Kainer, Vienna.
- 2016 *Development*, Okayama Art Summit, Okayama.
Cool Your Jets (with Jonathan Monk), Quartz Studio, Milan.
- 2014 *Confessions of the Imperfect, 1848-1989-Today*, Van Abbemuseum, Eindhoven.
International Company of Wagons Lit etc. etc., (with Rachel Harrison), Galerie Meyer Kainer, Vienna.
Solaris Chronicles (with Philippe Parreno), Luma Foundation, Arles.
- 2013 *Adam Curtis, The desperate edge of now*, Home Workspace Program, Beirut.

- The Lie and the Powerpoint*, Falke Pisano, Liam Gillick, Benoit Maire, Shanaynay, Paris.
- 2012 *To the Moon Via the Beach* (with Philippe Parreno), Luma Foundation, Arles.
Adam Curtis, The desperate edge of now, e-flux, New York.
- 2010 *A Guiding Light*, (with Anton Vidokle), Performa, New York
Liam Gillick and Gareth Long, *Who invented the desk*, The Apartment, Vancouver.
- 2009 *The one hundred and sixty-third floor*, Liam Gillick curate the collection, MCA Chicago
- 2008 *The Night School*, The New Museum, New York.
- 2007 *Il Tempo del Postino*, Manchester Festival.
- 2006 *unitednationsplaza*, Berlin.
- 2005 Edgar Schmitz, ICA, London.
Briannnnnn & Ferryyyyyy (with Philippe Parreno), Vamiali's, Athens.
- 2004 *Rider: Law and Creativity Briannnnnn & Ferryyyyyy* (with Philippe Parreno), Konsthall, Lund.
- 2003 *Telling Histories*, Kunstverein München.
- 2002 *Dark Spring* (with Nicolaus Schafhausen and Markus Weisbeck), Stiftung Ursula Blickle, Kraichtal-Uö.
- 2001 *Dedalic Convention/Du und Ich* (with Annette Kosak and Gary Webb), Salzburger Kunstverein, Salzburg.
Dedalic Convention (with Annette Kosak), MAK, Vienna.
- 2000 *itsapoorsortofmemorythatonlynunsbackwards*, Goldsmiths College, Creative Curating, London.
- 1999 *Oldnewtown*, Casey Kaplan, New York.
- 1998 *The Trial of Pol Pot*, (with Philippe Parreno), Le Magasin, Grenoble.
- 1996 *Everyday Holiday* (with Gabriel Kuri), Le Magasin, Grenoble.
- 1995 *Stoppage*, Villa Arson, Nice.
Stoppage, CCC, Tours.
The Moral Maze (with Philippe Parreno), Le Consortium, Dijon.
Faction, Royal Danish Academy of Arts, Copenhagen.
- 1992 *Instructions*, Gio' Marconi, Milan.
The Speaker Project, ICA, London.

PUBLIC PROJECTS

- 2023 *However Many Times We Ran The Model The Results Were Pretty Much The Same* (with Hito Steyerl), Roddino.
Elevated Distribution, Claridges Hotel, London.
- 2022 *Patient People*, Education Room, Kunstmuseum, Wolfsburg.

- Luma Arles Signage System*, Luma Arles.
Oriented Discussion Platforms, Luma Arles.
Laguna Gloria, Luma Arles.
- 2021 *Take! Read! Glass!*, Cloud Art Space, Seoul.
- 2019 *Folded Extracted Personified*, Museum of Islamic Art Park, Qatar Museums, Doha.
- 2018 *Triangulated Passage Work*, Olympic Tower, New York.
Faceted Development, Okayama.
- 2016 *Structured Expansion*, Bard College CCS Archive, Annandale on Hudson.
Paris Climate Change, Gare du Nord, Paris.
European Central Bank, Frankfurt.
JTI, Geneva.
- 2015 *Pressehaus Ringier*, Zurich.
Incised Verification Structure, Kristallen, Lund, Sweden.
Maharam, Los Angeles.
- 2014 *Directed Development Array*, Leeum, Seoul, Korea.
- 2013 *Raised Laguna Discussion Platform (Job 1073)*, The Contemporary, Austin.
Coniston Institute Library, Coniston.
Astra Factory, Gernika, Basque Region, Spain.
- 2012 *Swiss Re*, Zurich.
- 2011 *Maharam*, Chicago.
La aparente union del cielo y la tierra, Locust Projects, Miami.
Centene Plaza, St. Louis, Mo.
- 2010 *Aix Pavilion*, Chateau la Coste, Aix en Provence.
- 2009 *Fairmont Pacific Rim*, Vancouver
- 2008 *Dynamica Building*, Guadalajara
Cambridge Library, Cambridge MA.
Full scale model of a social structure for a plaza in Anyang, Anyang, Korea.
Factory in the Snow, Tierra y armonia, Guadalajara.
- 2007 *Lufthansa*, Frankfurt
- 2006 *Maharam*, Chicago.
- 2005 *BSI*, Lugano, Switzerland.
Dior Homme, Shanghai (with Sean Dack).
- 2004 *Swiss Re*, London.
Museum in Progress, Rolling Boards, Vienna.
- 2003-5 *The Home Office*, London.
- 2003 *Headache, phone card, soda, donuts, stereo*, London Underground/Frieze Art Fair, London.

- Regents Place - British Land*, London.
Ft. Lauderdale/Hollywood International Airport.
- 2002 *Olnick Corporation*, New Jersey.
Mercat, Alicante.
Kirchdorf School.
Alcobendas, Madrid.
Dekabank, Frankfurt.
- 2001 *Telenor*, Oslo.
- 1999 *BIC Technologiezentrum*, Leipzig.

GROUP EXHIBITIONS

- 2025 *Works on Paper*, Casey Kaplan, New York, NY
- 2024 *Kinship*, KIN, Brussels.
Coalescence: Happenstance With All Due Intent: A retrospective of sorts, Shimmer, Rotterdam.
The Best, The Rest, and The Unexpected Guests, Bechtler Stiftung, Uster.
Parrot Pavilion, Triennale Kortrijk: "After Paradise", Begijnhof Park, Kortrijk.
Pansori: A soundscape of the 21st century, (curated by Nicolas Bourriaud), 15th Gwangju Biennale.
The Fuel Commission, Dallas.
Working title: The Workers, Haugar Art Museum, Tønsberg.
Sculpture in the Garden, Landcraft Foundation, Mattituck.
John Ruskin Wine Bar, Alter Schlachthof, Pforzheim.
Survival in the 21st Century, Deichtorhallen, Hamburg.
Further Away, 10th Mardin Biennial, Mardin.
24/7: Work between meaning and imbalance, Kunsthaus Graz.
No Ghost Just A Shell, Buk-Seoul Museum of Art.
Kim Hyun Seok, Liam Gillick, Lee Deok Young, Jackson Hong, Chapter II, Seoul.
- 2023 *A Blank Posters Show, La oficina de la nada (the office of nothingness)*, Universidad Andrés Bello, Santiago de Chile.
14th Shanghai Biennale: Cosmos Cinema, Power Station of Art, Shanghai.
TEES 2023, Rogue Project Space, Manchester.
Vilnius Biennial of Performance Art 2023, (with Anton Vidokle), Vilnius.
Brilliant Cut, Gallery Baton, Seoul.
ΔEKA, K-Gold Temporary Gallery, Agia Paraskevi.
Teamwork. 30 Years of CGAC, Gaiás Centre Museum, Santiago de Compostela.
stick n poke, FOMO, Zurich.
Stinking Dawn, Stadtkino im Künstlerhaus, Vienna.
Sculpting the Space, Taro Nasu, Tokyo.
The Art of Light, Elle Decor, Salone del Mobile, Fiermilano, Milan
Systemic Love, CAPC Bordeaux.
Homo Ludens, Über Das Spiel Der Kunst, Woods Art Institute, Hamburg.
Stinking Dawn, Le Fifa, Montreal.
Stinking Dawn, O'Flaherty's, New York.
Stayin' Alive, BPS22, Charleroi, Belgium.

- 2022 *No one is bored*, CCS Bard Galleries, Annandale-on-Hudson.
Broken Music Vol. 2—70 Years of Records and Sound Works by Artists, Hamburger Bahnhof, Berlin.
Social Photography X, Carriage Trade, New York.
Leer la imagen. Ver la escritura Geométrías lineales en Polígrafa Obra Gráfica, Centro Cultural Cordón.
La Pista 500, Pinacoteca Agnelli, Turin.
World Weather Network, Art Sonje Center & (TOGETHER)(TOGETHER), Seoul.
Singapore Biennale 2022, Natasha is joined by many other names, Singapore.
Stars Don't Stand Still in the Sky: A Tribute to Lawrence Weiner, Regen Projects, Los Angeles.
Sculpture Group Show, Eva Presenhuber, New York.
Framing Spaces, Einbuch.haus, Berlin.
As Long as it Lasts, Galerie Mai 36, Zurich.
The Promise of Ruin(s) Chpt 2 Misfortunes of the turbo-tasking, The Balcony, The Hague.
Indexing the Nature: From Near and Far Away, Gallery Baton, 9 Cork Street.
Zusammen zeichnen, 201 Cadavre Exquis, Museum in Bellpark, Kriegs.
Les Pigeons du square (d'après et avec Jean Painlevé), Air de Paris.
Cinétique ! La sculpture en mouvement, l'Espace Monte-Cristo, Fondation Villa Datris.
A A TO T V (CLADINORO), No Show Space, London.
Project Palace: A Centenary, Bozar, Brussels.
Frame (traced), CCS, Hessel Museum of Art, Annandale-on-Hudson.
 Group Exhibition, Taro Nasu, Tokyo.
 Australian Fine Arts, Rocking Horse Records, Brisbane.
 Myths and dreams from Elgiz Collection, Arkas Art Center and Elgiz Museum, Izmir.
- 2021 *A Collection without Boundaries*, GAM Galleria Civica d'Arte Moderna e Contemporanea, Torino.
Now or Never – 50 Years LBBW Collection, Stuttgart.
Social Photography IX, carriage trade, New York.
En la casa de Marquès, Casa Museo Can Marquès, Esther Schipper.
Abstraction/Simulation, Centro de Arte Contemporáneo de Ainsa.
Ora et Legere (Pray and Read), Broumov Monastery.
Cinema le Klingon, Air de Paris.
Of Walking in Ice, fotograf gallery, Prague.
Utopia in Crisis, Bauhaus-Universität Weimar.
x_minimal, Cassina Projects, Milan.
Arcimboldo Face to Face, Centre Pompidou-Metz.
Sculpture en fête!, Fondation Villa Datris, Isle-sur-la-Sorgue.
Catastrophe and Recovery, MMCA, Seoul.
Ballard in Albisola, Casa Jorn, Albisola.
Pompeii Commitment. Materie archeologiche / Archaeological Matters, Archaeological Park of Pompeii.
Extended Minimalism 2.0, Galeria Javier Lopez & Fer Frances, Madrid.
Collezione Ghigi, Museo Licini, Ascoli Piceno.
Dependent Objects, MCA Chicago.
 Collaborative Group Show between Taro Nasu & Esther Schipper, Taro Nasu, Tokyo.
 Helga de Alvear Collection, Helga de Alvear Foundation Visual Arts Center, Cáceres.
Crocodile Cradle, Peer, London.
Mise en Scène, Shoot the Lobster, New York.
Age of You, Jameel Arts Centre Dubai.
Stoa169, Polling.
- 2020 *Fuck You Be Nice*, Air de Paris, Paris.
Around the Day in Eighty Worlds, CAPC, Bordeaux.

Your Floorplan, curated by Hyunjoon Byeon, thefloorplan.net
All in One, Eva Presenhuber, Zurich.
A Little After the Millennium, Gallery Baton, Seoul.
Do it, Museum of Fine Arts at Florida State University, Tallahassee.
Wunderkammer Cafe, Mfc-Michele-Didier, Paris.
Do it, A4 Contemporary Arts Center, Chengdu, China.
The LSD Portfolio, Georg Kargl, Vienna.
2020, Barbara Gladstone, New York.
gesture, form, technique V, Friday, Gallery-Sign, Tokyo in cooperation with Taro Nasu
Museum for Preventive Imagination - Editorial, MACRO, Museum of Contemporary Art of Rome.
Schiele – Rainer – Kokoschka, Der Welt (M)Eine Ordnung Geben, Sammlung Ernst Ploil, Eine
Auswahl, Landesgalerie Niederösterreich, Krems.
Crocodile Cradle: An exhibition to be performed, Simon Moretti, London.
Be Calm, Richard Levy Gallery, Albuquerque.
Yesterday, Today, Tomorrow : Works from the Mudam Collection, Luxemburg.
Pas de deux, Part 1, Knust Kunz Gallery Editions, Munich.
It's Urgent: 2020, Luma Arles.
Real Time, Seventeen gallery, London.
PS 81E, Esther Schipper, Berlin.
Another Idea: an actual conceptual art exhibition, Gray Center for Arts and Inquiry, Chicago.
de-sport: The Deconstruction and Reconstruction of Sports through Art, 21st Century Museum of
Contemporary Art, Kanazawa.
A Fair Land Pforzheim, Hochschule Pforzheim.
Entree des Artistes, Air de Paris, Paris.
Portable Documents Formatted for Home Use, Bel Ami, Los Angeles.

2019 *Thonet Reimagined*, Haus der Kunst, Munich.
Matera 2019 Open Futures, I-Dea Project, Matera.
Sejong Collector Story, Sejong Center, Korea.
Objects of Wonder: From Pedestal to Interaction, ARoS, Aarhus.
More, Air de Paris, Paris.
Who Knows One, curated by Haim Steinbach, Vistamare, Pescara.
We Must Cultivate Our Garden, Sunshine Cafe, Margate.
Bauhaus: Utopia in Crisis, Camberwell Space, London.
Narrative Art, Galerie Hans Mayer, Düsseldorf.
For an Imaginist Renewal of the World. The Alba Congress: 1956-2019, Castello di Rivoli.
Age of You, Museum of Contemporary Art, Toronto.
t's Urgent! - Part II, Luma Westbau, Zurich.
The Estate Summer, Kim? Contemporary Art Centre, Riga.
Fly me to the Moon: The Moon Landing 50 Years on, Museum der Moderne, Salzburg.
Shadowplay, Kerlin Gallery, Dublin.
Distance in Time: Chefs-d'oeuvres de la collection Ishikawa, Mo.Co. Montpellier.
Words: Allan Kaprow, Converso, Milan.
Gigantisme - Art & Industrie, Fonds régional d'art contemporain Grand Large - Hauts-de-France
(FRAC) and the *Lieu d'Art et Action Contemporaine* – Musée de France (LAAC)
After Minimalism, Valletta Contemporary, Malta.
ART+CLIMATE=CHANGE, Potter Museum of Art, Melbourne.
Fly me to the Moon: The Moon Landing 50 Years on, Kunsthaus Zurich.
The Way we Are 1.0, Weserburg Museum für Moderne Kunst, Bremen.
Now is the Time: 25 Years Collection, Kunstmuseum Wolfsburg.
Bau [spiel] Haus, Neues Museum, Nürnberg.
Duchamp Threads The Needle, David Nolan, New York.
In Platos Anus: Giorgio Sadotti, Kunstraum London.

- Artists Housing Prototype Show*, Artcore, Derby.
The Artist is Everything, Leadapron, Los Angeles.
Objects of Wonder: British Sculptures 1950s – Present, Tate, London, Palais Populaire, Berlin.
- 2018 *Okayama Art Summit 2019 Pre-event, "A&C"*, Okayama.
A l'heure du dessin, 6e temps Tracé, Château de servières, Marseilles.
The Log-O-Rithmic Slide Rule: A Retrospective, Trix and Robert Haussmann, ETH Zurich.
Light Non-Light, Chapter II, Seoul.
Common Denominator, Goethe Institute, Dublin.
Que fut 1848?, Frac Grand Large - Hauts-de-France.
Letters of Last Resort, Damien and the Love Guru, Brussels.
Group show, La Panacée MoCo, Montpellier.
Festival M3, Art in Space, Kunsthalle Prague.
Ghost Nets, organized by Julieta Aranda, OMR, Mexico D.F.
Drukwerk/Printed matter, FRAC Normandie, Rouen.
Soziale Fassaden: Ein Dialog der Sammlungen des MMK und der DekaBank, MMK, Frankfurt.
1998, *Air de Paris*, Paris.
Best of 10 years, Kunsthalle Weishaupt, Ulm.
Architecture of Storage, German Center for Architecture Berlin, DAZ, Berlin.
Apartment of Mr. Reverend, Regina Gallery, Moscow.
Twilight, Borusan Contemporary, Istanbul.
Art is work, Krokus Gallery, Bratislava.
The Log-O-Rithmic Slide Rule: A Retrospective, Trix and Robert Haussmann, KW Berlin.
Travellers: Stepping into the Unknown, The National Museum of Art, Osaka.
- 2017 *Always Someone Awake and Someone Asleep*, Galerie des Galeries, Paris.
Publishing as an Artistic Toolbox: 1989–2017, Kunsthalle Wien.
Parapolitics: Cultural Freedom and the Cold War, HKW Berlin.
Gems and Ladders, London Calling, The Design Museum, London.
Flatland/Abstractions Narratives, Mudam, Luxemburg.
A Green and Pleasant Land Towner, Art Gallery, Eastbourne.
Wall to Wall: Carpets by Artists, Katonah Museum of Art.
Arquitecturas y Espacios en la Colección Rac, CentroCentro Cibeles, Madrid.
A&A, Taimatz, Tokyo.
True Faith, Manchester City Art Gallery, Manchester.
Gesture, Form, Technique, Taro Nasu, Tokyo.
How to Live Together, Kunsthalle Wien.
Mental Yellow (High Noon) Kunstmuseum Bonn.
99 Cents, Museum of Contemporary Art Detroit.
And What for Example, am I now seeing?, Galerie Continua, Les Moulins.
Best of 10 Years, Kunsthalle Weishaupt.
The Carpet Kartell, Tanja Grunert, New York.
Shanghai Project Chapter 2: Seeds of Time, Shanghai Himalayas Museum.
Colori, Castelo di Rivoli, Turin.
Everything you need to know about: The FY Foundation - An Exhibition, Shenzhen.
The Interior and The Carpet, Pacific Design Center, Los Angeles.
John Latham - A World View, Serpentine Gallery, London.
Poipoi, une Collection Privée à Monaco, NMNM-Villa Sauber.
Park, (organized by Kerlin Gallery) Holly's Gallery, Guangzhou, China.
Arts Council 40th Anniversary Exhibition, Night at the Museum, The Attenborough Centre, Leicester.
Variable Dimensions: Artists and Architecture, MAAT, Lisbon.
Elbphilharmonie Revisited, Deichtorhallen, Hamburg.
Du verbe à la communication, Le Carre d'art Nimes.

Readymade, House Eva Presenhuber, Vna, Switzerland.

- 2016 *Alfonso Artiaco 30th Anniversary*, Alfonso Artiaco, Naples.
Cloud Cover, Kresge and Pascal Galleries, Ramapo College, Mahwah.
Arts Council 40th Anniversary Exhibition, Night at the Museum, The Gas Hall, Birmingham.
Moving Image Department, 6th Chapter: Inner Lives (of Time), National Gallery of Art, Prague.
Dreamlands: Immersive Cinema and Art 1905-2016, Whitney Museum of Art, New York.
L'esprit du Bauhaus, Musée des Arts décoratif, Paris.
The Collector's Eye, Nine Private Collections In Strasbourg, Musée d'art moderne et contemporain, Strasbourg.
Accumulations: 5,000 Years of Objects, Fictions, and Conversations, Mead Art Museum, Amherst.
The World Preserves The Memory Of All Past Traces, Centro de Arte Alcobendas, Madrid.
Wall to Wall: Carpets by Artists, Cleveland MoCA.
Shanghai Project, Shanghai Himalayas Museum.
For an Image, Faster Than Light, Yinchuan Biennale.
PLATOvideo08 - 70.léta, Plato, Ostrava-Vítkovice.
Where Text is Broken by a Building, Arario Museum, Seoul.
Arts Council 40th Anniversary Exhibition, Night at the Museum, Yorkshire Sculpture Park.
Re-Reading the Collection, CGAC, Santiago de Compostela.
Moving Image Department, Chapter 5, National Gallery of Art, Prague.
If All Relationships Were to Reach Equilibrium, Then This Building Would Dissolve, MIMA, Middlesbrough.
Reading Context, The Collection Teaching Gallery, CCS, Bard College, Annandale-on-Hudson.
Invisible Adversaries, Hessel Museum of Art, Bard College, Annandale-on-Hudson.
Anything for a Laugh: Humor in Contemporary Art, Ora Gallery, New York.
Eric the King Fan Club, Colette, Paris.
Beton, Kunsthalle Wien.
Parcours, Domaine de Muy, Le Muy.
Fünzig Zigarren für das Licht der Zukunft, Kunst im Schloss Untergröningen.
Presently, neugerriemschneider, Berlin.
140K, Kunstraum Ortloff, Leipzig.
EVA International - Ireland's Biennial, Still (the) Barbarians, Limerick.
The Natural Order of Things, Fundacion Jumex, Mexico City.
30th Anniversary Programme, Grazer Kunstverein.
A History: Contemporary Art from the Centre Pompidou, Haus der Kunst, Munich.
LSD, Rob Tufnell, London.
Film Screening, Eva Presenhuber, Zurich.
Moving Image Department: Chapter 4th, The Rhetoric of Time, Revisited, National Gallery, Prague.
Ceramics in the Noughties: The Attese Edizioni Collection, Ceramics Museum of Savona.
A Material Legacy: the Nancy A. Nasher and David J. Haemisegger Collection of Contemporary Art, Nasher Museum of Art at Duke University, Durham, N.C.
All Over, Galerie des Galeries, Paris.
Expanded Fields, Nymphius Projekte, Berlin.
Fluidity, Kunstverein in Hamburg.
All Systems Go, Cooper Gallery, DJCAD, Dundee.
- 2015 *Roger Excoffon et la fonderie Olive*, Bibliothèque de l'Alcazar, Marseilles.
Alrededor de una pasión: colección Fundación RAC, Centro Huarte, Huarte Navarra.
Beginnings, Vartai, Vilnius.
British Art Show 8, Leeds Art Gallery and touring (Edinburgh, Norwich, Southampton).
Hotel Theory, Redcat, Los Angeles.
Moving Image Department - 3rd Chapter: The Owl's Legacy, National Gallery Prague.
Dimensions Variable, Artists and Architecture, Pavillon de l'arsenal, Paris.

- Second Oeuvre*, Préface, Toulouse.
L'exposition d'un film, Centre Pompidou, Paris.
6th Moscow Biennale of Contemporary Art, Moscow.
Saltwater: A theory of thought forms, 14th Istanbul Biennial, Istanbul.
Threads: Fantasmagoria about Distance, Kaunas Biennale, Lithuania.
Collecting Lines: Drawings from the Ringier Collection, Villa Flora, Winterthur.
 In *Girum Imus Nocte et Consumimur Igni*, Jumex Foundation, Mexico.
All-Imitate-Act, Luma Arles, Arles.
Moving Image Department - 2nd Chapter: The Eclipse of an innocent eye, National Gallery Prague.
Summer Kino, Johnen Galerie, Berlin.
Royal Academy Summer Exhibition (curated by Michael Craig-Martin), Royal Academy, London.
Space Between, Flag Foundation, New York.
No Museum, No Life? - Art Museum Encyclopedia to Come from the Collections of the National Museums of Art, The National Museum of Modern Art, Tokyo.
International Currency, curated by Noah Barker, Lodos Contemporaneo, Mexico D.F.
Cloud Cover, curated by Lee Foley, Bard CCS.
Lo Schermo dell'arte Film Festival, Palazzo Grassi, Venice.
Works on Paper, Galerie Eva Presenhuber, Zurich.
 a) *Moving Image Department*, National Gallery, Prague.
Pop Art Design, EMMA, Espoo.
Not: The Art of Resistance, The Holden Gallery, Manchester School of Art.
Adventures of the black square: Abstract art and society 1915-2015, Whitechapel Gallery, London.
- 2014 *Leben mit Kunst Teil 2. 50 Jahre Sammlung Siegfried und Jutta Weishaupt*, Kunsthalle Weishaupt, Ulm.
Imagineering/Okayama Art Project, Okayama.
Project LSD, White Columns, New York.
Blue Times, Kunsthalle Wien.
Szalon, Logan Center, Chicago.
 20+, SMAHK, Assen.
Disappearing Things: 55th October Salon, Belgrade.
Helicotrema, Viagarini, Milan.
Stillpass Collection with Exterior Concourse Diagram, collectorspace, Istanbul.
Petals on the Wind, Galerie Micheline Szwajcer, Brussels.
Beyond and Between, Leeum Samsung Museum of Art, Seoul.
Institute for Human Activities, Democratic Republic of Congo.
Deep One Perfect Morning, Kerlin Gallery, Dublin.
A Machinery for Living, Organized by Walead Beshty, Petzel, New York.
Une Histoire, Art, Architecture, Design des années 1980 à nos jours, Centre Pompidou, Paris.
Swiss Pavilion, 14th Architecture Biennale, Venice.
Never Look Back when Leaving, Casey Kaplan, New York.
Der Leone have sept cabeças, CRAC Alsace, Altkirch.
 9 Artists, MIT List Visual Art Center, Cambridge.
The Decade 1984-1999, Centre Pompidou, Metz.
Will Happiness Find Me, Tokyo City Opera Art Gallery, Tokyo.
Who Shall Deliver Us from Greeks and Romans, Galeri Manâ, Istanbul.
Triple Oh!, Pestorius Sweeney House, Brisbane.
Breaking News from the Ether, La Panacée, Centre de Culture Contemporaine, Montpellier.
El Hotel Eléctrico, M_kha, Antwerp.
Monochrome & Readymades, L'Onde Théâtre Centre d'art, Velizy-Villacoublay.
- 2013 *Secret Codes (Códigos Secretos)*, Galerie Luisa Strina, Sao Paulo.
Absolut, White Flag Projects, St. Louis, Mo.

Fading Nights, Gerhardsen Gerner, Berlin.
Punctum: Fotografie zwischen Inszenierung und Dokumentation, Boltensternraum Baden (Meyer Kainer)
Capitalism Catch 22, Impakt Festival Utrecht.
CAC Malaga: Una Década, CAC Malaga.
9 Artists, Walker Art Center, Minneapolis.
Nuit Blanche, Paris.
To the Reader, BAK, Utrecht.
One foot in the real world, Irish Museum of Modern Art, Dublin.
Some a little Sooner, Some a little Later, LUMA Westbau, Zurich.
British British Polish Polish, CCA Warsaw.
Word+Work, Galerie Nachst St. Stephan, Vienna.
Reading List: Artist's Selections from the MoMA Library Collection, New York.
Abstract Nature, Parkett Ausstellungs-Raum, Zurich.
Unknown Forces, Curated by Sunjung Kim, Tophane-i Amire Gallery, Mimar Sinan University, Istanbul.
Leichte Verstörung in den Fabriken, tête, Berlin.
Secondary Structures, Francois Morellet, Olivier Mosset, Liam Gillick, Katja Strunz, Ruzicka, Salzburg.
Contemporary Artists of the Donegal Diaspora, Regional Cultural Centre, Letterkenny.
Draft Urbanism, The Biennale of the Americas, Denver.
Sommerausstellung, Esther Schipper, Berlin.
7 Studies, Schellmann Furniture, Munich.
Chinese Whispers: A Group Show on the loss of Control, Cura.basement, Rome.
Salle d'attente III, Galerie Laurent Mueller, Paris.
The Collection, SMAK, Gent.
DLA Piper Series: Constellations, Tate Liverpool.
Striped: Gillick, Lefcourt, LeWitt, Pierson, Mitterand + Cramer, Geneve.
Kunst Nach 45, Lenbachhaus, Munich.
Poesia: Werke aus der Sammlung Reinking, Städtische Galerie Delmenhorst.
Fired Earth, Herbert Gerisch Stiftung, Neumünster.
The Lie and the Powerpoint, with Benoit Maire and Falke Pisano, Shanaynay, Paris.
Endless Bummer/Still Bummin, Marlborough Chelsea, New York.
Neoplastic Room. Open Composition, Museum Sztuki, Lodz.
Edge Order Rupture, Gallery Lelong, New York.
The Twentieth Century as Never Seen Before, Museo di Santa Giulia, Brescia.
Love in a Cold Climate, S1 Artspace, Sheffield.
Cross/Roads, Willie Birch and Liam Gillick, Bard CCS.
Abstract Generation: Now in Print, MoMA, New York.
Manifest Abstraction, Le Quartier - Centre d'art contemporain, Quimper.
Another Time, Pestorius Sweeney House, Brisbane.
Looking Back - The 7th White Columns Annual, selected by Richard Birkett, White Columns, New York.

2012 *Screens*, Galerie Meyer Kainer, Vienna.
True Stories: Scripted Realities, Dunedin Public Art Gallery, New Zealand.
Extended Minimalism, Javier Lopez, Madrid.
Test Run, Kunsthau Dresden.
Inhabited Architecture, Guggenheim, Bilbao.
The Mystery Spot, Fondation d'entreprise Ricard, Paris.
The Feverish Library, Friedrich Petzel, New York.
Parque Industrial, Galeria Luisa Strina, Sao Paulo.
Where is the Power, Fort Worth Contemporary Arts.

True Stories: Scripted Realities, Te Tuhi Centre for the Arts, New Zealand.
Decade: Contemporary Collecting 2002-2012, Albright Knox, Buffalo.
Various stages, Kunsthaus Dresden.
Sense and Sustainability, Eraskusketa Fundacion, 2012
Skulpturen und Reliefs aus der Sammlung, Kunsthalle Weishaupt, Ulm.
Take off your silver spurs and help me pass the time, Galerie Nikolaus Ruzicska, Salzburg.
Group Exhibition, Kerlin Gallery, July.
Air de Paris Summer Show, Art & Rapy, Monaco.
Last Day, Cartel, London.
Looking Back for the Future, Kunsthalle, Zurich.
Painting in Space, Luhring Augustine, New York.
Soundworks, ICA, London.
Wir treffen uns am Abend, Galerie Kamm, Berlin.
Read, Look! We promise it's not dangerous, Emily Harvey Foundation, New York.
How to Make - Ideen, Notationen, Materialisierungen, Kunsthaus Dresden.
True Stories: Scripted Realities, Govett-Brewster Art Gallery, New Plymouth, New Zealand.
Positions on Conceptual Art, Galerie Rüdiger Schottle, Köln.
Print/Out, MoMA, New York.
The Poster Show, Galerie Carlier-Gebauer, Berlin.
Schrift Bild, Galerie Meyer Kainer, Vienna.
Utopia Gesamtkunstwerk, 21er Haus, Vienna.
Abstract Possible: The Stockholm Synergies, Tensta Konsthall, Stockholm.

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

2010 01-10, Esther Schipper, Berlin.

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

Which which is which and/or summertime, White Flag Projects, St. Louis.
Nature, Gerhardsen Gerner, Berlin.
Contemporary Magic: A Tarot Deck art project, National Arts Club, New York.
8th Shanghai Biennale, Shanghai.
Geometry in 20th Century Art, Museo d'arte Latinoamericano de Buenos Aires.
Today I made nothing, Elizabeth Dee Gallery, New York.
Aires de Jeux, Le Quartier, Quimper.
Unrealised Potential, Cornerhouse, Manchester.
Changing Britain: Documentary Photography from the Arts Council Collection, Portcullis House, London.
Multiple Pleasures, Tanya Bonakdar Gallery, New York.
The Philosophy of Money, White Pavilion, Lisbon City Museum.
89 KM. CGAC Collection, MARCO, Vigo.
Humanity is not a completed project, Villa du Parc, Centre d'art Contemporain, Annemasse.
Men with Balls: Art of the 2010 World Cup, Apex Art, New York.
Post-Office, Artspace, Auckland.
High ideals and crazy dreams, Vera Munro, Hamburg.
Kozmik Latte, Borusan Collection, Istanbul.
Film Matters, Beton 7, Athens.
Don't Piss on me and tell me that it's raining, Apex Art, New York.
The Promises of the Past, Centre Pompidou, Paris.
Ce qui vient, Les Ateliers de Rennes, Biennale d'art contemporain, Rennes.
Art: Curated by Michael Craig-Martin, Haas and Fuchs, Berlin.
Fantasy & Island, FRAC Corse.
Pictures about Pictures: Discourses in Painting, MUMOK, Wien.
Corporate Everything, Kunsthalle Freiburg.
Shazam, c/o Gerhardsen Gerner, Berlin.
It is it, Espacio 1414 Puerto Rico.
Interference: Fields for listening and Praxis, The studio at Moderna Museet, Stockholm.
Animism, MuKHA/Extra City, Antwerp.

2009 *Queensland Art 2009*, Pestorious Sweeney House, Brisbane.
Gagarin: Artists in their own words, SMAK, Gent.
We are sun-kissed and Snow Blind, Patrick Seguin, Paris.
A Factory, A Machine, A Body..., MUCA, Mexico City.
Artists in Depth: Gillick, Holzer, Judd, Lewitt, MCA Chicago.
La Suite, Air de Paris, Paris.
T-tris, B.P.S. 22, Charleroi.
Top 10 Allegories, Galerie Francesca Pia, Geneve.
Watou 2009, Watou.
Learn to read art: A History of Printed Matter (1976-2009), Badischer Kunstverein, Karlsruhe.
Il Tempo del Postino, Theater Basel, Basel.
The Obstacle is Tautology, Tulips and Roses, Vilnius.
UFO: Grenzgänge zwischen Kunst und Design, NRW-Forum, Dusseldorf.
Take the Money and Run, De Appel, Amsterdam.
Between Metaphor and Object, IMMA, Dublin.
Lapdogs of the Bourgeoisie, Arnolfini, Bristol.
Because I say so: Sculpture from the Scholl collection, Frost Art Museum, Miami.
La Recherche, Air de Paris, Paris.
A Factory, A Machine, A Body... Archaeology and Memory of Industrial Spaces, Centre d'art La Panera, Lleida.
Unbuilt Roads, E-flux, New York.
Beaufort 03, Oostende, Belgium.

- International Photo Festival Knokke-Heist*, Knokke Heist.
Espèces d'Espaces, Yvon Lambert, New York.
The Human Stain, CGAC Santiago de Compostela.
Forms of Inquiry, Archizoom, Lausanne.
Just what are the saying, Jonathan Ferrara Gallery, New Orleans.
Custom Car Commandos, Art in General, New York.
Saints and Sinners, Rose Art Museum, Brandeis University.
- 2008 *Fifty Percent Solitude*, Kerlin Gallery, Dublin.
Made in Munich, Haus der Kunst, Munich.
Getting Even, Lewis Glucksman Gallery, Cork
Theanyspacewhatever, Guggenheim Museum, New York.
Accessories to an artwork, Paul Stolper Gallery, London.
Edition Schellmann Furniture, Edition Schellmann, Munich.
Branding Democracy, New School, New York.
Moments and Murals, MD72, Berlin.
100 Artists: Art on the Underground, A Foundation Gallery, London.
La Vitrina, Gudalajara.
La Petite Histoire, Kunstraum Niederoesterreich, Vienna.
This is the gallery and the gallery is Many things, Eastside Projects, Birmingham.
Shapes of Space 2, Mário Sequeira Gallery, Braga.
Mondo e Terra, FRAC Corse.
Private/Corporate V: Daimler Art Collection, Haus Huth, Berlin.
Vincent Award, Stedelijk Museum, Amsterdam.
No so subtle subtitle, Casey Kaplan, New York.
Call it what you like, Art Center Silkeborg Bad.
The Sydney Biennale, Sydney.
Paixóns Privadas, Visións Públicas, Museo de Arte Contemporánea de Vigo (MARCO), Pontevedra.
Blasted Allegories: Sammlung Ringier, Kunstmuseum, Luzern.
The Store, Tulips and Roses, Vilnius.
This is the gallery and the gallery is many things, Eastside Projects, Birmingham.
Book/Shelf, MoMA, New York
Fantasy, MuKHA, Antwerp.
Typed, Sadie Coles, London.
Cube Passerby, Passerby, New York.
The Brisbane Sound, Institute of Modern Art, Brisbane.
KW Hommage à Klaus Werner, Galerie für Zeitgenössische Kunst, Leipzig.
MAXImin, A century of abstraction, Fondation Juan March, Madrid.
Lapdogs of the Bougeoisie, Tensta Konsthall, Spanga
Mixed Emotions, Domus Atrium, Salamanca.
Images: A spike magazine project, Forde, Geneva.
- 2007 *Xmas Hysteria*, Galerie Emi Fontana, Milan.
Fusion Now! More light, more power, more people, Rokerby Gallery. 12/2007 Winter Palace, de Aterliers, Amsterdam.
If everybody had an ocean, CAPC, Bordeaux.
Eva Presenhuber/Jubilee Exhibition, Vnà.
Tomorrow is Another Day, Artsonje, Seoul.
Franz West: Soufflé, Kunstraum Innsbruck.
Projektion, Lentos Kunstmuseum Linz.
Floating Territories, Various Locations (Venice, Istanbul...)
If Everybody Had an Ocean, CAPC, Bordeaux.
Fourier, Centre d'art mobile, Besançon.

The Showroom Talks, The Showroom, London.
L'ottava Tavola: An Etymology of Contemporary Codes, Cortona.
I can't live without, The Showroom, London.
Franchise, Assen.
Other Men's Flowers, Venetia Kapernekas Gallery, New York.
All You Desire, PPOW, New York.
Edition Schellmann Door Cycle, Friedrich Petzel Gallery, New York.
It starts from here, De La Warr Pavillion.
Intocable (El ideal de la transparencia), The Museum of Contemporary Art, Valladolid.
Perspektive 07, Lenbachhaus, Munich.
How to improve the world, Birmingham Museum and Art Gallery.
Trajectory 4: AKA Institute of Contemporary Art, Old Harbour, Riga.
If Everybody Had an Ocean, Tate, St. Ives.
Memorial to the Iraq War, ICA, London
The Shapes of Space, Guggenheim Museum, New York.
The Redistribution of the Sensible, Galerie Magnus Muller, Berlin.
Airs de Paris, Centre Pompidou, Paris.
Pure, Sean Kelly, New York.
Models for Tommorrow: Cologne, EU Kunsthalle, Köln.
Los Vinilos, El Basilico, Buenos Aires.
Collateral: When Art Looks at Cinema, Hangar Bicocca, Milan.
Active Constellation, Brno House of Art.
Lapdogs of the Bourgeoisie, Platform Garanti, Istanbul.

2006 *Drapeaux Gris*, CAPC, Bordeaux.
All Hawaii Entrées/Lunar Reggae, IMMA, Dublin.
Saigon: Open City, Saigon.
Klinik: Eine pathologie der Gesten, Hebbel am Ufer, Berlin.
Eye on Europe: Prints, Books and Multiples 1960 to now, MoMA, New York.
How to improve the World, Hayward Gallery, London.
Projektion, Kunstmuseum, Luzern.
Academy, Van Abbemuseum, Eindhoven.
Faster! Bigger! Better!, ZKM, Karlsruhe.
Modus, Neue Kunsthalle, St. Gallen.
Abstraction Now, Wilhelm-Hack-Museum, Ludwigshafen.
Dirty Words, Galeria Pedro Cera, Lisbon.
Turtle, Chelsea Space, London.
Sprung ins Kalte Wasser, Shedhalle, Zurich.
Crytallizations, Andreas Murkurdis Temporary, Munich.
Undisciplined: Attese Biennale of Ceramic Arts, Attese.
Untouchable (The ideal of Transparency), Villa Arson, Nice.
Thankyou for the Music (London Beat), Sprüth Magers Lee, London
Grey Flags, Sculpture Center, New York.
Supernova, Galerie Jana Koniarka, Trnava.
Back and Forth, Stiftung Wilhelm Lehbruck Museum, Duisburg.
Classical Modern, Daimler Chrysler Contemporary, Berlin.
A short history of performance Part 4, Whitechapel Art Gallery, London.
Bühne des Lebens – Rhetorik des Gefühls, Kunstbau München.
Ordnung und Verführung, Haus Constructiv, Zurich.
When Artists Say We, Artists Space, New York.
Under Construction, European Kunshalle, Cologne.
Tate Triennial, Tate Britain.
Minimal Illusions, Galerien der Stadt Esslingen.

- 100 Artists See God* (curated by John Baldessari & Meg Cranston), Cheekwood Museum of Art, Nashville.
Broken Surface, Galerie Sabine Knust, Munich.
Slow Burn, Galerie Edward Mitterrand, Geneva.
Fondos da Colección CGAC: Entre o proceso e a forma, CGAC, Santiago de Compostela.
Cinéma(s), Le Magasin, Grenoble.
A person alone in a room with coca-cola coloured walls, Grazer Kunstverein.
- 2005 *Minimalism and after*, Daimler Chrysler Collection, Berlin.
Supernova, Contemporary Art Centre, Vilnius.
The Party, Casey Kaplan, New York.
Im Bild Sein, Galerie der HGB-Leipzig.
Thankyou for the Music, Sprüth Magers, Munich.
Strictelement Confidential, CIAP, Ile de Vassivière.
Ambiance, K21, Dusseldorf.
Rundlederwelten, Martin Gropius Bau, Berlin.
Reception, Büro Friedrich, Berlin.
Snow Black, Yvon Lambert, New York.
En Route: Via another route, Trans-Siberian Railway.
Passion beyond reason, Wallstreet 1, Berlin.
Etc., Le Consortium, Dijon.
General Ideas: Rethinking conceptual art 1987-2005, CCA Wattis, San Francisco.
100 Artists See God (curated by John Baldessari & Meg Cranston), Albright College Freedman Art Gallery, Reading, PA.
Extreme Abstraction, Albright Knox Art Gallery, Buffalo.
Nach Rokytnik, MUMOK, Vienna.
Go Between, Kunstverein Bregenz.
*I Really Should**, Lisson Gallery, London.
Ed Kuepper's MFLL, Queensland Music Festival, Brisbane Powerhouse, Brisbane.
100 Artists See God (curated by John Baldessari & Meg Cranston), Contemporary Art Center of Virginia, Virginia Beach.
Bidibidibidiboo, Works from Collezione Sandretto Re Rebaudengo, Turin.
Post Notes, Midway Contemporary Art, Minneapolis.
La La Land, The Project, Dublin.
Icestorm, Kunstverein München.
Supernova, Bunkier Sztuki, Kraków.
Anna Sanders Films, Cinema Svetozor, Prague.
Group Exhibition, Air de Paris, Paris.
The Strange, Familiar and Unforgotten, Galerie Erna Hecey, Brussels.
Good Titles for Bad Books, Kevin Bruk, Miami.
Ed Kuepper's MFLL, Perth International Arts Festival, Perth.
Goodbye 14th Street, Casey Kaplan, New York.
New Cohabitats, Galerie Ghislane Hussenot, Paris.
The Furniture of Poul Kjaerholm and selected artwork, Sean Kelly and R 20th Century, New York.
Exit – Aussteig aus dem bild, ZKM, Karlsruhe.
- 2004 *Poul Kjaerholm*, Sean Kelly, New York.
Ed Kuepper's MFLL, Pistorius Sweeney House/David Pistorius Projects, Brisbane.
Dicen que finko o miento. La ficción revisada, Central de arte, Guadalajara.
100 Artists See God (curated by John Baldessari & Meg Cranston), ICA, London.
Utopia Station, Haus der Kunst, Munich.
Ed Kuepper's MFLL, Printemps de Septembre, Toulouse.

- Nothing Compared to This: Ambient, Incidental and New Minimal Tendencies in Current Art*, CAC, Cincinnati.
- Trailer*, Man in the Holocene, London.
- Ed Kuepper's MFLL*, Musterraum im Pinakotek der Moderne, München
- Ed Kuepper's MFLL*, Filmmuseum & Burgtheater im Kasino, Vienna
- Ed Kuepper's MFLL*, Volksbühne, Berlin
- Ed Kuepper's MFLL*, Les Soirées Nomades, Fondation Cartier pour l'art contemporaine, Paris
- 100 Artists See God* (curated by John Baldessari & Meg Cranston), Laguna Art Museum, Laguna Beach.
- The Trailer Special Project*, Curzon Cinemas, London.
- Ed Kuepper MFLL*, Institute of Modern Art, Brisbane
- Strike*, Basekamp, Philadelphia.
- Black Friday: Exercises in Hermetics*, Galerie Kamm, Berlin.
- Marks in Space*, Usher Gallery, Lincoln.
- Ed Kuepper's MFLL*, Sydney Opera House, Sydney
- Open*, Arcadia University Art Gallery, Glenside, PA
- Off the Record/Sound Art*, ARC Musée d'art moderne de la ville de Paris.
- Czech Made*, Display, Prague.
- Em Jogo*, CAV, Coimbra.
- Emotion Eins*, Ursula Blickle Stiftung/Frankfurter Kunstverein.
- Artists' Favourites*, ICA, London.
- Sadie Hawkins Dance*, Southfirst, Brooklyn.
- Drunken Masters*, Fortes Vilaça, Sao Paulo.
- 9 Mütter XX04*, Mütter Museum, Philadelphia.
- Across the Border*, MDD – Museum Dhondt-Dhaenens, Deurle.
- Russian Doll*, MOT, London.
- Tonight*, (curated by Paul O'Neill), Studio Voltaire, London.
- How to learn to love the bomb and stop worrying about it*, Central de Arte en WTC, Guadalajara.
- Before the End*, (curated by Stéfanie Moisdon and Olivier Mosset), Le Consortium, Dijon.
- The Drawing Project*, Vamiali's, Athens.
- 100 Artists See God* (curated by John Baldessari & Meg Cranston), The Contemporary Jewish Museum, San Francisco.
- Establishing Shot*, Artists Space, New York.
- Singular Forms (Sometimes Repeated)*, Art from 1951 to the Present, Guggenheim Museum, New York.
- 2003 *Bad Behaviour: Works from the Arts Council Collection*, Yorkshire Sculpture Park.
- Everything Can Be Different*, Maryland Institute College of Art, Baltimore.
- A Nova Geometria*, Galeria Fortes Vilaça, Sao Paulo.
- Adorno 100*, Frankfurter Kunstverein.
- Wittgenstein: Family Likenesses*, Institute of Visual Culture, Cambridge.
- How to learn to love the bomb and stop worrying about it*, National Chamber of Art Industries, Mexico City.
- Abstraction Now*, Künstlerhaus Wien, Vienna.
- Honey I rearranged the collection*, Greengrassi/Corvi-Mora, London.
- Utopia Station*, Venice Biennale, Venice.
- 25th International Biennial of Graphic Arts*, Ljubljana.
- Social Facades and Others*, Lenbachhaus, Munich.
- 3D*, Friedrich Petzel, New York.
- Tirana Biennale 2*, Tirana.
- Form Specific*, Moderna Galerija, Ljubljana.
- Cool Luster*, Collection Lambert, Avignon.
- Typofravy*, Cell, London.

20 th Anniversary Show, Sprüth Magers, Köln.
Imperfect Marriages, Galerie Emi Fontana, Milan.
Glamour, British Council, Prague.
The Moderns/I moderni, Castello di Rivoli, Torino.
JRP Editions, Galería Javier López, Madrid.
The Air is Blue, Barragan House, Mexico City.
This Was Tomorrow, New Art Centre Sculpture Park, Salisbury.
Architecture Schmarchitecture, Kerlin Gallery, Dublin.
Breathing the Water, Galerie Hauser & Wirth & Presenhuber, Zurich.
Animations, Kunstwerk, Berlin.
JRP Editions, Galerie Edward Mitterand, Geneva.
Re-Produktion 2, Georg Kargl, Vienna.
Ill Communication, DCA, Dundee.
No Ghost Just a Shell, Van Abbemuseum, Eindhoven.
Perfect Timeless Repetition, C/O Atle Gerhardsen, Berlin.

2002 *No Ghost Just a Shell*, San Francisco Museum of Modern Art.
No Ghost Just A Shell, Institute of Visual Culture, Cambridge.
Gleitsicht, Krypta 182, Berg. Gladbach.
It's Unfair, Museum de Paviljoens, Almere.
Lap Dissolve, Casey Kaplan, New York.
L'image habitable - versions B,C,D,E, Mamco, Geneva.
This Play 31, La Coleccion Jumex, Mexico.
Relational Aesthetics from the 1990s, San Francisco Art Institute, San Francisco.
Turner Prize, Tate, London.
The Galleries Show: Contemporary Art in London, Royal Academy of Arts, London.
The Unique Phenomena of a Distance, Magnani, London.
Strike, Wolverhampton Art Gallery.
Collections, ZKM, Karlsruhe.
Société Perpendiculaire: La Tapisserie, FRAC Provence-Alpes-Côte d'Azur.
No Ghost Just a Shell, Kunsthalle, Zurich.
Multiples X, London Print Studio.
Summer Cinema, Casey Kaplan, New York.
Collected Contemporaries, Moderna Museet, Stockholm.
JRP Editions, RAK, Vienna.
The Movement Began with a Scandal, Lenbachhaus, Munich.
Without Consent, CAN, Neuchatel.
The Object Sculpture, The Henry Moore Institute, Leeds.
Happy Outsiders from Scotland and London, Zachetal, Warsaw/Katowice City Gallery.
Inframince, Cabinet Gallery, London.
The Ink Jetty, Neon Gallery, London.
Private Views, Printed Space, London.
Parallel Structures, Gertrude Contemporary Art Spaces, Fitzroy, Victoria.
Startkapital, K21, Dusseldorf.
Annlee You Proposes, Mamco, Geneva.
Void, Rice Gallery, Tokyo/CCA Kitakyushu.
Everything Can Be Different, University of Memphis, Tennessee.
Art & Economy, Deichtorhallen, Hamburg.
J'en ai pris des coups mais j'en ai donnés aussi, Galerie Chez Valentin, Paris.
Do It, Museo de Arte Carrillo Gil, San Angel.
Minimal Maximal, National Museum of Contemporary Art, Seoul.
Nothing, Mead Gallery, Warwick.
Passenger: The Viewer as Participant, Astrup Fearnley Museum, Oslo.

- Reflexions*, Sprüth Magers, Munich.
Urgent Painting, ARC, Musée d'art moderne de la ville de Paris, Paris.
- 2001 *...if a double-decker bus crashes into us...*, Air de Paris, Paris.
I love Dijon, Le Consortium, Dijon.
Ingening, Rooseum, Malmö.
En/Of, Schneiderei, Köln.
Rumour City, TN Probe, Japan.
9e Biennale de l'image en Mouvement, Centre pour l'image contemporaine, Saint-Gervais, Genève.
Parallel Structures, South Bank Corporation, Brisbane.
Animations, PS1, Long Island City.
Rumor City, Raffinerie, Brussels.
Everything Can Be Different, Jean Paul Slusser Gallery, University of Michigan School of Art, Ann Arbor.
Yokohama 2001, Yokohama Triennale, Yokohama.
Demonstration Room: Ideal House, NICC, Antwerp.
Beautiful Productions: Parkett, Whitechapel Gallery, London.
Ambiance Magasin, Meymac Centre d'art Contemporain.
The Communications Department, Anthony Wilkinson Gallery.
Stéphane Dafflon/Liam Gillick/Xavier Veilhan, Le Spot, Le Havre.
Strategies against Architecture, Fondazione Teseco, Pisa.
A Timely Place, Or, Getting Back to Somewhere, London Print Studio.
Biennale de Lyon, Musée d'art contemporain, Lyon.
Geometry and Gesture, Thaddeaus Ropac, Salzburg.
The Wedding Show, Casey Kaplan, New York.
A New Domestic Landscape, Javier Lopez, Madrid.
International Language, Grassy Knoll Productions, various sites, Belfast.
4Free, Büro Friedrich, Berlin.
Collaborations with Parkett: 1984 to now, Museum of Modern Art, New York.
Berlin Biennale, Kunst Werk, Berlin.
Contemporary Utopia, Museum of Modern Art, Riga.
Nothing, Northern Gallery for Contemporary Art, Sunderland/Contemporary Art Centre, Vilnius/Rooseum, Malmö.
Minimal-Maximal, City Museum of Art, Chiba; National Museum of Art, Kyoto; City Museum of Art, Fukuoka.
Future Perfect, Orchard Gallery, Derry.
Stop and Go, FRAC, Nord-Pas de Calais, Dunkerque.
There's gonna be some trouble, a whole house will need rebuilding, Rooseum, Malmö.
Histoire de coeur, collection Michel Poitevin, Fondation Guerlain, Les Mesnuls.
Demonstration Room: Ideal House, Apex Art, New York.
Century City, Tate Modern, London.
- 2000 *Future Perfect*, Cornerhouse, Manchester.
Group Show, Corvi-Mora, London.
Ausstellung der Jahresgaben, Westfälischer Kunstverein, Münster.
How do you change an apartment that has been painted brown? Certainly not by painting it white, Institute of Visual Culture, Cambridge.
Perfidy, Kettles Yard, Cambridge.
More Shows About Buildings and Food, Fundacao de Oeiras, Oeiras.
Casa Ideal, Museo Alejandro Otero, Caracas.
Que saurions-nous construire d'autre? (What else could we build?), La Villa Noailles.
Indiscipline, Roomade, Brussels.
Aussendienst, Kunstverein in Hamburg.

- e-mona*, The Museum of New Art, Detroit.
Protest and Survive, Whitechapel Gallery, London.
Perfidy, La Tourette, Eveaux.
Wilder Bild Gegenwart, Positions to a Political Discourse, Nieuw Internationaal Cultureel Centrum, Antwerp.
Werkleitz, Tornitz.
Vicinato 2, Neuggerreimschneider, Berlin.
Vicinato 2, Fig. 1, London.
Haut de Forme et Bas Fonds, FRAC Poitou-Charentes, Angoulême.
Future Perfect, Centre for Visual Arts, Cardiff.
Intelligence, Tate Britain, London.
Group Show, Paula Cooper Gallery, New York.
Interplay, selected works from the Museum and private collections, The National Museum of Contemporary Art, Oslo
What If/Tänk Om, Moderna Museet, Stockholm.
Prefiguration of the Museum of Contemporary Art, Tucson (AZ). Collection JRP, Kunsthalle Fribourg
Working Title, Stanley Picker Gallery, Kingston University.
Dire Aids, Art in the Age of Aids, Promotrice delle Belle Arti, Torino.
British Art Show 5, Touring Exhibition, Edinburgh, Southampton, Cardiff, Birmingham.
Viva Maria III, Galerie Admiralitätstraße, Hamburg.
Decompressing History, (curated by Lars Bang Larson), Galeri Enkehuset, Stockholm.
14 + 1, Feichtner & Mizrahi, Vienna.
Wider Bild Gegen Wart. Positions to a political discourse, RAK Vienna
Group Show, Casey Kaplan, New York.
Media City 2000, Seoul.
Stororget i Kalmar, Statens Konstråds Galleri, Kalmar.
Continuum 001, (curated by Rebecca Gordon Nesbitt) CCA, Glasgow.
29th International Film Festival, Rotterdam.
- 1999 *Space*, Schipper und Krome, Berlin.
Une histoire parmi d'autres, collection Michel Poltevin, FRAC Nord-Pas de Calais.
Officina Europa, Bologna.
705 Wings of Freedom, (curated by Uwe Wiesner), Berlin.
Jonathan Monk, Casey Kaplan, New York.
1999 East Wing Collection, Courtald Institute of Art, London.
Get Together/Art As Teamwork, Kunsthalle, Vienna.
New York/London, Taché-Levy, Brussels.
Transmute, (curated by Joshua Decker), MCA Chicago.
Art Lovers, (curated by Marcia Fortes), Tracey, Liverpool Biennial.
Fantasy Heckler, (curated by Padraig Timoney), Tracey, Liverpool Biennial.
Shopping, FAT, London.
dConstructivism: Life into Art, Brisbane Convention and Exhibition Center, Brisbane.
Tent, Rotterdam.
Objecthood OO, Athens.
The Space is Everywhere, Villa Merkel, Esslingen.
Le Capitale, (curated by Nicolas Bourriaud), Centre régionale d'art contemporain, Sete.
In The Midst of Things, University of Central England, Bourneville.
Laboratorium, Antwerpen Open, Antwerp.
Essential Things, (curated by Guy Mannes Abbott), Robert Prime, London.
Out of Sight - A cross-reference exhibition, Büro Friedrich, Berlin.
Etcetera, Spacex Gallery, Exeter.
Plug-ins, Salon 3, London.
Tang, Turner and Runyon, Dallas.

- Air de Paris: works by AND/OR informations about*, Grazer Kunstverein.
12 Artists, 12 Rooms, Galerie Thaddeaus Ropac, Salzburg.
Nur Wasser, Neumühlen, Hamburg.
Continued Investigation of the Relevance of Abstraction, Andrea Rosen Gallery, New York
Xn, Maison de la culture, Chalon
Pl@ytimes, Ecole supérieure d'art de Grenoble, Grenoble.
Konstruktionszeichnungen, Kunst-Werke, Berlin.
- 1998 *1+3 = 4 x 1*, Galerie für Zietgenössische Kunst, Leipzig.
Projections, de Appel, Amsterdam.
The Project of the 2nd December, Salon 3, London.
Cluster Bomb, Morrison/Judd, London
Dijon/Le Consortium.coll, Centre Georges Pompidou, Paris.
Ghosts, Le Consortium, Dijon.
Minimal-Maximal, Neues Museum Weserburg, Bremen; Kunsthalle, Baden-Baden; CGAC, Santiago de Compostela.
Mise en Scène, Grazer Kunstverein, Graz.
Odradek, (curated by Thomas Mulcaire), Bard College, New York.
Weather Everything, (curated by Eric Troncy), Galerie für Zietgenössische Kunst, Leipzig.
Places to Stay 4 P(rinted) M(atter), Büro Friedrich, Berlin.
Entropy, (curated by Wilhelm Schurmann), Ludwigforum, Aachen.
The Erotic Sublime, Thaddeaus Ropac, Salzburg.
UK - Maximum Diversity, Galerie Krinzinger, Bregenz/Vienna.
Videostore, (organised by Nicolas Tremblay and Stephanie Moisdon), Brick and Kicks, Vienna.
Fuori Uso '98, Mercati Ortofrutticoli, Pescara.
London Calling, The British School at Rome & Galleria Nazionale d'Arte Moderna, Rome.
Kamikaze, Galerie im Marstall, Berlin.
In-significants, Stockholm, Sweden.
Inglennook, (curated by Evette Brachman), Feigen Contemporary, New York.
Arena - Sport und Kunst Ausstellung, Galerie im Rathaus, Munich.
Construction Drawings, (curated by Klaus Biesenback), PS1, New York.
A to Z, (curated by Matthew Higgs), The Approach, London.
Interactive, An Exhibition of Contemporary British Sculpture, Amerada Hess, London.
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.
Fast Forward, Kunstverein in Hamburg.
Liam Gillick, John Miller, Joe Scanlan, RAK, Vienna
- 1997 *Group Show*, Schipper & Krome, Berlin.
Group Show, Air de Paris, Paris.
Work in Progress and or Finished, Ubermain, Los Angeles
Maxwell's Demon, Margo Leavin, Los Angeles.
Other Men's Flowers, The British School at Rome, Rome.
Kunst. . . Arbeit, SudWest LB, Stuttgart.
Hospital, Galerie Max Hetzler, Berlin.
Heaven - a Private View, PS1, Long Island.
Group Show, Vaknin Schwartz, Atlanta.
Ireland and Europe, Sculptors Society of Ireland, Dublin.
Group Show, Robert Prime, London.
Enterprise, ICA, Boston.
documenta X, Kassel.

- 504, (curated by John Armleder), Kunsthalle Braunschweig.
I Met A Man Who Wasn't There, Basilico Fine Arts, New York.
Moment Ginza, (co-ordinated by Dominique Gonzalez-Foerster), Le Magasin, Grenoble.
Space Oddities, Canary Wharf Window Gallery, London.
Enter: audience, artist, institution, (curated by Barbara Steiner), Kunstmuseum Luzern, Luzern.
Ajar, Galleri F15, Jeløy.
Des Livres d'Artistes, L'école d'art de Grenoble, Grenoble.
Temps de Pose, Temps de Parole, Musée de l'Echevinage, Saintes
Life/Live, Centro Cultural de Belém, Lisbon.
- 1996 *Limited Edition Artist's Books Since 1990*, Brooke Alexander, New York.
Supastore de Luxe, Up & Co., New York.
Glass Shelf Show, ICA, London.
Found Footage, Tanja Grunert & Klemens Gasser, Köln
A Scattering Matrix, (curated by Jane Hart), Richard Heller Gallery, Los Angeles.
All in One, Schipper & Krome, Köln.
Lost For Words, Coins Coffee Store, London.
Itinerant Texts, Camden Arts Centre, London.
Such is Life, Serpentine London/Palais des Beaux Arts, Brussels/Herzliya Museum of Art.
Life/Live, Musée d'Art Moderne de la Ville de Paris, Paris.
Escape Attempts, Globe, Copenhagen.
How Will We Behave?, Robert Prime, London.
Nach Weimar, (curated by Nicolaus Schafhausen and Klaus Biesenbach), Landesmuseum, Weimar.
Some Drawings From London, Princelet Street, London.
Dinner, (organised by Giorgio Sadotti), Cubitt Gallery, London.
Der Umbau Raum, Künstlerhaus, Stuttgart.
Departure Lounge, The Clocktower, New York.
March à l'ombre, Air de Paris, Paris.
Kiss This, (curated by Jeremy Deller), Focalpoint Gallery, Southend.
Traffic, (curated by Nicolas Bourriaud), CAPC, Bordeaux.
Co-operators, Southampton City Art Gallery, Southampton.
- 1995 *Trailer*, (curated by Barbara Steiner), Mediapark, Köln.
Brilliant, (curated by Richard Flood), Walker Art Centre, Minneapolis.
New British Art, Museum Sztuki, Lodz.
Filmcuts, Neugerriemschneider, Berlin.
Reserve-Lager-Storage, Oh!, Bruxelles.
Ideal Standard Summertime, Lisson Gallery, London.
Karaoke, (curated by Georg Herold), South London Art Gallery.
Summer Fling, Basilico Fine Arts, New York.
Collection fin XXème, FRAC Poitou Charentes, Angouleme.
In Search of the Miraculous, Starkmann Library Services, London.
Bad Times, (curated by Jonathan Monk), CCA, Glasgow.
Möbius Strip, Basilico Fine Arts, New York.
- 1994 *The Institute of Cultural Anxiety*, (curated by Jeremy Millar), ICA, London.
Surface de Réparations 2, FRAC Borgogne, Dijon.
Lost Paradise, (curated by Barbara Steiner), Kunstraum, Vienna.
Das Archiv, Forum Stadtpark, Graz.
Miniatures, The Agency, London.
Other Men's Flowers, (curated by Joshua Compston), Hoxton Square, London.
WM/Karaoke, (curated by Georg Herold), Portikus, Frankfurt.
Mechanical Reproduction, (curated by Jack Jaeger), Galerie van Gelder, Amsterdam.

- Rue des Marins*, Air de Paris, Nice.
Grand Prix, (curated by Axel Huber), Monaco.
Public Domain, (curated by Jorge Ribalta), Centro' Santa Monica, Barcelona.
Cocktail I, Kunstverein in Hamburg.
Surface de Réparations, (curated by Eric Troncy), FRAC Bourgogne, Dijon.
Backstage, Kunstmuseum Luzern.
Don't Look Now, (curated by Joshua Decker), Thread Waxing Space, New York.
- 1993 *Unplugged*, (curated by Nicolas Bourriaud), Köln.
Dokumentation uber, arbeiten von, Esther Schipper, Köln.
Two out of four dimensions, Centre 181, London.
Backstage, (curated by Stephan Schmidt-Wulffen & Barbara Steiner), Kunstverein in Hamburg.
Manifesto, (curated by Benjamin Weil), Hohenthal und Bergen, München.
Points de Vue, Galerie Pierre Nouvion, Monaco.
Futura Book, Air de Paris, Nice.
The London Photo Race, Friesenwall 120, Köln.
Group Show, Esther Schipper, Köln.
Wonderful Life, Lisson Gallery, London.
Los Angeles International, Esther Schipper at Christopher Grimes, Los Angeles.
Travelogue, (curated by Jackie McAllister), Hochschule für Angewandte Kunst, Vienna.
Claire Barclay, Henry Bond, Roderick Buchanan, Liam Gillick, Ross Sinclair, *Gesellschaft für Aktuelle Kunst*, (curated by Tom Eccles) Bremen.
Territorio Italiano, (curated by Giacinto di Pietrantonio), Milan.
- 1992 *ON*, Interim Art, London.
Group Show, Esther Schipper, Köln.
12 British Artists, Barbara Gladstone/SteinGladstone, New York.
Etats Spécifique, Musée d'art moderne, Le Havre.
Manifesto, (curated by Benjamin Weil), Daniel Büchholz, Köln/Castello di Rivara, Turin/Wacoal Arts Centre, Tokyo/Urbi et Orbi, Paris.
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.
Molteplici Culture, (selected by Giorgio Verzotti), Folklore Museum, Rome.
Tatoo, *Air de Paris/Urbi et Orbi*, Paris/Daniel Büchholz, Köln/Andrea Rosen, New York.
- 1992 *The Multiple Projects Room*, Air de Paris, Nice.
Air de Paris à Paris, Air de Paris, Paris.
No Man's Time, CNAC, Villa Arson, Nice.
- 1990 *The Multiple Projects Room*, Air de Paris, Nice.

PUBLICATIONS (INCOMPLETE)

- 2017 Jame Voorhies, *Beyond Objecthood*, Cambridge: The Exhibition as Critical Form since 1968, Cambridge MIT Press.
- 2016 *Frieze*, *Frieze A-Z of Contemporary Art*, London, Phaidon.
- 2015 Walead Beshty, *Ethics: Documents of Contemporary Art*, London, Whitechapel Gallery, Cambridge, MIT Press.
Kirsten Merete Langkilde, *Ortszeit*, Kirsten Merete Langkilde, Basel, Hochschule für Gestaltung und Kunst FHNW.

- 2014 Jens Hoffmann, *Show Time: The 50 Most Influential Exhibitions of Contemporary Art*, New York, DAP.
Dean Inkster, *The Artist as Curator: The Trial of Pol Pot*, Milan, Mousse.
Simon Critchley illus. Liam Gillick, *Memory Theatre*, London, Fitzcarraldo Editions.
- 2013 Bartholomew Ryan (ed.) *9 Artists*, Minneapolis, Walker Art Center.
Various Authors, *Talking Art, Second Edition*, London, Ridinghouse.
Hans Ulrich Obrist, *Do it, The Compendium*, New York, DAP.
Joe Day, *Corrections and Collections, Architectures for Art and Crime*, London, Routledge Chapman & Hall.
Phoebe Adler, John Slyce, *Contemporary Art in the United Kingdom*, London, Black Dog Publishing.
Alexander Dumbadze and Suzanne Hudson, *Contemporary Art: 1989 to the Present*, London, Wiley/Blackwell.
Michael Wilson, *How to Read Contemporary Art*, New York, Ludion/Abrams.
Maria Lind, *Abstraction: Documents of Contemporary Art*, London, Whitechapel Gallery, Cambridge, MIT Press.
Bruce Altshuler, *Biennials and Beyond: Exhibitions that Made History 1962 – 2002*, London, Phaidon.
Anna Moszynska, *Sculpture Now*, London, Thames and Hudson.
Pierre Joseph, Zurich, JRP-Ringier.
- 2012 Dreishpoon, Grachos, Pagel, Pesanti, *Decade: Contemporary Collecting 2002-2012*, Buffalo, Albright Knox Art Gallery.
Michael Petry, *The Art of Not Making*, London, Thames and Hudson.
Nikos Papastergiadis, *Cosmopolitanism and Culture*, London, Polity.
Fifty Key Texts in Art History, London, Routledge.
Parreno, Obrist, King, M-M (Paris) de M à M, Paris, MM.
Creative Enterprise, London, Continuum.
The Routledge Companion to Experimental Literature, London, Routledge.
Tamsin Dillon, *The Roundel: 100 Artists Remake a London Icon*, London, Art/Books.
Åsa Nacking, *Lunds Konsthall 2004-12 Offentlig Konst*, Lund, Konsthall.
Draw it with your eyes closed, New York, Paper Monument.
Riccardo Benassi, *Attimi Fondamentali*, Milan, Mousse.
Anna Detherighe, *Scultori della Speranza*, Torino, Piccola Biblioteca Einaudi.
Zoya Kocur and Simon Leung, *Theory in Contemporary Art Since 1985*, London, Wiley-Blackwell.
Robert Morris, *Hearing*, ed. Gregor Stemmerich, Leipzig, Spector Book.
Keine Zeit Busy, Exhausted Self/Unlimited Ability, ed. Steinbrugge, Vienna, 21er Haus.
Terry Smith, *Thinking Contemporary Curating*, New York, ICI.
Jeremy Cooper, *Growing Up: The Young British Artists at 50*, Munich, Prestel.
Paul O'Neill, *The Culture of Curating and the Curating of Culture(s)*, Cambridge/London, MIT Press.
Alex Katz, Vienna, Essl Museum.
Alex Katz, *Give Me Tomorrow*, London, Tate.
Cultures of the Curatorial Beatrice von Bismarck, Jörn Schafaff, Thomas Weski (eds.), Berlin, Sternberg.
Andrea Stappert: *Under the radar*, Berlin, Kerber.
Utopia Gesamtkunstwerk, Köln, Verlag der Buchhandlung Walther Koenig.
Print/Out, New York, MoMA.
Sanctuary: Britain's Artists and their Studios, London, Thames & Hudson.
Defining Contemporary Art, London, Phaidon.
- 2011 Shannon Jackson, *Social Works: Performing Art, Supporting Publics*, London, Routledge.
Borussan Contemporary Art Collection, Istanbul, Ertug & Kocabiyik.

- The First Three Years of Ludlow 38, Berlin, Spector Books.
 With Reference to Hans Haacke, Köln, Walther König.
 Felicity Allen, Education, London, Whitechapel Gallery, Cambridge, MIT Press.
 Caleb Kelly, Sound, London, Whitechapel Gallery, Cambridge, MIT Press.
 Pandemonium, Art in a time of creativity fever, Goteborg Biennale.
 Charlotte Bonham-Carter, David Hodge, The Contemporary Art Book, London, Goodman.
 Broken English, New York, Performa 11.
 The Air we Breathe, San Francisco, SFMOMA.
 Waking up from the Nightmare of Participation, Berlin, Expodium.
 Social Housing: Housing the Social, Berlin, Ment.
 The Captured Museum, Berlin, Jovis.
 Artists and Legacy: A symposium, New York, Judd Foundation/Isamu Noguchi Foundation.
 Defining Contemporary Art, London, Phaidon.
 Liam Gillick and Lawrence Weiner, A Syntax of Dependency, Milan, Mousse.
 In deed: Certificates of authenticity in art, ed. Susan Hapgood & Cornelia Lauf, Middelburg.
 It's not a garden table: Art and Design in the expanded field, Zurich, JRP-Ringier.
 Are you working too much? Post-Fordism, Precarity, and the Labor of Art, Berlin, Sternberg Press.
 Micro historias y macro mundos 3, Mexico DF, Conculta.
 Markus Weisbeck, Surface, Berlin, Sternberg.
 Heimo Zobernig, Essl Museum.
 Esopus 15, New York, Esopus.
 Activity, New York, DAP.
- 2010 Deleuze and Contemporary Art, Edinburgh University Press.
 Grant Poole, Contemporary British Art: An Introduction, London, Routledge.
 Liam Gillick and Gareth Long, Who invented the desk, Vancouver, V1.
 Lapdogs of the bourgeoisie, Bristol, Arnolfini.
 Boulevard Magenta 3, Dublin, IMMA.
 Architecture at the Edge of Everything Else, Cambridge, MIT.
 Promises of the past: A discontinuous history of Eastern Europe, Zurich, JRP-Ringier.
 Of bridges and borders, Zurich, JRP-Ringier.
 Ce qui vient: Les ateliers de Rennes, Dijon, Les presses du reel.
 Kiosk: Modes of multiplication, Zurich, JRP-Ringier.
 Lisa le Feuvre, Failure, London, Whitechapel Gallery, Cambridge, MIT Press.
 Isa Genzken, Mousse Publications.
 Dot Dot Dot 18, Princeton Architectural Press.
 Curating and the educational turn, edited by Paul O'Neill and Mick Wilson, London, Open Editions.
 Be nice share everything have fun, Köln, Walther Koenig.
- 2009 Chroma, Design Architecture and Art in Color, Berlin, Birkhäuser.
 Richard Noble, Utopias, London, Whitechapel Gallery, Cambridge, MIT Press.
 Claire Doherty, Situation, London, Whitechapel Gallery, Cambridge, MIT Press.
 Maeve Connolly, The place of artists' cinema, Intellect Books.
 Rises in the east, London, Whitechapel Gallery.
 Making Worlds, Biennale di Venezia.
 Peephole Sheet, Milan, Mousse Publishing.
 How are you going to behave? A kitchen cat speaks, Berlin, Sternberg.
 Germany's contributions to the Venice Biennale 1895-2009, DuMont.
 Gareth Long, Second, Third, Fourth, Vancouver, Oakville Press.
 Forty are better than one: Edition Schellmann 1969-2009, Hatje Cantz.
 e-flux journal reader, Berlin, Sternberg.
 Custom Car Commandos, New York, Dexter Sinister.
 Communities of Sense, Duke University Press.

- Art School: Propositions for the 21st Century, Cambridge, MIT.
 Nadine Monem, Art and Text, London, Black Dog.
 Anton Vidokle, Produce, Distribute, Discuss Repeat, Berlin, Sternberg.
- 2008 Theanyspacewhatever, New York, Guggenheim Museum.
 Francis Halsall, Systems of Art, Peter Lang.
 Pure Reason: Nikos Stangos, London, Thames and Hudson.
 Live Recorded Delay: Il Tempo del Postino, Berlin, Sternberg.
 Galerie für Zeitgenössische Kunst Leipzig.
 Ein Rückblick aus dem Jahre 2000 auf 1887 (with Matthew Brannon),
 Ein kurzes Szenario: a "Volvo" bar, 8. August 1993, Munich, Munich Kunstverein.
 Changing Roles, Rotterdam, Witte de With.
 Charlotte Rivers, CD Art, Rockport Publishers.
 Biennale of Sydney, Thames and Hudson.
 Art Editions 6, Munich, Edition Schellmann.
 A Guide to Democracy in America, New York, Creative Time.
- 2007 Under Construction: On institutional practice, Köln, Walther Koenig.
 Tomorrow, Seoul, SAMUSO Space for Contemporary Art.
 Talking Art, London, Art Monthly.
 Ina Blom, On the style site, Berlin, Sternberg.
 Nikolaus Hirsch, On Boundaries, Berlin, Sternberg.
 Minimalism and after, Berlin, Hatje Cantz.
 Max Hollein, Lufthansa Aviation Centre, Revolver Verlag.
 Judith Rugg, Michèle Sedgwick, Issues in curating contemporary art and performance, Intellect Books.
 Double Face: The Story About Fashion And Art From Mohammed To Warhol, Zurich, JRP-Ringier.
 Dot Dot Dot 13, Princeton Architectural Press.
 Alex Coles, Design and Art, London, Whitechapel Gallery, Cambridge, MIT Press.
 Curating Subjects, edited by Paul O'Neill, London, Open Editions.
 Jane Rendell, Critical Architecture, Oxford, Taylor & Francis.
 Comic Abstraction, New York, MoMA.
 Collateral, Milan, Charta.
 Cahiers Charles Fourier, University of California.
 Art in the Public Realm 1995-2005, London, Arts Council.
 Anyang Public Art Project, Dijon, Les presses du réel.
 Airs de Paris, Paris, Centre Pompidou.
 Again the metaphor problem: Baldessari, Gillick, Ruf, Wiener, Zurich, Springer.
- 2006 Version: colouring book, Paris, One Star Press.
 The best surprise is no surprise, Zurich, JRP-Ringier.
 Tate Triennale 2006, London, Tate Publications.
 Report not announcement, Utrecht, BAK.
 Verlag für Moderne Kunst.
 Lilian Haberer, Prinzip Raumbildung: Parallele Strukturen im Werk von Liam Gillick,
 Susanne Neubauer, Projektion, Luzern, Kunstmuseum.
 Claire Bishop, Participation, London, Whitechapel Gallery, Cambridge, MIT Press..
 Notes for an art school, Amsterdam, Idea Books.
 No. 1: First works by 363 artists, New York, DAP.
 Caroline Cross, Marcel Duchamp, London, Reaktion.
 Magnetic Promenades and other sculpture parks, London, Studio Voltaire.
 Liam Gillick and Lawrence Weiner: Between Artists, New York, A.R.T. Press.
 Intouchable: L'ideal transparence, Nice, Villa Arson.

- How to improve the world: 60 years of the Arts Council Collection, London, Southbank Centre.
 Bettina Funcke, Grey Flags, New York, Sculpture Center.
 Eye on Europe: Prints, books & multiples, 1960 to now, New York, MoMA.
 Dot Dot Dot 11, Princeton Architectural Press.
 Hans Ulrich Obrist, Don't Stop Don't Stop Don't Stop, Berlin, Sternberg.
 Changing Trends in Architectural Design Education, CSAAR.
 Art Editions 5, Munich, Edition Schellmann.
 Jane Rendell, Art and Architecture, London, Tauris & Co.
 Alan Gilbert, Another Future, Middletown CT, Wesleyan Press.
 All Hawaii entrées/Lunar Reggae, Dublin, IMMA.
- 2005 Virginia Button, The Turner Prize, London, Tate Publications.
 The populism catalogue, Berlin, Lukas & Sternberg.
 Open City, 21, New York.
 Magasin 1986-2006, Zurich, JRP-Ringier.
 Claire Bishop, Installation Art: A Critical History, London, Routledge.
 Extreme Abstraction, Buffalo, Albright Knox Art Gallery.
 Dot Dot Dot 10, Princeton Architectural Press.
 BSI Art Collection, Lugano, BSI.
 Brian Wilson: An Art Book, London, Four Corners Press.
 Joan Gibbons, Art and Advertising, London, Tauris & Co.
 Tacita Dean and Jeremy Millar, Place, London, Thames and Hudson.
 various, Supernova, London, British Council.
 Alex Coles, DesignArt, London, Tate Publishing.
 Art since 1900 (ed. Foster, Krauss, Buchloh, Bois), London, Thames and Hudson.
- 2004 Working Title, Cambridge, Harvard University Art Museums.
 Jens Hoffmann, The next documenta should be curated by an artist, New York, e-flux/Revolver.
 Singular Forms, New York, Guggenheim Museum Publications.
 Now What? Artists write, Utrecht, BAK.
 Modernity Today, Amsterdam, de Appel.
 The George Hansen Critical Forum, London, RCA.
 Hans Ulrich Obrist, Do It!, New York, E-flux/Revolver.
 Curating with Light Luggage, edited by Liam Gillick and Maria Lind, Munich, Revolver.
 Matthew Arnatt and Matthew Collings, Criticism, London, Rachmaninoffs.
 Julian Stallabrass, Contemporary Art: A short introduction, Oxford University Press.
 Nigel Coates, Collidoscope: New Interior Design, London, Lawrence King.
 Jonathan Harris, Art, Money, Parties, Liverpool University Press.
 Julian Stallabrass, Art Incorporated, London, Oxford University Press.
 Another 2004 again, Baltimore, Baltimore Museum of Art.
 Anna Sanders Films Identity Spot (with Sean Dack), Paris, One Star Press.
 Animations, Berlin, New York, MoMA/PSI/Kunst-Werke.
 100 Artists See God, New York, ICI
 (Rider) Law and Creativity, Lund, Konsthalle.
 Liam Gillick, Project, Tema Celeste, No. 101
- 2003 White Cube, London, Steidl.
 Penelope Curtis, This was tomorrow, New Art Centre.
 Sociale Fassaden U.A., Munich, Lenbachhaus.
 No Ghost just a shell, Köln, Walther Koenig.
 I moderni, Milan, Skira.
 Hybride Zonen: Kunst und Architektur in Basel und Zürich, Berlin, Springer.
 Dreams and Conflicts, ed. Bonami, Biennale di Venezia.

- Deutschemalereizweitausenddreier, Berlin, Lukas & Sternberg.
 Alexandra Mir & John Kelsey, Corporate Mentality, Berlin, Lukas & Sternberg.
 Berlin 1994-2003: Max Hetzler, Berlin, Holzwarth Publications.
 Adorno: The possibility of the impossible, Frankfurt, Sternberg Press.
 25th Biennale of Graphic Arts, Ljubljana.
- 2002 Urgent Painting, Paris, ARC-Musée d'art moderne de la ville de Paris.
 The Turner Prize, London, Tate Publications.
 Strike, Alberta Press.
 Dark Spring, Kraichtal, Ursula Blickle Stiftung.
 Henk Slager, Concepts on the move, Rodopi.
 Art and Economy, Hamburg, Deichtorhallen.
 Art Since 1960, London, Thames and Hudson.
 Conceptual Art, London, Phaidon.
 Daily News, New York/London, Gavin Brown, Cornelia Grassi.
 Private Views, London, Print Studio.
 The Big Show, Antwerp, NICC.
 The Wood Way, London, Whitechapel Art Gallery.
 Happy Outsiders from Scotland and London, Zachetal, Warsaw/Katowice City Gallery.
 The Producers: Contemporary Curators in Conversation (4), Gateshead, Baltic.
 Magazin 6, Salzburg, Salzburger Kunstverein.
 100 Reviews, London, Alberta Press.
 Metronome 8b., London, The Queel.
- 2001 Peter Lunenfeld, Snap to Grid, Cambridge, MIT Press.
 Julian Stallabrass, High Art Lite, London, Verso.
 Annette W. Balkema and Henk Slager, Exploding Aesthetics, Rodopi.
 Yokohama 2001, Yokohama, Yokohama Triennale.
 9e Biennale de l'image en Mouvement, Genève, Centre pour l'image contemporaine, Saint-Gervais.
 The Stunt, London, Metronome.
 Art Crazy Nation, London, 21.
 Neue Kunstkritik, New York, Lukas and Sternberg.
 Animations, New York, P.S.1 Contemporary Art Center/MoMA.
 Everything Can Be Different, New York, ICI.
 What Do You Expect from an Art Institution in the 21st Century, Paris, Palais de Tokyo.
 Annee You Proposes, London, Tate Britain.
 Metronome 7, London, Metronome.
 Parkett 61, Zurich, Parkett Publishers.
 Berlin Biennale, Kunst-Werke, Berlin.
 After Work, 4 Biennale Tornitz Werkleitz Bildende Kunst.
 Parkett: Collaborations & Editions Since 1984, New York, Museum of Modern Art.
 Nothing, London, August Publisher
 Histoire de coeur, collection Michel Poitevin, Fondation Guerlain, Les Mesnuls.
 More Works About Buildings and Food, Oeiras, Hangar K7
 Mutations, Bordeaux, Arc en rêve, Centre d'architecture.
 Museen ohne Zukunft, Vienna, MAK.
 Century City, London, Tate Modern.
- 2000 Den Stora Skalan, Kalmar, Statens Konstråd.
 Fresh Cream, London, Phaidon.
 Renovation Filter, Recent Past and Near Future, Bristol, Arnolfini.
 Media City, Seoul.
 Protest and Survive, Whitechapel Gallery, London.

- Moving Targets 2, Louisa Buck, London, Tate.
 Intelligence, London, Tate.
 The Book of the 3rd of June, Kitakyushu, CCA.
 What If/Tank Om, Moderna Museet, Stockholm.
 Dire Aids, Art in the Age of Aids, Promotrice delle Belle Arti, Torino.
 Aussendienst, Hamburg, Kunstverein in Hamburg.
 British Art Show 5, Touring Exhibition, Edinburgh, Southampton, Cardiff, Birmingham.
 Liam Gillick, Köln, Oktagon.
 29th International Film Festival Rotterdam
- 1999 Alex Katz: Marines and More, Salzburg, Ropac.
 Rewriting Conceptual Art, (ed. Michael Newman & Jon Bird), London, Reaktion Books.
 5 or 6, New York, Lukas and Sternberg.
 Habitat Art Club, London, Habitat.
 The Space is Everywhere, Esslingen, Villa Merkel.
 La Mémoire, The French Academy in Rome.
 Le Capitale, Sete, Centre regionale d'art contemporain.
 Calender, Glarus, Kunsthaus.
 Esthétique Relationelle, Nicolas Bourriaud, Dijon, Les presses du réel.
 Art at the turn of the millenium, Koln, Taschen.
 Designs for a four storey building, New York, Open City.
 Seven Wonders of the World, London, Book Works.
 Servicio Publico, Barcelona, Ediciones Universidad de Salamanca.
 Independent Spaces, Geneva, JRP éditions.
 Weather Everything, Leipzig, Cantz/Galerie für Zeitgenössische Kunst.
 PI@ytimes, Grenoble, Ecole du Magasin.
 UK Maximum Diversity, Vienna, Galerie Krinzinger.
- 1998 Compilation: Le Consortium, Dijon, Les presses du reel.
 Innerscapes, (edited by Maurizio Pellegrin), Trieste, Contemporanea.
 øjeblikket, The Meaning of Site, Copenhagen.
 Zing Magazine, Volume 2, Fall.
 Ein Rückblick aus dem Jahre 2000 auf 1887, Edward Bellamy, Leipzig, Galerie für Zeitgenössische Kunst.
 Dijon/Le Consortium.coll, Dijon/Paris, Les presses du réel/Centre Georges Pompidou.
 Absurd, Self Service, Paris.
 Le colonel moutarde dans la bibliothèque avec le chandelier, Eric Troncy, Dijon, Les presses du réel.
 Cream, London, Phaidon Press.
 Musee d'art moderne de la ville de Paris.
 Dominique Gonzalez Foerster, Pierre Huyghe, Philippe Parreno, Paris, ARC,
 X Mal Documenta X, Kassel, Kunsthochschule der Universität Gesamthochschule.
 Minimal-Maximal, Bremen, Neues Museum Weserburg.
 Mise en Scène, Graz, Grazer Kunstverein.
 L'île de discussion/le grand centre de conférence, Nice/Dijon, Villa Arson/Les presses du réel.
 Art from Britain, Hamburg, Sammlung Goetz.
 Interactive, An Exhibition of Contemporary British Sculpture, London, Amerada Hess
 American Federation of Arts.
 Artist/Author: Contemporary Artist's Book (ed. Cornelia Lauf/Clive Phillpot), New York,
- 1997 Gabrielle Detterer, Art Recollection, Archer Fields Kunstverein Ludwigsburg, Orchard Gallery.
 Kunst. . . Arbeit, Suttgart, SudWest LB/Cantz.
 Hospital, Berlin, Galerie Max Hetzler.
 Moving Targets, Louisa Buck, London, Tate Gallery.

- Armleder, Milan, Fondazione Antonio Ratti.
 Andreas Schulze, Kunstverein Ludwigsburg, Cantz.
 Ireland and Europe, Dublin, Sculptors Society of Ireland
 Enterprise, Boston, ICA.
 Erasme est en Retard, Dijon, Les Presses du Réel.
 McNamara Papers, Erasmus and Ibuka Realisations, The What if? Scenarios, Dijon, Le Consortium,
 Hamburg, Kunstverein.
 Schipper und Krome, Berlin, Schipper und Krome
 Short Guide, Kassel - documenta, Cantz.
 Politics and Poetics, Kassel - documenta, Cantz.
 Unbuilt Worlds: Unrealised Artists Projects, Munster, Cantz
 Blimey!, London, 21.
 Ajar, Jeloy, Galleri F15.
 Des Livres d'Artistes, L'école d'art de Grenoble, Grenoble.
- 1996 Echoes - contemporary Art at the age of endless conclusions, New York, The Monacelli Press
 A Scattering Matrix, Los Angeles, Richard Heller Gallery
 Found Footage, Köln, Tanja Grunert & Klemens Gasser
 Lost For Words, London, Toby Mott.
 Book Works - A partial history and source book, London, Book Works.
 Life/Live, Paris, Musée d'Art Moderne de la Ville de Paris.
 Escape Attempts, Globe, Copenhagen.
 Herausgeber, Kunstraum Wien, Wien.
 Nach Weimar, Cantz, Weimar.
 Everyday Holiday, Grenoble, Le Magasin.
 Do It, Kjarvalsstadir, Reykjavik.
 Traffic, CAPC, Bordeaux.
 Co-operators, Southampton City Art Gallery.
- 1995 We are Medi(evil), with Angela Bulloch, Frankfurt, Portikus.
 Prime Time 1, Dijon, Le Consortium.
 Brilliant, Walker Art Centre, Minneapolis.
 Surface de Réparations, FRAC Bourgogne, Dijon, France.
 New Art From Britain, Museum Stzuki, Lodz.
 Camera Austria, Forum Stadtpark, Graz, Austria.
 Collection fin XX, FRAC Poitou Charentes, Angoulême.
 Grim, (project with Douglas Gordon), Parkett, Summer.
 Ibuka!, Kunstlerhaus, Stuttgart.
 Erasmus is Late, Book Works, London.
 Stoppage (CD), CCC/Villa Arson, Nice, Tours and London.
 Lost Paradise, (ed. Barbara Steiner), Vienna/Stuttgart, Oktagen.
 Faction, Royal Danish Academy of Arts, Copenhagen, Denmark.
 Möbius Strip, Basilico Fine Arts, New York.
- 1994 The Institute of Cultural Anxiety, ICA, London.
 Like Sure, Or Not, project for Palleten, Stockholm, Sweden.
 Sunshine, Jahresring, Köln, Germany.
 Liam Gets a Serial Killer Annoyed, project for Art & Text, Sydney, Australia.
 McNamara, project for New Observations, New York.
 McNamara, project for Nummer, Köln, Germany.
 Other Men's Flowers, FN/Booth-Clibborn, London.
 Mechanical Reproduction, Galerie Van Gelder, Amsterdam.
 Public Domain, Centro' Santa Monica, Barcelona.

- Backstage, Kunstmuseum Luzern, Luzern.
Don't Look Now, Threadwaxing Space, New York.
- 1993 Ideal Place, Nevers, (ed. Eric Troncy).
Backstage, Kunstverein, Hamburg.
Love is no Four Letter Word, Lothar Hempel, Esther Schipper, Köln.
Fotofeis, Glasgow, International Photography Festival.
Travelogue, Vienna, Hochschule für Angewandte Kunst, Vienna.
Clare Barclay, Henry Bond, Roderick Buchanan, Liam Gillick, Ross Sinclair, Gesellschaft für Aktuelle Kunst, Bremen.
Documentario 2, (ed. Di Pietrantonio), Milan.
- 1992 ON, London, Interim Art.
Instructions, (ed. Liam Gillick), Gio' Marconi, Milan.
240 Minutens, (ed. Georg Graw & Lothar Hempel), Köln.
12 British Artists, Barbara Gladstone/Stein Gladstone, New York.
Etats Specifiques, Musée d'art moderne, Le Havre.
Molteplici Culture, (ed. Christov-Bakargiev), Rome.
- 1991 Gazette, Köln, Galerie Esther Schipper.
No Man's Time, Nice, Villa Arson.
Technique Anglaise, (ed. Liam Gillick & Andrew Renton), London, Thames & Hudson.
- 1990 Documents, London and Nevers, One-Off Press and A.P.A.C.

PRESS

- 2024 Matteo Dall'Ava, I murales più belli d'Italia, dove trovarli, Vanity Fair Italia, November 16.
Ben Eastham, 15th Gwangju Biennale, "PANSORI: A Soundscape of the 21st Century", e-flux Criticism, October 4.
Richard Patterson, An Homage to the Man Who Made the Nasher Matter, D, October 14.
Lucrezia Caliani, Dopo 25 anni chiude BASE: Firenze perde un altro spazio per l'arte, Ful Magazine, September 25.
21 Tracks for The 21st Century, Liam Gillick, Glean, September 21.
Ive Stevenheydens, How can we survive in this aggressive, rapidly changing world?, Metropolis M, September 18.
Colin Siyuan Chinnery, Nicolas Bourriaud Sounds Out the Gwangju Biennale, Frieze Week Seoul, September 6.
Petra Schellen, Erschlagen vom Übermaß der Fragen, Taz, September 5.
Riccardo Conti, Château La Coste è un paradiso dell'arte nel cuore della Provenza, Harpers Bazaar Italia, July 18.
Elke Buhr, Politische Kunst in Hamburg: Wie soll man das 21. Jahrhundert überleben? Monopol, July 18.
David Maroto, Liam Gillick: On the Artist's Novel, Artforum, June 18.
David Maroto, Entrevista a Liam Gillick. La novela de artista, Exit Media, May 23.
Louisa Buck, Lake District project connects rural England to international art world, Art Newspaper, May 22.
Park Yuna, Explore different Annlees, 'Make a Wish' at Buk-Seoul Museum of Art, Korea Herald, May 19.
Survival in the 21st Century, Kunst:stück, June-July, Issue 66.

Till Briegleb, Dem Untergang Trotzen, Süddeutsche Zeitung, June 7.
Belinda Grace Gardner, (Über-) Leben heute, Artline, May.
Pádraic E. Moore, Liam Gillick and the Idealistic Impulse, Art Review, May.
Tim Briegleb, Überleben lernen, Art, May.
María José Herrera, Buen Diseño: Épica de Industria y Redención, Clarin, April 25.
Park Han-sol, Young innovators energize Korea's 2024 art fair scene, The Korea Herald, April 23.
Claire Koron Elat, Making Money From Hiding the Truth with Liam Gillick, O32C, April 4.
Giulia Colletti, Liam Gillick, Fact Structures Amount Structures Language Structures, Cura, April.
WM, Conceptual Art in its Prime, Whitehot Magazine, March 19.
Elizabeth Chardon, L'appropriation, une forme de diffusion de l'art, Le Temps, March 9.
Kathleen Weyts, Liam Gillick, Glean Podcast, March 7.
Stephanie Bailey, 14th Shanghai Biennale: Cosmos Cinema, Art Monthly, No. 473, February.
Georg Imdahl, Stahl und Glas in Manhattan, Frankfurter Allgemeine, January 9.

- 2023 Adrian Duncan, Review of Contemporary Art, Systems and the Aesthetics of Dispersion by Francis Halsall, Paper Visual Art, December 20.
Kimberly Bradley, Dreaming of Eternities in the 14th Shanghai Biennale, Hyperallergic, December 4.
Liam Gillick's Speech Bubble, Harper's Bazaar Korea, Dec 7.
Brenda Barrera, Museo de Pérgamo: cómo es el recinto construido con partes de sitios arqueológicos, El Sol de Mexico, October 24.
Emily Watlington, After AI and NFTs Rise, Some Top Art & Tech Artists Log Off, Art News, October 24.
Blue Yim, Renowned Artist Liam Gillick Unveils Cutting-Edge Exhibition in Seoul, Say Art, October 20.
Son Young-ok, Thought Bubble attached on aluminum, Kukmin Ilbo, Seoul, October 18.
Waltraud Schwab, Der Wettergott wird eingemottet, TAZ, Berlin, October 15.
Iris Radisch, Bald brüllen die Löwen ohne uns, Zeit, September 8.
Rosana Lukauskaitė, Urban Rhythms and Raw Aesthetics, Blok, Vilnius, September 6.
Dovydas Laurinaitis, Review of the first Vilnius Biennial of Performance Art, Echo Gone Wrong, September 6.
Wenzel Widenka, Babylon ist immer, Zenith, August 20.
Hannes Hintermeier, Vorwärts auf ungesichertem Terrain, Frankfurter Allgemeine, August 8.
From political intervention to cultural production: The Vilnius biennial of performance art 2023, Art in Berlin, August 7.
Liam Gillick and Anton Vidokle's performance, Art News.It, August 7.
The first Vilnius Performance Biennale has opened: see the highlights, 15mins.It, August 7.
Sergej Timofejev, Vilnius. Its Poker and Its Biennale, arterritory, July 31.
Panorama, LRT-TV, July 25.
The premiere of world-famous artists was presented at the Vilnius Performance Art Biennale, LRT, July 25.
Beatrice Laurinavičienė, The first international biennial for the public getting used to performance art, Verslo Zinius, July 19.
Rosana Lukauskaitė, A Washing Machine of Fragmented Remembrances, Arterritory, July 19.
Artėja Vilniaus performanso meno bienalė, 15min.It, July 18.
The Vilnius Performance Art Biennale is coming, LRT, July 17.
Rosana Lukauskaitė, A world-famous artist coming to the Vilnius Biennale of Performance Art: we are creating a washing machine of fragments of memories, LRT, July 12.
Jackie Wullschläger, Turin's Pinacoteca Agnelli has become a world-class art space, Financial Times, June 9.
Photos: Buffalo AKG Art Museum through the years, The Buffalo News, June 8.
Nora Arrhenius Hagdahl, Urban Fantasy Museum, Kunstkrítikk, June 6.
However Many Times We Ran the Model the Results were Pretty Much the Same, Leap Magazine, Shanghai, Spring/Summer.

Nicolas Ballario, Nelle Langhe l'arte sa coinvolgere un territorio, Espresso Repubblica, May 23.
Nicolas Ballario, Solle Langh in barca a vela, L'Espresso, May 21.
Sebastian Frenzel, Wetterfühlig, Monopol, May.
Ronald Berg, Liam Gillick, Filtered Time, Kunstforum, Band 289.
Dr. Karl-Heinz Roschitz, Video-Show in Bergen aus Spannteppichen, Kronen Zeitung, May 9.
Bert Rebhandl, Pergamonmuseum zeigt vor teilweiser Schließung für 15 Jahre noch einmal Highlights, Der Standard, May 3.
Liam Gillick and Jörg Heisers, The Evasive Potentials of Contemporary Art, e-flux Journal, Issue 136, May 2023
Tra Langhe e Roero alla ricerca di opere d'arte contemporanea, Vanity Fair, May 2.
"Prospettive/Perspectives", Arte contemporanea, clima e paesaggio, Il Torinese, April 28.
Fabrizio Fasanella, Roddino e Neviglie I L'arte contemporanea esce dai musei e segna la rinascita di due borghi nelle Langhe, Linkiesta, Eccetera, April 27.
Valentina Tosoni, Langhe, democrazia spaziale e sostenibilità, La Repubblica, April 27.
Prospettive, l'arte contemporanea nelle Langhe e nel Roero, Ansa, April 24.
Claudia Giraud, Arte pubblica tra Langhe e Roero. Nuove installazioni di Gillick, Steyerl e Appriou, Artribune, April 23.
Alessandro Martini & Maurizio Francesconi, Langhe, terra d'arte e prospettive, Corriere della Sera, April 22.
Martina Tartaglino, La nave a vela che porta l'arte sulle colline delle Langhe, La Repubblica, Torino, April 22.
Roberto Fiori & Manuela Arami, Langhe d'artista, La Stampa Cueno, April 22.
Tutte le opere di "the art of light" in mostra a palazzo bovara, Elle Decor, April 21.
Birgit Rieger, Pergamonmuseum Hadads funkeln blaue Augen, Tagesspiegel, April 5.
Künstler Liam Gillick taucht Pergamon-Museum in Farbe, Berliner Zeitung, April 5.
Michael Zöllner, Lichtshow im Pergamonmuseum, BZ, April 5.
Das Altertum leuchtet, Berliner Morgenpost, April 5.
Liam Gillick taucht Pergamon-Museum in Farbe und Sound, DPA, April 4.
Kirsten Grieshaber, Light, sound show transforms Berlin museum's exhibits, AP News, April 4.
David Graver, Artist Liam Gillick's "A Variability Quantifier (The Fogo Island Red Weather Station)" for Fogo Island Arts, Cool Hunting, March 21.

- 2022 Cristina Insalaco, Una via di glitter rossi per arrivare alla poesia sulla pista: alla pinacoteca agnelli nuove opere, La Stampa, November 2.
Pista 500 del Lingotto, Corriere della Sera, November 2.
Claudia Blais-Thompson, Le MBAC se dote d'une oeuvre utilisée comme station météorologique à l'île Fogo, Le Droit, October 14.
Q with Tom Power, Liam Gillick on Connecting Art, Fogo Island and a weather station to the Global Climate Crisis, CBC Radio, October 12.
Andrew Russeth, South Korean collector Higgin Kim, Financial Times, August 25.
Olivia Rosane, Artists in 28 Countries Come Together to Respond to Climate Crisis With World Weather Network, Ecowatch, July 20.
Elena Goukassian, A network of artist-devised weather stations gathers climate change data across 28 countries, The Art Newspaper, July 12.
Alex Greenberger, Why Vienna Is Rising as One of Europe's Hottest Gallery Scenes for Young Dealers, Art News, July 8.
Leigh Anne Power, We Love Talking About the Weather, CBC New Foundland Morning, July 4.
Zeina Mohammed, So many changes: Global art project takes aim at climate, Climate Wire, June 30.
Sûrya Buis, Projet palais, un centenaire : complexité esthétique et travail d'archive à BOZAR, Lesuricate, April 3.
Roberta Smith, Where Smaller is Still Beautiful, New York Times, May 20.
Jonah Goldman Kay, Turning Theory Into Art, The Nation, April 14.

- Bozar a cent ans et veut se réinventer, La Libre, Mar 31.
 "Farbe ist Programm" in der Bundeskunsthalle Bonn, WDR Mosaic, April 7.
 General Anzeiger, April 7.
 Gudrun von Schönebeck, Ausstellung „Farbe ist Programm“ startet in der Bundeskunsthalle Bonn, Amaury Michaux, Bozar Celebrates Symbolic Centenary, nieuwsblad, April 4.
- 2021 Melanie Gerlis, Pop-up galleries in Beijing free-trade zone and London, Financial Times, October 7.
 Jan Dalley, Château La Coste — no ordinary sculpture park, Financial Times, September 25.
 Nate Freeman, True Colors: Amid the Truly Die-Hard Collectors at Art Basel, Vanity Fair, September 24.
 Gareth Harris, Unlimited, The Art Newspaper, September 21.
 Nina Belz, Auf nach Arles, Neue Zürcher Zeitung, September 20.
 Emily McDermott, Ora et lege, Broumov Monastery, Broumov, Art Agenda, July 13.
 Hyo Jin, Artistic Healing of the Post-Pandemic World, Elle Korea, July 9.
 Martina Meister, Wir wissen nicht, was wir wollen, Die Welt, June 30.
 James Reginato, It's Really Magic": The Art World Reemerges at Luma Arles, Vanity Fair, June 29.
 Lee Gwang Rae, Exhibition Review: Liam Gillick, The Work Life Effect at Gwangju Museum of Art, Public Art, June.
 Hwang Seok Gwon, Liam Gillick: The Work Life Effect, Monthly Art, May.
 Lee Eunju, Like a construction site and a ghost, modern art that is popular these days, JoongAng Ilbo, April 15.
 Bae Moon Kyu, When Crossing Over the Vague Line Between Work and Life, Art...Liam Gillick's 'Work Life Effect', Kyunghyang, April 12.
 Sohn Young-ok, Laurent Grasso, Liam Gillick.. Meet the Biggest Contemporary Artists in South, Kookmin Ilbo, April 12.
 Jeon Jihyun, Portuguese Revolution Anthem Heals wounds in Gwangju, Maeil Business News Korea, April 7.
 Lee Vicky, Happiness that You Want to Find in a Painful History 'The Visitor is Both the User and the Performer', Herald, April 5.
 Park Sangji, Wish to Present an Idea Combined with a Precise Design, Jeonnam Ilbo, April 4.
 Kim Hyejin, Irish Background and to Understand Gwangju Uprising , Mudeung Ilbo, April 2.
 Ryu Hyung-keun, Photo News, Newsis, April 1.
 Kang Jong-hoon, Liam Gillick's Happiness Equation to Gwangju, Yeonhap News, April 1.
 Lee Kyu-hyeok, Gwangju Museum of Art, Liam Gillick's Solo Exhibition, KBC, April 1.
 Sohn Young-ok, Gwangju Museum of Art Holds a Special Exhibition...Liam Gillick's Solo Exhibition 'Work Life Effect.', Kookmin Ilbo, March 12.
 Kim Dohyun, Gwangju Museum of Art Holds a Solo Exhibition of Liam Gillick, Incheon Ilbo, March 12.
 Park Jin-gwan, Gwangju Museum of Art Holds a Special Exhibition 'Work Life Effect' by Liam Gillick, SeDaily, March 11.
 Kim Dohoon, Gwangju Museum of Art, Liam Gillick's 'Work Life Effect', Sisa News, March 11.
 Gwangju Museum of Art Holds Liam Gillick's Solo Exhibition 'Work Life Effect', Herald, March 11.
 Kim Hyejin, Consolation From the Master of Contemporary Art in the Pandemic, Mudeung Ilbo, March 3.
 Song Sangkyo, Gwangju Museum of Art, Special Exhibition to present Liam Gillick, Sisa Magazine, March 1.
 Lee Yeonsu, When Things You're Used to Appear in New Ways, Jeonnam Ilbo, March 1.
 Hiroshi Furuta, Shattered Japanese inn reopens as modern art masterpiece, Nikkei Asia, March 27.
 Jens H Jensen, Sou Fujimoto's brutalist concrete hotel revival transforms Maebashi, Wallpaper, March 11.
 Louisa Buck, Street viewing exhibitions provide creative comfort for art-starved Londoners, The Art Newspaper, February 25.
 Lizzie McAllister, Into the Crocodile's Cradle with Simon Moretti, Hackney Citizen, February 25.

- Kim Dai, Liam Gillick in Gwangju, Kjdaily, February 24.
 Koh Sunju, World-renowned Artist Liam Gillick Finally Comes, Gwangnam Ilbo, February 23.
 Ryu Hyung-keun, World-renowned Artist Liam Gillick's Solo Exhibition...Gwangju Museum of Art, Newsis, February 23.
 Park Sangji, Liam Gillick, 30 years of work in Gwangju, Jeonnam Ilbo, February 23.
 Lorenzo Madaro, Viaggio nelle gallerie d'arte ai tempi della pandemia, La Repubblica, February 10.
- 2020 Luca Cerizza, Ian Wilson: There was Discussion, Flash Art 332, Fall 2020.
 Barbara Casavecchia, Museum for Preventive Imagination – Editorial (image), Frieze 215, November-December.
 Louisa Buck, Grizedale launches campaign, The Art Newspaper, November 26.
 Dani Levinas, Armando Martins: "Tener obras de arte encerradas en un almacén es una tontería", El País, October 20.
 QM's month-long initiative, Fannek, celebrates Qatar's public art scene, Gulf Times, October 18.
 Pasquale Esposito, Gillick e le rivelazioni tra il sonno e la veglia, Il Mattino, September 10.
 Renata Caragliano and Stella Cervasio, Liam Gillick, l'arte come illusione alla Galleria Artiaco, La Repubblica, September 7.
 Stefano de Stefano, Gillick: l'instabilità dà equilibrio alla mia arte, Corriere del Mezzogiorno, September 10.
 Rachel Wetzler, Real Work, Art in America, September 1.
 Giulia Zappa, Against the object: for a counter-history of design, Domus, August 26.
 Naomi Rea, Artist Liam Gillick on Drinking Guinness as Creative Fuel and Why All He Needs for a Workspace Is a Desk and a Computer, Artnet, August 5.
 Laura Larcán, La nuova pelle del Macro ora in veste "Editoriale", Il Messaggero, July 17.
 Leslie D. Joynes, Review of Lucy Cotter (ed.) "Reclaiming Artistic Research", Journal for Artistic Research, July 16.
 Christian Belanger, With 'Another Idea,' Gray Center steps into virtual programming during the pandemic, Hyde Park Herald, July 15.
 Clare Sartin, India Mahdavi's Bold Use of Colour, Elle Decor, July.
 Lorenzo Madaro, Roma, a tutto Macro, il museo rivisto apre le porte, La Repubblica, July 9.
 Britischer Starkünstler mit der IPAT-Formel im Fair Land, Vaihinger Kreiszeitung, June 23.
 Kunst und Fairness, Monopol, May 26.
 Michael Müller, Wie wirkt der Mensch auf den Planeten ein? PZ-News, May 25.
 Celina Plag, Wie viel Paris darf es denn sein?, FAZ F Quarterly, May 20.
 Alexandre Stipanovich, Liam Gillick "Redaction", Casey Kaplan, Flash Art 330, April-May.
 Celia Sierra, ARCO: arte que se come, se pisa y arrasa en Instagram, La Vanguardia, February 29.
 Beatrix Ruf, Questionnaire, Frieze 209.
 Dean Kissick, A Short History of Artists Space, Cultured Magazine, January 8.
- 2019 Payal Uttam, A Japanese Hotel Inspired by Climate Science, Post Magazine, December 19.
 Bram Leven, Symptom Bauhaus, De Witte Raaf, November-December.
 Power 100, Art Review, November.
 Kommuna, Crash, Issue 90.
 Fumiko Suzuk, Hotels in Japan, Brutus, November 15.
 Jun Ishida, Setouchi City Guide - Journey to explore Architecture, Art and Local Food, Casa Brutus, October 10.
 Gabriel Detterer, Braucht es nach Harald Szeemann noch Kuratoren, Neue Zürcher Zeitung, September 20.
 Gelatin and Liam Gillick, Flash Art, Sept - Oct.
 Philippe Dagen, Le riche dialogue de l'art et de industrie, Le Monde, September 6.
 Kate Brown, Liam Gillick and an Austrian Art Collective Transformed Vienna's Kunsthalle Into a Nightmarish Film Set, Artnet, August 5.
 Music Reviews, Sydney Morning Herald, July 19.

- Silvie Aigner, Wat Hat die Mondlandung mit der Kunst zu Tun, Parnass, July 18.
 Eamon Sweeney, Bernard Sumner, The Irish Times, July 17.
 Album Reviews, The Scotsman, July 16.
 Brillantes Live-Album von New Order, Westfälische Nachrichten, July 15.
 Siobhan Kane, New Order + Liam Gillick: So it Goes Review - Euphoric Manchester Elegy, Irish Times, July 12.
 Lizzie Manno, New Order + Liam Gillick: So it Goes, Paste, July 11.
 Nikolai B. Forstbauer, Zwischen Neuen Medien und Bob Dylan, Stuttgarter Nachrichten, July 9.
 Ringen um Bilder im Styropor: Das Filmprojekt der Gruppe Gelatin, Kurier, July 10.
 Scott Idrisek, What Happens When Artists All Use The Same Tool, Observer, July 9.
 Almuth Spiegler, Kunst mit Kapitalistenschweinen, Die Presse, July 7.
 Michael Wurmitzer, Gelatin malen in der Kunsthalle mit Pinseln im Po, mitmachen erwünscht, Der Standard, July 5.
 Gelatin und Liam Gillick drehen "Stinking Dawn", Wiener Zeitung, July 5.
 Renata Caragliano and Stella Cervasio, Liam Gillick: Mi reconosco nella velocità di Napoli, La Repubblica, July 1.
 The Best Houses Photographed, W Magazine, June 8.
 Daphné Bétard, Gigantisme, une triennale hors nome, Beaux Arts, June 6.
 Summer Preview: The Most Promising Museum Shows, Art News, June 5.
 Roxana Azimi, Wolfgang Tillmans, l'art d'être européen, Le Monde, May 24.
 Alexia Lanta Maestrati, Esther Schipper, Le Journal des Arts, May 23.
 Maggie Serota, New Order Annouce Live Album, Spin Magazine, May 16.
 The Contemporary Austin welcomes new Moody Pavilions at Laguna Gloria, Sightlines, May 8.
 Bruce Sterling, Without Computer, Wired, April 5.
 Michael Huber, Kunsthalle Wien: Zwischen Leerstand und Avantgarde, Kurier, April 1.
 Nikolas Pelke, Nürnberg zeigt den Bauhaus-Spieltrieb, Donaukurier, April 5.
 Lynda Phelan, A Depicted Horse is not a Critique of a Horse, Circa, April.
 Love Ball Arabia, The Peninsula, March 31.
 Sheikha Al Mayassa tours MIA Park with foreign visitors, Gulf Times, March 31.
 Raynald C. Rivera, Qatar Museums Kicks off Qatar Creates, The Peninsula, March 26.
 Ausstellung im Museum für das Bauhaus, Mittelbayerische, Mar 23.
 New Liam Gillick sculpture at MIA Park, The Pennisula Qatar, Mar 23.
 Joey Aguilar, Public Art Reflects Nations Ideals, Gulf Times, March 22.
 Hannah Friedrich und Sandra Pfäfflin, Vom Bauhaus zum Silicon Valley: Ausstellung „Bau [Spiel] Haus“ in Kooperation mit der Hochschule Pforzheim, Pforzheimer Zeitung, 22nd Mar.
 Qatar Museums unveils Gillick's installations at MIA Park, Gulf Times, Mar 22.
 QM announces programmes to inaugurate National Museum of Qatar, Gulf Times, Mar 19.
 Jacqueline Burckhardt, Zeit für Kunst, Das Magazin, Mar 9.
 Sophia Rösch, BAU [SPIEL] HAUS, Nordbayern, 26 February.
 Zoe Rosenberg, Midtown East POPS gets revamped with café, circadian lighting, Curbed, January 25.
 Jeremy Millar, Bicentenary events aim to reignite John Ruskin's radical flame, The Art Newspaper, January 24.
 Ted Loos, It's OK if a deal falls through. There's always more art, New York Times, January 23.
 Niall MacMonagle, What Lies Beneath: A Depicted Horse is Not a Critique of a Horse, Irish Independent, January 14.
- 2018 Minhae Shim Roth, Locust Projects Turns 20: Remembering its Most Memorable Exhibits, Miami New Times, December 4.
 Allan Gardner, Long and Short Modernities: An Interview with Liam Gillick, The Quietus, December 1.
 Aidan Dunne, Art in Focus: Liability Channelled, Irish Times, November 24.
 There Should be Fresh Springs, Public Art, Seoul, November.

- There Should be Fresh Springs, Monthly Art, Seoul, November.
 Luke Clancy, Liam Gillick's Art to Turn Your Back on, Culture RTE, December 4.
 Things Should Remain Out of Sync, Art in Culture, Seoul, November.
 Linda Yablonsky, Everything is Black and White, The Art Newspaper, November 12.
 Suzi Feay, New Order: Decades, Gloriously Uplifting, Financial Times, September 22.
 Entering the World of New Order, Broadcast, September 18.
 Rita Vitorelli, Σ (No,12k,Lg,18Wfw) New Order + Liam Gillick: So it goes.. , Wiener Festwochen, Spike 56.
 Till Briegleb, Lagerkoller, Suddeutsche Zeitung, May 4.
 Consumed by Flames, Art Monthly, April.
 Laura Houeix, En Provence, de l'art dans les vignes, Télérama, February 11.
 Jens Hinrichsen, Gruppensex mit Möbel, Potsdamer Neueste Nachrichten, Mar 19.
 Diane Solway, How the Collector Patrizia Sandretto Re Rebaudengo Became Italy's Peggy Guggenheim, W Magazine, February 26.
- 2017 Gareth Harris, Miami Collector Dennis Scholl, December 6.
 Christiane Meixner, Die Kunstmäzene von der CIA, Der Tagesspiegel, December 6.
 Scott Reyburn, Ancient Egypt Gives a New Twist to Turin's Art Week, NY Times, November 10.
 Brigitte Borchhardt-Birbaumer, Eselohren für Buchfreaks, Wiener Zeitung, November 7.
 Sefano Bucci, In mostra dagli egizi a Hirst Le contaminazioni di Torino, Corriere della Sera, November 3.
 Christa Benzer, Curated By: Bilder, Fische und Texte, Der Standard, October 7.
 Sabine B. Vogel, Hier Spricht die Kunst, Welt am Sonntag, September 24.
 Johanna Hofleitner, Curated by: Das Material sprechen lassen, Die Presse, September 15.
 Barry Schwabsky, Wandering Through Documenta, The Nation, September 13.
 Mara Accettura, Manchester Factory, La Repubblica, September 6.
 Mara Accettura, Manchester rinascé. Anche con l'aiuto di Torino, La Repubblica, September 6.
 Birgit Riegler, Liam Gillick im Gespräch, Tagesspiegel Magazin, September 1.
 Christiane Meixner, Museum für lau, Die Zeit, August 9.
 Angela Hohmann, Auf Holz Gebaut, Berliner Morgenpost, July 18.
 Caroline Roux, In the South of France a Mitterand builds a lush art park, W Magazine, July.
 Kitty Empire, True Faith; New Order + Liam Gillick: So It Goes review, Factory legacy holds sway, The Observer, July 9.
 Stephen M Hornby, New Order + Liam Gillick: So It Goes, Attitude Magazine, July 7.
 Adrian Searle, True Faith, The Guardian, July 4.
 Dave Simpson, New Order + Liam Gillick: So It Goes, The Guardian, July 2.
 Andy Bounds, New Order provide a bittersweet start to the Manchester International Festival, June 30.
 Emily Heward, New Order at Manchester International Festival, Manchester Evening News, June 29.
 Factory outlet: the art inspired by Joy Division and New Order, The Guardian, June 27.
 Laura Sibbald, On my radar: Iwona Blazwick's cultural highlights, The Guardian, June 25.
 Ludovic Hunter-Tilney, New Order in a rave new world, The Financial Times, June 16.
 Tim Barry, Social Medium: Artists Writing 2000-2015, Brooklyn Rail, June 1.
 Brigitte Borchhardt-Birbaumer, Eine Frage des Zusammenlebens, Wiener Zeitung, May 25.
 The Missing Issue, Art Monthly, April 1978/2017
 Wolfgang Ullrich, Das Gesetz der Serie, Die Zeit, March 30.
 Till Briegleb, Wo Gretel herrscht, Süddeutsche Zeitung, February 12.
 Vom Turmbau zu Babel bis zum Spinnennetz, Berliner Zeitung, February 9.
 Stéphane Cerri, Carré d'art à Nîmes : le signe au cœur de l'art, Midi Libre, February 10.
- 2016 Georgia Dehn, Towering Art and A-list Architecture, Wallpaper, December 27.
 Alessandra Pacelli, Artiaco, l'ex ragazzo con il sogno dell'arte, Il Mattino, December 12.
 Roberta Smith, Diving Into Movie Palaces of the Mind at the Whitney, New York Times, December 1.

Calvin Tomkins, Alex Poots: Performance Art Impresario, *The New Yorker*, December 5.
The Winter Ambiguity, *Mousse 55*, October-November.
Liam Gillick, *Art Now*, Issue 15.
Adam Pugh, Liam Gillick: Industry and Intelligence, *Art Monthly*, October.
Deutsche gewinnen an Einfluss im Kunstbetrieb, *Suddeutschezeitung*, October 20.
Dorothea Hülsmeier, Die Wichtigsten in der Kunstszene, *Mittelbayerische*, October 20.
Power 100, *Art Review*, November.
Declan Long, Liam Gillick, *Artforum*, October.
Cameron Allan McKean, Sci-fi and Fact at the Okayama Art Summit, *The Japan Times*, October 18.
Philippe Parreno and Liam Gillick, *Frieze Week*, October 3.
25 Artworks, *Frieze*, September.
Negar Azami, Sorry, I'm not Sorry, *Frieze*, September.
Zeilkunst siert Middellandse Zee, *Der Standard*, September 1.
Liam Gillick, Europa: dumm, betäubt, pleite, *Suddeutschezeitung*, August 6.
Hannah Duguid, A Fair Land, *Frieze*, August.
Ivona Jelcic, Harte Schale, visionäre Kern, *Tiroler Tageszeitung*, July 20.
Luc Debraine, Benjamin Millepied chez Maja Hoffmann, July 7.
Lindsay Pantry, The spectacle becomes the spectator for new exhibition at Yorkshire Sculpture Park, *Yorkshire Post*, July 14.
Caroline A. Jones, Industry and Intelligence: Contemporary Art Since 1820, *Critical Inquiry*, July 5.
Montse García, El CGAC reivindica el papel de la colección en su nueva muestra, *La Voz de Galicia*, July 1.
Valérie Duponchelle, La Dolce Vita aux Rencontres d'Arles, *Le Figaro*, July 7.
Jessie Thompson and Simon Whitlock, Art on the Underground commission in London pays tribute to 1960s spy movies, *Evening Standard*, July 4.
Liam Gillick and Rachel Rose, Now and Then, *Modern Matter*, Issue 10.
Raimar Stange, Hart wie Real Life, *Art - Das Kunstmagazin*, June 25.
Marc Zitzmann, Von Kickern und Künstlern, *Neue Zürchner Zeitung*, June 24.
Anne Katrin Fessle, "Beton": Ideen im Flackerlicht und hellen Sonnenschein, *Der Standard*, June 24.
Niru Ratnam, How the Tate Modern Changed Art in Britain, *Vice*, June 16.
Role Play, *Mousse 54*, June.
Julie Zaoui, Benjamin Millepied rejoint Maja Hoffmann à Luma Arles, *La Provence*, June 1.
Elisabeth Franck-Dumas, Eric Cantona: Mon Père m'emmenait dans des galeries, *Libération*, June 12.
Thea Ballard, Liam Gillick, Casey Kaplan, *Modern Painters*, May.
Thomas Kurtz, Pforzheimer Künstler bei „Fünzig Zigarren für das Licht der Zukunft“, *Pforzheimer Zeitung*, May 21.
Hans Ulrich Obrist, Wie das Auto, So Die Kunst, *Das Magazin*, May 21
Chris Corner, Harnessing the Power of the Spoken Word, *Limerick Leader*, May 8.
Catrin Lorch, Bin ich Richtig?, *Suddeutsche Zeitung*, April 30.
Nicola Kuhn, Origami für Freunde, *Der Tagesspiegel*, April 30.
Kathleen Hefty, Phantom Structures, *Muse*, Issue 43, Spring/Summer.
Leon Ransmeier, Liam Gillick, Apartamento, Issue 17, Spring/Summer.
Eine Installation wie eine Urversion von Youtube, *Süddeutsche Zeitung*, April 29.
Softe Revolution, *Monopol*, May.
Jonathan Bell, Crystal Clear: The JTI headquarters, *Architecture*, March 21.
Peter Plagens, A Minimalist Heaven, *Wall Street Journal*, March 14.
Laura Bleiberg, L.A. Dance Project delivers mesmerizing debut at the Wallis, *L.A. Times*, January 31.
Rodrigo Affreixo, Liam Gillick numa exposição à medida de Serralves, *Sábado*, January 29.
Sérgio C. Andrade, Wolfgang Tillmans entre o céu e o mar, com Grândola Vila Morena em fundo, *Publico*, January 29.
Susana Pinheiro, E se as memórias de um artista britânico soarem a Grândola Vila Morena? *Diario de Notícias*, January 29.

- Martin Herbert, British Art Show 8, Frieze 176, January-February.
- 2015 Emily Stokes, A powerful curator's Idiosyncratic Genius, NY Times, T Magazine, December 6.
 Roberta Smith, Wagner Collection at the Whitney, New York Times, December 3.
 Nina Siegal, An Art Impresario Makes her Mark, International New York Times, December 2.
 Power 100, Art Review, November.
 Dave Beech, Liam Gillick: Maureen Paley, Art Monthly, November.
 Hannah Duguid, Compelling Search for Lost Utopias, The Independent, November 20.
 Barbara Steiner, Q/A, Spike, Issue 45, Autumn.
 Laura Allsop, Arles, Another Magazine, Autumn/Winter.
 Hannah Duguid, British Art Show 8, The Independent, Oct. 18.
 Hannah Duguid, Frieze Art Fair, 2015, The Independent, Oct. 12.
 Adrian Searle, British Art Show 8, The Guardian, October 7.
 Nina Huber, Liam Gillick, Schweizer Illustrierte Style, October.
 Gillick e l'ossessione del controllo, La Repubblica, September 11.
 Rocco Moliterni, A Istanbul la mia Biennale di nodi, onde e acqua salata, La Stampa, August 31.
 Fussball ist Kunst, Monopol, August.
 Peter Aspden, The Art of Nations Building in Albania, Financial Times, July 17.
 Valerie Duponchelle, Rencontre Arles 2015, Le Figaro, July 10.
 Aidan Dunne, Grand Gestures and a Forbidding Landscape, The Irish Times, July 14.
 Graham Bowley, Bard Library to Grow, New York Times, June 11.
 Karen Wright, The Summer Exhibition: Has "co-ordinator" Michael Craig-Martin made it a coherent show? The Independent, June 8.
 Louis Wise, Door of Perception, The Sunday Times, June 7.
 Mark Moorman, Serious Fun: Kunst en gein op Museumplein, Het Parool Amsterdam, June 1.
 Kunsttop op Museumplein, Het Parool Amsterdam, June 1.
 Holland Festival begint veelzijdig, NRC Amsterdam, June 1.
 Thorsten Schröder, Schreddern genen den Überwachungsstaat, Die Zeit, May 4.
 Vanessa Thorpe, Forget sex tours... Amsterdam lures UK art lovers, The Observer, May 2.
 Lydia Schmid, Die Kunst des Weglassens, Die Welt, May 3.
 John Byrne, Back to the Future. Confessions of the Imperfect: 1848-1989-Today, Internationale, April 24.
 Natasha Tripney, Ruth MacKenzie: Holland Festival, The Stage, April 2.
 William Corwin, Moving Image Department, Brooklyn Rail, April.
 Linda Yablonsky, The Art of the Curious Nineties, Art News, January 29.
 Frances Spalding, Lines of Distinction, The Guardian, January 10.
- 2014 Nova Benway, Simon Critchley's Memory Theatre, Bomb Magazine, December 10.
 Is the Turner Prize still relevant at 30?, Apollo, November 5.
 Antje Merke, Am Puls der Gegenwart, Schwäbische Zeitung, November 22.
 50 Jahre Sammlung Weishaupt in Ulm, Schwäbische Zeitung, November 22.
 Liam Gillick, Construction of One. An Excerpt from a Novel That Is Not to Be Published, Mousse 46, November.
 Christa Benzer, Von Schlafwagons und Schlaflosigkeit, Der Standard, October 24.
 Lori Waxman, The Desires of Art, The Chicago Tribune, October 23.
 Elke Buhr, Blau ist keine warme Farbe, Monopol, October 21.
 Almuth Spiegler, Eine ausstellung macht blau, Art Magazin, October 9.
 Hier ist die ganze Welt so blau, Kronen Zeitung, October 5.
 Christine Scheucher, Gallery Project: Curated By, ORF, October 2.
 Brigitte Borchardt-Birbaumer, Blues für Blau, Wiener Zeitung, October 1.
 Ernst P. Strobl, Blau machen in der Kunsthalle Wien, Salzburger Nachrichten, October 1.
 Thomas Kramar, Das erquickende, das erstickende Blau, October 1.

- Andrea Schurian, Blue Times in der Kunsthalle: Wenn die Kunst blau macht, Der Standard, October 1.
- Olga Stefan, From 199C to 199D, Art Review, September.
- Brigitte Borchardt-Birbaumer, Blues für Blau, Wiener Zeitung, September 30.
- Michael Huber, Die Kunsthalle Wien macht blau, Kurier, September 30.
- Blaue Stunden: Kunsthalle Wien widmet sich einer omnipräsenten Farbe, Tiroler Tageszeitung, September 30.
- Thomas Kramar, Kunsthalle Wie: Das erquickende das erstickende Blau, Die Presse, September 30.
- Hannah Davidsson, Sittvanor blev konst, Sydsvenskan, September 25.
- Iwona Blaswick, London Book Fair: Some of Britain's best artists share their selfies, The Independent, September 25.
- Claire Guillot, Arles honore, enfin, Vincent Van Gogh, Le Monde, September 4.
- Emmanuelle Lequeux, Nouvel accrochage, nouvel état des lieux, Beaux Arts, September.
- Éric Loret, Gillick, Le gimmick des années 90, Libération, August 11.
- Stefano Castelli, Relazionale ma non troppo, Artribune, July 31.
- Éric Loret, A Metz, La compil des années 90, Liberation, July 20.
- Solaris Chronicles, Wallpaper, July 14.
- Marcus Woeller, Erzählungen aus dem Leben, Die Welt, June 14.
- Jens Müller, Wir Beide, Der Tagesspiegel, June 6.
- Cate McQuaid, Pondering, Rejecting easy labels in an MIT group show, Boston Globe, June 14.
- Agnieszka Gracza, The Collector Couple... Financial Times, June 13.
- Michael Bracewell, Richard Hamilton, Frieze, May.
- Milano Updates, Artribune, March 30.
- Andrew Maerke, On a certain day in a certain place and time, Art It, Tokyo.
- 2013 D. Creahan, Liam Gillick and Louise Lawler, Art Observed, December 16.
- Tyler Coburn, Liam Gillick and Louise Lawler, Art Agenda, December 16.
- Karen Rosenberg, Liam Gillick and Louise Lawler, New York Times, November 21.
- Power 100, Art Review, November.
- Dan Fox, Then and Now: British Art and the 1990s, Frieze 159, November.
- Mary Abbe, Walker Art Center's 9 Artists, Minneapolis Star Tribune, October 31.
- Iain Millar, Public Spaces, Private Lives, The Art Newspaper, September.
- John P. O'Sullivan, For the Doors that are Welded Shut, The Sunday Times, September 1.
- Thomas Abeltshauser, Im Stil einer Schaufensterpuppe, Monopol, August 15.
- Robert Clark, This week's art shows in pictures, The Guardian, August 16.
- Liam Gillick, Totally Dublin, August.
- James Merrigan, The Sprinklers are on... Billion Art Journal, August.
- Aidan Dunne, Art Cars in Focus, The Irish Times, July 26.
- Andrew Pulver, Richard Curtis' About Time adds Stardust..., The Guardian, July 17.
- Tim Adams, Do it 2013, The Guardian, July 7.
- Caroline Roux, East, West and Points Inbetween, Financial Times, May 17.
- Roberta Smith, 40 Nations 1000 Artists and One Island, New York Times, May 10.
- Liam Gillick, Art in Culture, Korea, May 2013. (Cover)
- Andrew Pulver, The Nymphomaniac..., The Guardian, February 6.
- 2012 Bill Roberts, Burnout: Liam Gillick's Post-Fordist Aesthetics, Journal of the Association of Art Historians, December.
- Timothée Chaillou, Apparaître Ici, Dossier, December.
- I always wondered what it would be like, Interview, Flash Art, November December.
- Louisa Buck, Lawrence Weiner: Man of his word, The Art Newspaper, November.
- Other People and their Ideas, Interview with Tom Eccles, Art Review, November.
- The Power 100, Art Review, November.
- Sven Lütticken, Inside Abstraction, e-flux Journal, 10/12.

- Alexander Menden, Ausgeburd pompösen Kitsches, Süddeutsche Zeitung, October 18.
 Gaile Robinson, 'Where is the power' at Fort Worth Contemporary Arts, Star-Telegram, September 3.
 Gorka Alonso Gil, El británico Liam Gillick da un toque multicolor a la fábrica de armas de Gernika, El Mundo, September 21.
 El relato de cuatro paredes, El País, September 20.
 Una muestra en el Guggenheim reflexiona sobre la arquitectura habitada, El Mundo, September 19.
 Iratxe Astui, Jóvenes de Gernika inaugurarán la Fábrica de la Creación en diciembre, El Correo, September 11.
 Koldo Domínguez, Astra, una nueva arma para la cultura, El Correo, September 8.
 Niklas Maak, Was zeigt der deutsche Pavillon 2013? Frankfurter Allgemeine, September 19.
 País Vasco, El Museo Guggenheim Bilbao acoge desde este jueves la muestra 'Arquitectura habitada', La Vanguardia, September 20.
 T.J. McNamara, Murders Most Foul, The New Zealand Herald, September 8.
 Jóvenes de Gernika, El Correo, September 11.
 Gillick and Weiner Face to Face, Muse Magazine, September.
 Liam Gillick, Flour Magazine, 3, August.
 Holger Liebs, Moonwalk am Strand, Monopol, August.
 Alte Meister von Neuen Geliebt, Liam Gillick, Monopol, August.
 Hans Ulrich Obrist, Life brought to Art, Financial Times, August 17.
 Brita Sachs, Die Splitter einer Stadt, Frankfurter Allgemeine, August 4.
 Simon Critchley, Absolutely too much, Brooklyn Rail, July-August.
 Agnieszka Gracza, Liam Gillick at Casey Kaplan, Flash Art, July-Aug-September.
 Norm Paris, Draw it with your eyes closed, Brooklyn Rail, July-August.
 Ken Johnson, Art begetting art and social commentary too, New York Times, July 5.
 Roberta Smith, Like watching paint thrive, New York Times, June 28.
 Liam Gillick, Du Magazine, June.
 Studio Visit: Liam Gillick, Modern Painters, June. (cover)
 William Corwin, Interview with Liam Gillick, Brooklyn Rail, May. (cover)
 Max Glauner, Liam Gillick: Scorpion or Felix, Kunstforum, May 14.
 John Douglas Millar, The Ethics of Discomfort, Art Monthly, March.
 Morgan Quaintance, Private Moments, Art Monthly, March.
 Anna Francke, Plastik fürs Gehirn, Zueritipp, March 29.
 Florence Waters, Sanctuary, The Daily Telegraph, March 23.
 Fionn Meade, Spaces of Critical Exchange, Mousse, No 33.
 Christa Benzer, Schilder, Notizen und Baukastensätze, Der Standard, February 15.
 Nicolas Tremblay, Liam Gillick, Numero, January.
- 2011 Marina Cashdan, Sweater Art in Miami, New York Times, December 8.
 The Power 100, Art Review, November.
 Louisa Buck, There's a perversity in my method, Liam Gillick Interview, The Art Newspaper, November.
 Martin Herbert, Liam Gillick and Lawrence Weiner, Art Review, September.
 Mary Louise Schumacher, Assessing a decade of art at the Milwaukee Art Museum, Milwaukee Journal Sentinel, October 28.
 Zara Tellander, Kont och forskning möttes i bilindustrin, Bohusläningen, October 25.
 Georgina Adam, One of a kind, Financial Times, October 11.
 Mikael Olofsson, Gothenburg Sixth International Biennial, Göteborgs Posten, September 16.
 Nils Forsberg, Fallen Angels, Expressen, September 13.
 Michael Bracewell, Books Survey, Frieze, September.
 Antje Stahl, Wie entsteht die Kunst?, Monopol, July.
 Liam Gillick and Lawrence Weiner, Metropolis M, June.
 Daniel Kunitz, Texting: The artists as writer, Modern Painters, Summer.

- Alex Coles, Maria Lind, Art Monthly, Jul - August.
 Corinna Kirsch, Which witch is which, Art Papers, May - June.
 Dieter Roelstraete, Word Play, Frieze, May.
 Coline Millard, Marseilles: City on the verge of a cultural buzz, New York Time, May 14.
 Anna Jenkinson, Floored, DAMn 28, April/May.
 Henriette Thompson, Seductive Reductive, Wallpaper, April.
 Matthew Collings, Modern British Sculpture, Modern Painters, April.
 Steven Madoff, Anton Vidokle, Modern Painters, April.
 Tom Morton, Modern British Sculpture, Frieze, April.
 Mark Prince, Modern British Sculpture, Art Monthly, March.
 Margaret Garlake, Modern British Sculpture, Art Monthly, March.
 Negar Azimi, Good Intentions, Frieze, March.
 Luk Lambrecht, Het Buikbare Museum, Knack, March 1.
 Die Kunststars kommen, Pforzheimer Zeitung, March 17.
 Marc Holthof, Wandeling over een kunstwerk, H'Art, 10.2.11
 Filip Marsboom, Grooste kunstwerk ooit in B gemaakt in M KHA, February 16.
 Christophe van Gerrewey, Liam Gillick and Lawrence Weiner's "A syntax of dependency" at M HKA, Antwerp, e-flux Criticism, February 14.
 Thomas Kliemann, Wir sind ständig auf de suche, General Anzeiger, February 12.
 Dominique Legrand, G&W: un dialogue à meme le sol, February 9.
 Eric Rinckhout, Kunst om over te lopen, wandelen of kruipen, February 7.
 Jan Van Hove, Het Tricolore Museum, De Standaard, February 4.
 Angelique Campens, A syntax of dependency, Domus, 945.
 Francesco Garutti, Liam Gillick and Marc and Josée Gensollen, Domus 945.
- 2010 Leo Xu, Shanghai Biennale, Modern Weekly, November 14.
 Catherine Ardouin, Un réunification bien menée, Marie Claire Maison, October.
 Mitch Speed, Liam Gillick, Frieze, Oct.
 Kimberley Bradley, In Switzerland, a cast Concrete Mountain Retreat, New York Times, September 1.
 Linda Lentz, The Wright, Architectural Record, September.
 Omar Kholief, Unrealised Potential, Frieze, August.
 Steve Burgess, Up in the air, Nuvo, Summer.
 Ken Johnson, Men with balls, The New York Times, June 25.
 Tim Griffin, Postscript: The Museum revisited, Artforum, June.
 Carl Friedrich Schröer, Endstation Kommunikation, Kunstzeitung, No.6.
 Rosemary McCracken, Art leaps from the boardroom to the street, Globe and Mail, May 31.
 Anthony E. Elms, You couldn't describe the gaps as windows, Art Papers, May-June. (cover)
 The Wright, Frame, May/June.
 Noah Simblist, Liam Gillick, Art Lies, Spring.
 Luk Lambrecht, Liam Gillick in Bonn, Knack, April 27.
 Jonathan Jones, General election, 2010: The art of the poster, The Guardian, April 27.
 Catrin Lorch, Was das Licht im Kühlschrank, Süddeutsche Zeitung, April 16.
 Stephanie Stadel, Das Tier spricht jetzt deutsch, Die Rheinpfalz Ludwigshafner Rundschau, April 15.
 Thomas Klieman, Gillicks Katze jetzt in Bonn, Rheinische Post, April 14.
 Swantje Karich, Der Pädegoge, Frankfurter Allgemeine Zeitung, April 12.
 Sean Keller, Liam Gillick, Artforum, April.
 Heidrun Wirth, Nur die Katze kennt die Zukunft, Kölnische Rundschau, April 1.
 Martin Bochynek, Rückkehr de Küchenkatze, Kölner Stadt-Anzeiger, April 1.
 Ur-Einbauküche und krude Katze, Cellesche Zeitung, April 1.
 Immense Einfluss auf junge Künstler, Die Glocke Beckumer Zeitung, April 1.
 Die Katze im Küchenstudio, General-Anzeiger, Bonn, April 1.
 Ein Spaziergang mit Liam Gillick, Köln Stadt Anzeiger, March 31.

- Neue Monde unsere Zeit, Frankfurter Allgemeine Zeitung, March 28.
 Gaile Robinson, Thought-provoking artist Liam Gillick is a one-man show, Star Telegram, March 17.
 Küche, Katze, deutsche Sprache, Der Spiegel, No. 13.
 The Guggenheim has the Wright Stuff, Globe and Mail, March 12.
 Merrily Kerr, Discussion Bench Platforms..., Time Out, NY, March 11 – 17.
 Arbeit, Kino, Kunst: Tout va bien, Der Standard, March 4.
 Tinka Dippel, Liam Gillick: 1983, Brigitte, No. 8.
 Gewohnt Verkopft gleich zweimal in Wien, Falter, March 3.
 David Kasperek, Von präventösen Katzen, Der Architekt, March.
 Larry Rohter, After the Putti, the Baby Calamari, New York Times, January 29.
- 2009 Kevin Griffin, High-Profile public art soars 18 storeys high, Vancouver Sun, December 5.
 Marsha Lederman, Vancouver Public Art on a Grand Scale, The Globe and Mail, December 5.
 Britischer Künstler Liam Gillick stellt im MAK aus, Kleine Zeitung, October 20.
 Markus Mittringer, Frankfurter Küche, Wiener Verhältnisse, Der Standard, October 20.
 Charlotte Higgins, Hyper-Active Swiss Curator tops artwork power list, The Guardian, October 15.
 Liam Gillick takes a cat to the German Pavilion, Calgary Herald, September 3.
 Lynne McRitchie, Venice 2009, Art in America, September.
 Tom McDonough, Liam's (not) Home, Texte zur Kunst, Issue 75.
 Heinz-Norbert Jocks, Die uneingepasste Küche, Kunstforum, 198.
 Michael Hübl, Die Trojanische Katze, Kunstforum, 198
 Holger Liebs, Drei Mann in einem Ohr, Süddeutsche Zeitung, August 4.
 Ralf Schlüter, Der Goldene Narziss, Art Magazin, 8.
 Aidan Dunne, At the heart of a new art world, The Irish Times, July 10.
 Mariella Rossi, Symptoms of apprehension, Lapid, Summer.
 53rd Venice Biennale, Art Monthly, Summer.
 Angela Molina, A double agent in the Venice Biennale, El Pais, July 4.
 Aidan Dunne, At the heart of a new art world, Irish Times, July 10.
 Daniel Völzke, Hörbüchern, Monopol, Summer.
 Saul Orstrow, Practical Considerations, Art in America, Summer. (cover)
 Taraneh Fazeli, Class Consciousness, Artforum, Summer.
 Ingo Arend, Küche statt Krieg, Der Freitag, June 7.
 Adrian Searle, Bodies, Babble and Blood, The Guardian, June 9.
 Richard Dorment, Venice Biennale 2009: Behind the Mask, June 8.
 Nicola Kuhn, Deutscher Pavillon von Gillick Gebaut, Tagesspiegel, May 31.
 Adrian Searle, Dangly things and crisp compositions, The Guardian, June 16.
 Matthew Brannon, Liam Gillick, Interview Magazine.
 Mirja Rosenau, Neue Deutsche Freiheit, Art Magazin, June.
 The Venice Biennale, L'Uomo Vogue, June.
 Laura Allsop, Art and Class: The Arnolfini Priviledge, The Guardian, May 20.
 Christian Tröster, Fasziniert von den Momenten des Scheiterns, Hauser, Issue 3.
 Mafred Engeser, Liam Gillick über die Nähe zwischen Künstlern und Lumpensammlern, Wirtschafts Woche, April 19.
 John Slyce, Recuperating Modernism, Art Monthly, March.
 Carrie Lambert-Beatty, theanyspacewhatever, Texte zur Kunst, March.
 Helen Molesworth, Social Problem, Art Forum, March
 John Kelsey, theanyspacewhatever, Art Forum, March.
 Jennie Sorkin, Ours, Frieze, issue 121.
 Benedicta von Waldow, Ein Brite für Deutschland in Venedig, April.
 Scott Woods, & Liam Gillick, Adam and Eve, March-April.
 Nicola Kuhn, Was ist deutsch, Tagesspiegel, February 14.
 Thomas Wulffen, Berlin: Wer nicht dabei war, gehört nicht dazu, Art Magazine, February 16.
 Liam Gillick Rekonstruiert.... Die Welt, February 14.

- Dave Beech, Recovering Radicalism, Art Monthly, February.
 Brian Scholis, theanyspacewhatever, Afterall, February.
 Benjamin Carlsson, theanyspacewhatever, Frieze, January-February.
 Holger Liebs, Bode und Bauhaus, Süddeutsche Zeitung, January 20.
 Konstanze Crüwell, Utopien in der Lagune, Frankfurter Allgemeine, January 20.
- 2008
- Cornelia Gockel, Liam Gillick, Kunstforum, November/December.
 Alexander Kluy, Unser Mann für Venedig: Liam Gillicks ideen, Die Welt, November 13.
 Holger Liebs, Gerpinkelt wird bei den Briten, Süddeutsche Zeitung, November. 14.
 Jerry Saltz, Night at the Museum, New York Magazine, November 10.
 Exercise in Utility, T Magazine, New York Times, November 9.
 The Power 100, Art Review, November.
 Declan Long, Distant Relations, Art Review, November.
 Ours, Azure, October.
 Roberta Smith, Museum as Romantic Comedy, New York Times, October 31.
 Kathryn Shattuck, Shining a Light on a Movement that Maybe Isn't, New York Times, October 26.
 The Power 100, Art Review, November.
 Rüdiger Heise, Konzeptkünstler oder theatermacher?, Applause, Oct.
 Stefanie Richter, Als würde er einen Laden renovieren, Gala, Oct. 9.
 Saul Ostrow, Liam Gillick, Art in America, September.
 Oliv Freia, Mit Deutschland Arbeiten, Münchner Merkur, September. 26.
 Roberta De Righi, Salz in der Globalen Suppe, Abendzeitung, September. 25.
 Tom Lubbock, Tunnel Vision, The Independent, September 22.
 Art Marks Tube Logo's Party, BBC News, September 3.
 Bruce Constantineau, Poetry embraces Vancouver tower hotel, The Vancouver Sun, August 28.
 Adrian Searle, Dazzled by Rings, The Guardian, July 30.
 Nicole Scheyerer, Wodka und Glitter für das Volk, Die Presse, Wien, July 2.
 Danny Zuvela, The Brisbane Sound, Art Monthly Australia, July.
 Judith Souriau, Factories in the Snow, Cahiers du MNAM, Spring.
 T. J. Carlin, The State Itself Becomes a Super Whatnot, Time Out NY, Issue 661.
 Ken Johnson, Liam Gillick, New York Times, June 6.
 Jerry Salz, Liam Gillick, New York Magazine, June 6.
 Brite Liam Gillick Löst Grenzen auf, Neue Presse, May 24.
 Liam Gillick im deutschen Pavillon 2009, Kölner Stadt-Anzeiger, May 22.
 Christina Tilmann, Ein Holzweg, Tagesspiegel, May 22.
 Wir sind Brite, Neues Deutschland, May 22.
 Barbara Basting, Kunstgeschichte und Qualität, Tagesanzeiger, May 21.
 Holger Liebs, Drei Perspektiven und ein kurzes Szenario, Süddeutsche Zeitung, May 21.
 Jean-Max Colard, Blanche Neige, Les Inrockupticles, April 8.
 Liam Gillick, Modern Painters, April.
 Brett Sokol, Miami Art Machine, New York Magazine, April 27.
 Katie Kitamura, Liam Gillick, Frieze, April.
 Ben Lewis, Trapped in Kubrick Land, The Evening Standard, April 25.
 Bianca Visser, Liam Gillick, Exit Express, March.
 Janneke Wesseling, Liam Gillick, NRC Handelsblad, Mar 15.
 Lars Kwakkenbos, Catastrophe in het museum, De Standaard, Mar 14.
 Sven Lütticken, Living with Abstraction, Texte zur Kunst, 69.
 Ina Blom, The Logic of the Trailer, Texte zur Kunst, 69.
 Liam Gillick, Artecontexto, March.
 Sandra Bradvic, Rollenwechsel, artensuite, March.
 Ilse van Rijn, Liam Gillick, Metropolis M, no. 2.
 Liam Gillick: Proxemics, Exit Magazine, Madrid, February.
 Andreas Köhler, Goethe Downtown, Neue Zürcher Zeitung, February 15.

- Pieter van Bogaert, Een Onwennige Leegte, <H> Art, February 14.
 Frits de Coninck, Kunst over kunst, FD Persoonlijk, February 9.
 Jordan Mejias, Alles so schön grün hier, Frankfurter Allegemeine, February 7.
 Daniel Schreiber, Goethe Reloaded, Die Tageszeitung, February 10.
 Edith Krebs, Eindeutig uneindeutig, Neue Zürchner Zeitung, February 6.
 New York: Goethe Institut eröffnet neuen Kunstraum, Die Zeit, February 4.
 Neuer Kunstraum in New York, Allgäuer Zeitung, February 5.
 J.J. Charlesworth, Liam Gillick: Now you see him, now you don't, Art Review, February (cover.)
 Jörg Häntzschel, Der dreckige charme von Downtown, Suddeutsche Zeitung, February 6.
 Janneke Wesseling, Dreigende leegte, NRC Handelsblad, February 1.
 Julia Voss, Ein Ausblick auf die Zukunft der Skulptur, Frankfurter Allegemeine, January 28.
 Paulina Szczesniak, Gegen die Warenförmigkeit von Kunst, Tagesanzeiger, Zürich, January 28.
 Paulina Szczesniak, Die etwas andere Retrospektive, Tagesanzeiger, Zürich, January 27.
 Bert Mebius, Interview with Liam Gillick, Groene Amsterdammer, January 25.
 Susannah Frankel, Master Minds, The Independent, January 23.
 Gerhard Mack, Meister der Täuschung, Art, January.
 Lillian Haberer, Liam Gillick, Artforum, January.
 Emily Pethick, Anyang Public Art Project, Frieze, January-February
 Liam Gillick, Tema Celeste, January-February.
 Jenny Turner, The Way we Live Now, The Guardian, January 2.
- 2007 Marcus Miessen, Constructed Criticality, Build, issue 6, 2007
 Aimar Arriola, Liam Gillick, Mugalari 451, Bilbao.
 Philippe Rénier, L'art transforme la ville, Le Journal des Arts, November.
 Zoe Christodoulides, Art Explosion, Cyprus Mail, July 14.
 Il Tempo del Postino, Art Review, September.
 Marcus Verhagen, Conceptual Perspex, New Left Review, July/August.
 Richard Dorment, Il Tempo del Postino, The Daily Telegraph, July 17.
 Tim Adams, Il Tempo del Postino, The Observer, July 15.
 Adrian Searle, Il Tempo del Postino, The Guardian, July 14.
 Jerry Salz, Ugh, Venice, New York Magazine, July 2.
 Christine Lindey, Iraq War: A Vital Theme, Morning Star, June 4.
 JJ Charlesworth, Critics' Choice: Memorial to the Iraq War, Time Out London, June 1.
 Charlotte Cripps, Surf's up eat at the Tate, The Independent, May 17.
 Jennifer Allen, Room with an Overview, Frieze, May.
 Marc Holthof, Liam Gillick, H-Art, May.
 Yoann Van Parys, Passage à l'acte, Flux News 43.
 Jennifer Allen, Cologne's European Kunsthalle Taking Shape, Artforum, April.
 Jörn Ebner, Farbwerke Superstaat, Frankfurter Allgemeine, April 5.
 Clare Carolin, Letter from London and Dublin, The Brooklyn Rail, March.
 Carol Vogel, Ablaze in swirls of amber grain, New York Time, March 16.
 John Slyce, All Hawaii Entrees/Lunar Reggae, Art Monthly, February.
 Fleur Britten, Magazines in Motion, International Herald Tribune, February 12.
 Luca Martinazzoli, Collateral: Interview with Andreas Angelidakis, Yoox, January 29.
 Alice Rawsthorn, The designer Newson teams up with Gagolian Gallery, International Herald Tribune, January 19.
 Carol Vogel, Independence at the Hammer, New York Times, January 19.
- 2006 Aiden Dunne, A playful style of innovation, Irish Times, November. 22.
 Elwyn Palmerton, Grey Flags, The Sculpture Center, Frieze 102.
 Dan Fox, Thankyou for the music: London Beat, Frieze 102.
 Hans Ulrich Obrist, A community of solitary souls, Domus, May.
 Roberta Smith, Grey Flags, New York Times, July 14.

- Andrea Scott, Occluded front, Time Out New York, June 1 – 7.
 Jerry Saltz, The Sublime is Us, Village Voice, June 29.
 Art What's in a Name? The New Yorker, June 12.
 Martha Schwendener, Grey Flags, Artforum, May 30.
 David Barrett, Tate Triennale, Art Monthly, May.
 Julia Chaplin, Art Blooms in the California Desert, New York Time, April 21.
 Peter Bollen, Artists in Residence, New York Times, April 16.
 Ken Johnson, Charting degrees of separation and connection in the art world, New York Times, April 7.
 Adrian Searle, Foot Fetish, The Guardian, April 3.
 Michael Glover, Best of British Lights up the Tate, The Times, February 25.
 Multicolor, Neo 2, March.
 Kathi Hofer, A Person alone in a Room with Coca-Cola-Coloured Walls, Springerin, February.
 Simon Rees, Supernova: kita didžiojo britu sprogimo teorija, Siaures Atenai, January 21.
 Neringa Cerniauskaitė, Modernizmo Superzvaigždė, Meno Dienos, January 6.
 Driving Practice, John Slyce in conversation with Liam Gillick, Interviu, January.
 Marie de Brugerolle, McNamara Motel, Flash Art, January-February.
 P.S., Confidences immatérielles, Vassivière – Marseille, Connaissance des arts, January.
 Emmanuelle Lequeux, Strictement Confidentiel, beaux-arts magazine, January.
 Sally O'Rielly, Kiosk, Time Out London, January 11.
- 2005 Jesus Miguel Marcos, Liam Gillick pensando el arte, El Mundo, November 15.
 Paul McCann, Join a Swish Bank, Wallpaper, December-January.
 Roberta Smith, Liam Gillick, New York Times, December 9.
 Jessica Lack, Kiosk: Modes of Multiplication/Liam Gillick: Edgar Schmitz, The Guardian, December 24.
 Bruno Barlier, De nouvelles formes d'expression sur l'île de Vassivière, l'écho du centre, December 1.
 Confidentiel et surtout ouvert à tous, la montagne, November 23.
 Exposition strictement confidentielle, l'écho du centre, Vassivière, November 21.
 Moulène, Claire, Josée et marc Gensollen Inventaire Avant Overture, Zéro deux à Marseille, Automne.
 Stéphanie Moisdon, Blacklisted, Self Service Fall/Winter.
 Kimberly Beekman, The Collectors, Ski Magazine, November.
 Liam Gillick, How has art changed survey, Frieze 94.
 Javier Hontoria, Liam Gillick, El Cultural, October 20.
 Carlos Jimenez, Obreros atrapados, El Pais Sabado, November 12.
 Francisco Calvo Serraller, Gillick analiza los cambios sociales en un "proyecto de pensamiento", El Pais, October 21.
 Iván de la torre Amerighi, Saludando a Gillick desde el duro banco, ABCD, Las artes y las letras, Madrid.
 Raquel Ruiz, Negro sobre blanco, Tutiplán, Viernes, September 23.
 Enrique Castaños Alés, Más allá de una reflexión sobre el concepto de arte, Vivir la Cultura Arte, Sur, September 23.
 Beatrice Ehrlich, Der Gedanken freier Lauf, Sur Deutsche Ausgabe, Donnerstag, September.
 El artista británico Liam Gillick expone en el CAC 'McNamara Motel, Málaga Hoy, Domingo, September 18.
 Camacho, J.M., Málaga expone la vertiente más conceptual y menos conocida de Gillick, ABC, September 17.
 Inma Escobar, Liam Gillick llega al CAC con su primera exposición en España, El Mundo, September 17.
 M.D.M., Liam Gillick trae al Centro de Arte Contemporáneo su último trabajo, Diario Málaga, September 12.

Liam Gillick, Plástica, Viernes, September 9.
Liam Gillick diseña obras de texto para el CAC, Málaga, September.
A.J. Avilés Zugasti, Arte para empezar el otoño, Málaga hoy, Miércoles, August.
Kimberly Beekman, The Collectors, Ski Magazine, November.
Francisco Flores, El CAC apuesta por Gillick, Piensa y Los Carpinteros para la agenda otoñal, Diario Málaga, Viernes, August 5.
Liam Gillick, Casa Viva, Barcelona, Num 102, November.
Pepe Bárcenas, Vale ás una imagen que mil palabras? Absolute Málaga, Málaga, Num. 15, November.
Málaga, CitizenK España, Madrid, Num. 3, Oct.
J.P., Liam Gillick, Arte y Parte, Santander, Num. 59, Oct – November.
Liam Gillick, AKTville, Málaga, Num. 222, Oct.
Javier Hontoria, Liam Gillick, Ferias y bienales libran una batalla ideológica, El Cultural, Madrid, October 20.
Málaga, El Giralillo, Sevilla, Num. 259.
Exposiciones en el Centro de Arte Contemporáneo de Málaga (CAC), Málaga y Málaga, September, 2005.
Málaga, The Art Newspaper, Num. 161, September 2005.
Liam Gillick and Video Sessions at the Centro de Arte Contemporáneo, Tnews, Essential, September.
Marina Polonio, Juego en el CAC Málaga, Sur, September 17.
J. Zotano, Reflexiones Apalabradas, La Opinión de Málaga, September 17.
J.L. Garcia Gomez, Liam Gillick, Málaga Hoy, September 17.
Mariano Mayer, Liam Gillick, Neo, September
Porri, Anell, Briti loogika, Weekly cultural magazine Sirp, September 9.
Treier, Heie, Kôrgmodernism Kolmkümmend aastat hiljem, Areen, August 15.
The Picture Page, The Buffalo News, June 16.
Sophie Elmhirst, Architecture as Background, Guardian Public, May.
Alex Farquharson, Is the Pen Still Mightier, Frieze 92.
Ken Johnson, Everywhere's the same: Nowhere in particular, New York Times, June 2.
Todd Meyers, Liam Gillick, ArtUS, May/June.
Michael Gibbs, Populism, Art Monthly, June.
Mary Louise Schumacher, Art for my President, Milwaukee Sentinel Journal, May 18.
Mark Owens, Liam Gillick, The Blowup Magazine, No. 3.
Alex Coles, Liam Gillick and the Kenneth Noland Scenario, Parachute, 4/5/6 2005.
Elisabeth Kley, Goodbye 14th Street, Art News, May.
Kenneth Powell, Home Office Comforts, Architects Journal, March 10.
Tracey Fugami, Liam Gillick, Art Papers, March/April.
A.B., Supernova Anglia, Gazeta Wyborcza, April 28.
The Home Office, The Independent, March 16.
Dior Homme, Ming Pao Weekly, March 12.
Lottie Moggach, Art Buying for Beginners, Financial Times, March 13.
Workshop, Chinese Esquire, March.
Eldon Chim, Liam Gillick Sean Dack, Zipmagazine, March.
Liam Gillick Sean Dack, Pi Magazine, March.
Bénédicte Ramade, Gillick: préparer la visite, L'Oeil, March.
Philippe Dagan, Liam Gillick ou les limites de l'engagement politique en art, Le Monde, February 24.
Hugh Pearman, The Government Building that Isn't, The Times, February 20.
Nigel Coates, There's no Place Like The Home Office, Independent on Sunday, March 6.
E. Sennewald, Von der Utopie zur Positionierung, Kunst Bulletin, Mar 1.
Philippe Dagen, Liam Gillick ou les limites de l'engagement politique en art, Le Monde, February 24.
Jennifer Allen, Briannnnnn & Ferryyyyyy, Artforum, February.
Charles Barachon, Volvo, pour la vie, Technikart, February.

- Vincent Pécoil, Une histoire à l'envers (a reverse story), 02, No. 32.
 Liam Gillick, Exit, February.
 Mary Louise Schumacher, Artist finds the right words for museum installation, Milwaukee Sentinel Journal, February 24.
 Élisabeth Lebovici, Liam Gillick, Économie parallèle, Liberation, February 17.
 Gatsby le Mexican, Libération, February 1.
 Exit Express, Liam Gillick, February.
 Benjamin Thorel, Never mind the Gillick, Art 21, January-February.
 Various authors, Emploi travaïe!, Libération, January 31.
 Nicole Duault, Les paillettes de l'utopiste Liam Gillick, Le Journal du Dimanche, January 30.
 Claire Moulène, Tête chercheuse, Les Inrockuptibles, January
 Elna Svenle, Konstnärliga regelbrott, Kristianstadsbladet, January 10.
- 2004 Very New Art, Tokyo.
 Ulrike Stahre, Vi hejar alltid på rattan, Aftonbladet, December 28.
 Pontus Kyander, Vitigast 2004, Sydsvenskan, December 19.
 Therese Marklund, Krävande katt-och råttalek prövar tålamodet, SvD, December 11.
 Britte Montigny, Konsten tänjer på gränserna. Skånska Dagbladet, December 10.
 Boel Gerell, Konstnärsfylla, Kvälls Posten, December 4.
 The Bulgari Art Conversations, The Art Newspaper, December 3.
 Yoam Goumel, Liam Gillick, Citizen K, December.
 Carolina Söderholm, Gåttfull lek med katt och råttor, Sydsvenska Dagbladet, November 30.
 Jerome Lefevre, Superposition, Archistorm 09, Sept-Oct.
 Claire Bishop. Antagonism and Relational Aesthetics, October 110, Fall.
 New York, Self Service, September.
 Charlotte Higgins, Reprieve for Lost avant-garde masterpiece, The Guardian, August 21.
 Christophe Cherix, Interview, Afterart News, No.2, Summer.
 Joseph Masheck, Minimalism: NY, Art Monthly, June.
 Charles Barachon, Liam Gillick, Technikart, May.
 Max Henry, Durable Goods, Mysterious & Brutal, The New York Sun, April 8.
 Randy Kennedy, Minimalist oases in a bustling manhattan, New York Times, April 23.
 Michael Kimmelman, How not much is a whole world, New York Times, April 2.
 Gregory Elstrand, Liam Gillick, Canadian Art, Spring.
 Britta Scholze, Unerwartete Begegnungen Die Ausstellung "Adorno Die Möglichkeit des Unmöglichen", im Frankfurter Kunstverein, Texte zur Kunst, No. 53, March.
 Abel H. Pozuelo, Liam Gillick, El Cultural, February 26.
 Alicia Miller, Interview with Liam Gillick, Sculpture, Vol. 23, No. 1.
 Les 30 Artistes de L'Année, Beaux Arts, January.
 Ronald Jones, Adorno: The possibility of the Impossible, Artforum, January.
 Nicholas Serota, Journey into Space, The Guardian, January 17.
- 2003 Jessica Morgan, Tirana, Tate Magazine, November/December.
 Michael Meredith, Liam Gillick: The Power Plant, Artforum, December.
 Martin Herbert, Liam Gillick and Sean Dack, Time Out, December 3-10.
 Hal Foster, Arty Party, London Review of Books, December 4.
 Mark Wilsner, Wittgenstein: Family Likeness, Art Monthly, December-January, No. 272.
 Jan Verwoert, Waarom Alleen Schilderkunst, Metropolis M, No. 5.
 Karin Lorch, Adorno, Springerin, Winter.
 Birgit Sonna, Alles, was der Fall war, Suddeutsche Zeitung, October 13.
 Marc Peschke, Die Schwierigkeit, nein zu sagen, Plan F, October 23 – 29.
 Rose Aiden, Brush with Fame, The Observer, October 12.
 Alex Farquharson, Curator and Artist, Art Monthly, October.
 Alex Farquharson, I curate, You curate, We curate, Art Monthly, September.

Sarah Milroy, A Mighty Brain Stretch, *Globe and Mail*, Toronto, September 25.
 Margaret Sundell, Exterior Days, *Time Out New York*, June 19-26.
 Birgit Sonna, Die Farb-Forscher, *Sud Deutsche Zeitung*, June 12.
 Lorenza Pignatti, The art of noise, *Kult*, June.
 Joël de Rosnay, L'entretien, *L'express*, May 15.
 Andrew Renton, How London took a Big Bite..., *Evening Standard*, May 13.
 Bénédicte Ramade, Question de modernité, *L'oeil*.
 Tony Godfrey, This Was Tomorrow, *Burlington Magazine*, May.
 F. Samaniego, 25 artistas internacionales formarán el mayor proyecto de escultura pública, *El Pais*, April 26.
 Bar Americas, el Tiempo Celeste, Spring.
 Robert Brown, The Shape Shifter, *Art Review*, April.
 Luca Beatrice, I Moderni, *Flash Art Italia*, June July.
 Roberto Bosco, Quiénes son los modernos?, *El Pais*, May 3.
 Gabriella Serusi, I Moderni, *Segno*, March-June.
 Cloe Piccoli, Contemporanei, no moderni, *La Repubblica*, April 5.
 Renato Barilli, Come sono "antichi" questi Moderni, *l'Unita*, April 5.
 Maria Louisa Lopez, Diálogo plástico entre México e Inglaterra, *Milenio*, April 4.
 Edgar Alejandro Hernández, Sostien diálogo creativo, *Reforma*, April 3.
 Franco Fanelli, Moderni si..., *Il Giornale dell'Arte*, April.
 Vincent Pécoil, Brand Art, *Art Monthly*, April.
 Alison Green, Utopias and Universals, *Art Monthly*, April.
 Martin Herbert, Days like These, *Art Monthly*, April.
 Gillian Lamb, Private Viewing, *Self Service*, Spring/Summer.
 Dal post-moderno ai neo-moderni, *Vernissage*, March.
 Niru Ratnam, Hang it All, *The Observer*, March 9.
 Annlee You Proposes (cover), *Contemporary*, Issue 47/48.
 Adrian Searle, This is a stick up, *The Guardian*, February 25.
 Brigitte Werneburg, Der Meister der Korrektiven Geste, *Taz*, February 22.
 Corinna Daniels, Zeitlose Wiederholungen bei Atle Gerhardtsen, *Die Welt*, February 21.
 Corinna Daniels, Liam Gillick, *Die Welt*, February 21.
 Amber Cowan, Ill Communication, *The Times*, February 1.
 Sebastian Preuss, Design mit Inhalt, *Berliner Zeitung*, February 19.
 Andrew Hunt, The Unique Phenomenon of a Distance, *Issue 72*.
 Duncan MacMillan, Pop Goes the Visual, *The Scotsman*, January 28.
 John Calcutt, Ill Communication, *The Guardian*, January 29.
 Laura Grant, Communication..., *Press and Journal*, January 25.
 Edgar Schmitz, Interview with Liam Gillick, *Kunstforum*, January.
 Knut Ebeling, Bauen, Wohnen, Denken, *Der Tagesspiegel*, January 18.
 Ill Communication, Big Issue Scotland, January 16.
 Philip Nobel, Sign of the Times, *Artforum*, January.

2002 Various press on The Turner Prize

Germaine Gomez Haro, La Colección Jumex, *La Jornada Semana*, November 24.
 Luis Carlos Emerich, Thisplay, *Novedades*, November 22.
 Sarah Lyall, Art Show Asks for it, and the Vox Populi Hollers, *New York Times*, November 8.
 Literally No Place, *Tema Celeste*, Sept-Oct.
 Caoimhin Mac Giolla Leith, Liam Gillick, *Artforum*, October.
 Beaty Coleman, Hot Florida Style, *InCircle Entrée*, Fall.
 Catherine Wood, Inframince, *Art Text*, October.
 Edgar Schmitz, Hintergrund ist Überall, *Texte zur Kunst*, September.
 Dustin Ericksen, 100 Reviews, *Contemporary*, September.
 Duncan McLaren, The Artist as Builder, *Contemporary*, September.

- Alex Farquharson, Near Favorite, Artforum, September.
- Mike Dawson, Liam Gillick, Flux, August/September.
- Melanie Klier, Lesen im Meer der Liebe, Münchner Merkur, August 6.
- Liam Gillick, Literally No Place, Tank, Vol 3, No. 2.
- Mark Harris, Liam Gillick/ Hélio Oiticica, Art Monthly, June.
- Rachel Campbell-Johnston, Liam Gillick and Hélio Oiticica, The Times, 18 May.
- Martin Gayford, I'm sorry, I haven't got clue, The Daily Telegraph, May 15.
- Adrian Searle, Road to Nowhere, The Guardian, May 14.
- Nick Hackworth, Will yoga and a little Plexiglas add up to a Turner?, Evening Standard, May 9.
- John Russell Taylor, Wrapped up in celluloid, The Times, May 8.
- Sean O'Hagan, This is not an art gallery, The Observer, May 4.
- Andrew Renton, How to behave in a gallery, Evening Standard, April 30.
- Fisun Güner, If you go down to the woods today, Metro, May 7.
- Liam Gillick/ Hélio Oiticica, Teme Celeste, May/June.
- Jan Estep, Negotiating the Built World, New Art Examiner, May-June.
- Martin Herbert, Liam Gillick, Art Review, May.
- Petra Mostbach, Nichts ist Unmöglich, Lift, April 4.
- Dunkler Frühling, Stuttgarter Zeitung, April 3.
- Cornelia Gockel, Frühling lässt sein schwarzes Tuch, Süddeutsche Zeitung, Mar 19.
- Reto Kreuger, In Kraichtal stört Lee Karls Ruhe, Badische Neueste Nachrichten, April 3.
- Claudia Ihlefeld, Der trügerische Glanz von Gewalt im Alltag, Heilbronner Stimme, April 4.
- Dark Spring, Der Standard, Mar 22.
- Skulptur als Diskursraum, Der Kurier, Mar 27.
- Angela Vettese, Oltre lo steccato della pittura si o pittura no, Il Sole, February 3.
- Richard Leydier, Urgent Painting, Art Press, Mars.
- Philippe Dagen, L'Urgent Painting, avec précipitation, Le Monde, January 25.
- Sue Arnold, Tusa Raises my Highbrows, The Observer, March 10.
- Elizabeth Mahoney, Sea of Dreams, The Guardian, February 22.
- Annlee et ses vies, Kunst-Bulletin, No. 4.
- Roberta Smith, The Armory Show, Grown Up and in Love with Color, New York Times, February 22.
- Edgar Schmitz, Liam Gillick: Annlee You Proposes, Kunstforum, January-March.
- Kristine Drakeer, Kunst som merkevare, Dagens Naeringsliv, January 7.
- Strategies Against Architecture, Collezioni Edge, Winter/Spring.
- 2001 Jonas Ekeberg, Farvel Utsmykking, Dagens Naeringsliv, December 31.
- Karin Pernegger, Dedalic Convention, Camera Austria, No. 76.
- Auf Schrägem Boden, Neue Kronen Zeitung, Salzburg, November 23.
- Arve Rød, Samvittighetens Mellomrom, Billedkunst, No.6, December.
- Lena Lindgren, Skriften på veggen, Dagens Naeringsliv, November 23.
- Jonas Ekeberg, Bokstavelig talt superkult, Dagens Naeringsliv, Oslo, November 3.
- Raumgefühl, Salzburger Nachrichten, Salzburg.
- A Question. Answers from: Frieze, November - December.
- Ernst P. Strobl, Es Grün't so grün under der Sonne, Salzburger Volkszeitung, October 18.
- Johanna Hofleitner, Diskursorientiert, Die Presse, October 5.
- Doris Krump, Freejazz in der Grauzone, Der Standard, September 26,
- Netzwerk als Schräges Kunstwerk, Kurier, September. 18.
- Fisun Güner, Building Concepts, What's On, September 5 to September 12.
- Annie Fletcher, Verwarring als Primaire Conditie, Metropolis M, August-September.
- Stephen Bury, A Timely Place, Art Monthly, issue 249, September.
- Dave Beech, The Communications Department, Art Monthly, issue 249, September.
- Jan Wilhelm Poels, Art Works, Frame, July-August.
- Dominic Eichler, Berlin Biennale 2, Frieze, issue 61.
- Anjana Ahuja, Try to answer that, mate, The Times, June 4.

- Sassa Trülzsch, Der Gerissene Faden: Rhizom, Kunstforum, June/July.
 Matin Durrani, Belfast Confused by Mystery Questions, Physics World, June.
 Louisa Buck, London, The Art Newspaper, May.
 David Bussel, Liam Gillick, ID, May.
 Aeneas Bonner, Quantum murals on Ormeau Road, Irish News, April 28.
 Andrea Carrasco, Exhibition in a Box, April 25.
 Adrian Searle, Empty Promises, The Guardian, April 24.
 Janis Borgs, Kede gulaszupa, Diena, April 17.
 Paul Clark, Liam Gillick, Evening Standard, April 17.
 Ieva Kalnina, Ieraudzīt musdienu utopiju, Jauna Anuze, April 5.
 Maira Admine, 46 dienas Rīga figures musdienu utopija, Dienar Bizaess, April 5.
 Musdienu Utopija, Studija, April/May.
 Dan Fox, Fig 1, Frieze, April.
 Elizabeth Kley, Liam Gillick, Art News, April.
 Christophe Domino, Liam Gillick, France Culture, April.
 Ieva Rupenheite, Latvijas robeža ar Zabriski, Diuc, March 31.
 Liam Gillick, Arte y Parte, March, No. 31.
 Anda Busevica, Divi no trīsdesmit diviem, Diuc, March 23.
 Javier Hontoria, Liam Gillick, El Mundo-El Cultural, March 14.
 Jose Luis Loarce, Liam Gillick, Lapid, No. 171, March.
 Liam Gillick, Galeria Antiquaria, March.
 Michael Archer, Liam Gillick, Art Forum, March.
 Color Ordenado, El Periodico del Arte, February.
 Spekulative Architektur - Liam Gillick, Neue Zürcher Zeitung, January 31.
 Andris Grinbergs, Musdienu Utopija, Sestdiena, January 6.
 Roy Exley, Liam Gillick, Art Press, January.
 Maria Bonacossa, Liam Gillick, Tema Celeste, January.
- 2000
- Ingela Lind, Konst i Krock med Kommersen, Dagens Nyheter, December 26,
 Max Andrews, Liam Gillick, Contemporary Visual Arts, Issue 32.
 Tony Godfrey, Liam Gillick, Burlington Magazine, December.
 Ken Johnson, Liam Gillick, New York Times, December 8.
 Liam Gillick Voice Choices, Village Voice, December 1.
 Daniel Birnbaum, What If?, Artforum, December.
 Neil Mulholland & David Musgrave, Intelligence, Untitled, December.
 Nigel Prince, Future Perfect, Untitled, December.
 Michael Wilson, Liam Gillick, Untitled, December.
 David Vincent, Part of a bigger picture, Wolverhampton Express and Star, December 2.
 Dean Inkster, Défence de la Lecture, Le Procès de Pol Pot, Art Press, Special No.21. Jennifer Higgie,
 Future Perfect. Frieze, Issue 55.
 Charlotte Evans, Brum sees the best in British art, Sutton Coldfield Observer, November 24.
 Liam Gillick, Tatler, November.
 John Tremblay, Top Ten, Art Forum, November.
 Amelia Bate, Liam Gillick, Epigram, November.
 David Musgrave, Liam Gillick, Art Monthly 241, November.
 Liam Gillick, Flux, October/November.
 Andrew Mead, Called into Question, The Architects Journal, November 8.
 Rachel Campbell Johnston, Five Best Exhibitions Nationwide, The Times, November 4.
 Liam Gillick, AN Magazine, November.
 Liam Gillick, Artclub Magazine, Autumn.
 Liam Gillick, Wallpaper, October.
 Ina Blom, What If?, Frieze 54.
 Liam Gillick, Vogue (British), October.

- Anna Gunnert, Tänk Om på Moderna Museet, Konstdidningen, October 9.
- Amber Cowan, Liam Gillick, The Times, October 7.
- Liam Gillick, Architect Builder Contractor and Developer, September.
- Rachel Withers, Preview, Artforum, September.
- Michael Wilson, New British Art: Intelligence, Art Monthly 239, September.
- Gordon Burn, Art imitating Death, The Guardian, September 17.
- Duncan McLaren, Better than Chocolate, The Independent on Sunday, September 5.
- Marianne Silen, Konst, Arkitektur och Design, Byggindustrin, September 1.
- Alison Green, Future Perfect, Art Monthly 239, September.
- Thomas Olsson, Moderna Museet Tänker Om, Bohusläningen med Dals Dagblad, August 5.
- Charlotte Bydler, Man Känner sig Nästan Läcker, Aftonbladet, August 5.
- Thomas Olsson, Moderna Museet Tänker Om, Ystads Allehanda, August 5.
- Egna Tolkningar, En Svält Sofistikerad Uppvisning, Norrländska Socialdemokraten, August 2.
- Johan Schloemann, Bau Mir einen Schuhladen, Frankfurter Allgemeine Zeitung, July 24.
- Adrian Searle, Thick and Thin, The Guardian, July 8.
- Ronal Berg, Demokratie aus dem Computer, Zitty Magazine, 7/2000.
- Crispin Ahlström, Tänk Om Är Ingen Fullträff, Göteborgs Posten, May 29.
- Lars Vikström, Utställning med alltför få Tanker, Arbetet Ny Tid, May 21.
- Peter Cornell, Sköna hem på Moderna, Expressen, May 13.
- Hans Hedberg, Estetiskt vaktombyte utan udd, Svenska Dagbladet, May 13.
- Milou Allerholm, Rum med Samplade Känslor, Dagens Nyheter, May 13.
- Clemens Poellinger, Shopping som konst, Svenska Dagbladet, May 8.
- Gilda Williams, Because a fire was in my head, South London Gallery, Art Monthly 235, May.
- Erika Josefsson, Konstnärer tar för sig av Arkitektur och Design, Metro Stockholm, May 6.
- Ingeborg Cienfuegos, Konst på gränsen, Aftonbladet, May 5.
- Adrian Searle, Life Through a Lense, The Guardian, May 4.
- Robert Garnett, Sheep and Goats, postcard from Paris, Art Monthly 236, May.
- Daniel Birnbaum, What If?, preview, Artforum, May.
- François Hers, L'aventure, des nouveaux commanditaires, Beaux Arts, April.
- Nicolas Siepen, Der Kern zerstreut sich, Frankfurter Allgemeine Zeitung, April 3.
- What If?, Contemporary Visual Arts, Issue 28.
- Nina Mehta, Continuum 001, Art Monthly, 235, April.
- Beate Naß, Plexiglas in der Decke, Munster.
- Marcus Lütkemeyer, Ratespiel aus Kunststoff, Munster.
- Manuel Jennen, Ein Pferd ist ein Pferd ist ein Pferd, Munster Zeitung, March 25th.
- Liam Gillick, Achtung, diese Stadt wird Normal, Frankfurter Allgemeine Zeitung, March 27th.
- Petra Noppeney, Mysteriöse Multiplexplatten, Westfälischer Nachrichten, March 25.
- Milou Allerholm, Form vävs ihop med politik, Dagens Nyheter, March 21.
- Michael Wilson, Applied Complex Screen, Art Monthly, March.
- Jörg Heiser, Disco/Discontent, Frieze, March.
- Samantha Ellis, Pain in a building, Evening Standard, March 6.
- Jonathan Jones, Liam Gillick, The Guardian, March 7.
- Michael Hauffen, Liam Gillick: Consultation Filter, Springerin, 2/00.
- Sarah Lowndes, Continuum 001, Metro, February 25.
- Elizabeth Mahoney, Brief encounters with the shape of things to come, The Scotsman, February 23.
- Elizabeth Mahoney, Terribly PC, Scotland on Sunday, February 20.
- Alex Hetherington, Continuum 001, The List, February 17.
- Ann Donald, Real things from a virtual world, Glasgow Herald, February 28.
- 2000 A Colourful Century, Vogue Italia, January.
- 1999 What is art today?, Beaux Arts Magazine, December.
- Michael Hierholzer, Ein Gerüst für die Stoffe der Phantasie, Frankfurter Allgemein, November 3rd.
- Britische Kunst wie fürs Wohnzimmer, Focus, 25 Oct.

- Asprey/Jacques Documentary, Channel 4.
 Liam Gillick, Sud deutsche Zeitung.
 Liam Gillick macht alles selbst, Rhein-Zeitung, October 6th.
 Christian Huther, Raumfantasien rund um Stanley Kubricks Filme, Frankfurter Morgenpost, September 23.
 Christian Huther, Wenn der liebe Gott glaubt, er sei Kubrick, Mainz Echo, September 23.
 Nikolaus Jungwirth, Erzengel Spielberg, Gott Kubrick und eine blutige Maria, Frankfurter Allegemeine, September 21.
 Kubrick in Himmel, AZ Mainz, September 18.
 Gabriele Nicol, Kubricks London zeigt seine karge Trostlosigkeit, Offenbach-Post, September 17.
 In Richtung Buchmesse, Hanover Anzeiger, September 9.
 Duncan McLaren, Better Than Chocolate, The Independent on Sunday, September 5.
 Elisabeth Wetterwald, XN, Parachute, July/August/September. No. 95.
 In the Midst of Things, The Big Issue, August 16.
 Eva Grundl, Erklärt Kunst die Welt, Sudkurier, August 12.
 Daniel Kurjako, Szenarien zwischen Gestern und Morgen, August 5.
 Jonathan Jones, In the Midst of Things, The Guardian, August 3.
 Martin Engler, Verspätetes Millennium, Frankfurter Allgemeine, July 21.
 Liam Gillick, Neue Zürchner Zeitung, July 9.
 Edith Krebs, Er is ein Jongleur, Zurich Tages Anzeiger, July 3.
 Claudia Kock Marti, Viereck und Kosmos, Die Südostschweiz/Glarner Nachrichten, July 2.
 Radio DRS 2, Interview with Liam Gillick, June 29.
 Brita Polzer, Kunst, Annabelle, June.
 Ronald Jones, A continuing investigation into the relevance of abstraction, Frieze, Issue 47, Summer.
 Silke Hohmann, Transparenz als Prinzip, Journal Frankfurt, June.
 Andreas Denk, Nur Wasser Läßt sich Leichter Schneiden, Kunstforum, May/June.
 Andrea K. Scott, Conceptual Art as Neurobiological Praxis, Time Out, New York, April.
 Sue Spaid, Conceptual Art as Neurobiological Praxis, Village Voice, April.
 Thomas Wolff, Na Logo, Frankfurter Rundschau, March 31st.
 Catsou Roberts, Ouvreure de Salon 3, Art Press, No. 243, February.
 Roberta Smith, Continued Investigation of the Relevance of Abstraction, New York Times, February 12.
 Holland Cotter, Changes Aside, New York Times, February 12.
 Heinz Schütz, Steirischer Herbst '98, Kunstforum, January/February, No. 143.
 Salon 3, Flash Art, January/February.
- 1998 Berit Slattum, Kommunisierende britisk samtidskunst, Klassekampen, December 9.
 Anders Eiebakke & Bjønnulv Evenrud, Liam Gillick, Natt & Dag, December/January.
 Kerstin Braun, Wie bildende Kunst Theater reflektiert, Neue Zeit, October 9.
 Morning Edition, NPR, New York, October 3rd.
 Paul Cassirer Kunstpreis, various press
 Paul Cassirer Kunstpreis, Berlin, Morgenpost, September 30th.
 Christian Huther, Der Krisenmanager, Der Tagesspiegel, September 9th.
 Christian Huther, Agiler Krisenmanager, Main-Echo, September 9th.
 Christoph Blase, Liam Gillick, Blitz Review.
 Eric Troncy, Liam Gillick/Villa Arson, Les Inrockuptibles, Summer.
 Ken Johnson, Inglenook, New York Times, 24th July.
 Inglenook, Village Voice, 21st July.
 Laura Moffatt, Liam Gillick, Art Monthly, July/August.
 Jorn Ebner, Dickes Make-up, dünnhäutige Kunst, Frankfurter Allgemeine, 11th July.
 Jade Lingaard, Le Plexiglas philosophal, Aden, May 6-12.
 David Musgrave, A to Z, Art Monthly, May.

- Jade Lindgaard, Le Plexiglas Philosophical, Le Monde/Les Inrockuptibles, 6th to 12 May.
 Karl Holmquist, Hospital, Flash Art March/April.
 Susanne Gaensheimer, In Search of Discussion Island - About the Book Big Conference Centre, by
 Liam Gillick, Index, No.22, February.
- 1997 Schwarzwaldklinik, Ticket, December 11th
 Tanja Fielder, Auf dem Pappbett endet Sehnsucht, Morgenpost, December 16th.
 Brigitte Werneburg, The Good Beuys, Taz, December 20th.
 Christoph Tannert, Zwischen Hospital und Hotel, Berliner Zeitung, December 20th.
 Eric Troncy, We're people this dumb before television: Interview with Liam Gillick, Documents sur
 l'art, No.11.
 Marc-Olivier Wahler, Habiter un lieu d'art, Kunst-Bulletin, December.
 Ann Doran, School's In, Time Out New York, 6th to 13th November.
 Nadine Gayet-Descendre, Nouvelle vie pour PS1, L'Oeil, No. 490, November.
 Zeigam Azizov, Liam Gillick and his Parallel Activities, Omnibus, October.
 documenta X
 The Guardian.
 Art Monthly.
 Kunstforum.
 Art Forum.
 The Financial Times.
 Elizabeth Mangini, I met a man who wasn't there, The Exhibitionist, August/September.
 Dominique Nahas, I met a man who wasn't there, Review, July/August.
 Gregory Volk, Liam Gillick at Basilico Fine Arts, Art in America, June.
 "Enter - Audience, Artist, Institution" Ausgestellt, Luzern Heute, 12th April.
 Überliefertes Aufbrechen, Neue Luzerner Zeitung, 12th April.
 Die Zukunft als Künstlerisch-humanes Spielkonzept, Ludwigsburger Kreiszeitung, 22nd February.
 Jesse Kornbluth, Is South Beach Big Enough for Two Hotel Kings?, New York Times, 16th February.
 Peter de Jonge, The Rubell's in Miami, Harper's Bazaar, February.
- 1996 Pierre Restany, New Orientations in Art, Domus.
 Robert Fleck, Die Wahren Helden sind die Väter, Art, December.
 La creme anglaise s'expose à Paris, Le Figaro, 26th November.
 Michael Krome, Liam Gillick, Kunstzeitung, Kunstzeitung, No. 3, November
 Angela Vettese, Giovanni Inglesi Aspettano Godot, Il Sole, 13th Oct.
 Jelka Sutej Adamic, Liam Gillick, Delo, 11th Oct.
 Elizabeth Lebovici, Grand déballage d'art britannique, Liberation, 10th Oct.
 Marie de Brugerolle, Renaissance du Magasin, Art Press, October, No. 217.
 Barbara Steiner, Film as a method of Thinking and Working, Paletten, No. 224.
 Carl Freedman, Some Drawings From London, Frieze, Issue 30.
 Jennifer Higgie, Liam Gillick, Frieze, Issue 30.
 Verena Kuni, Der Umbau-Raum, Springer, Band II, Heft 2.
 Barbara Steiner, Traffic, Springer, Band II, Heft 2.
 Lars Bang Larson, Traffic, Flash Art, Summer, No. 189.
 Juan Cruz, Some Drawings from London, Art Monthly, July/August, No. 198.
 Godfrey Worsdale, Liam Gillick, Art Monthly, June, No. 197.
 Liam Gillick, The Corruption of Time (Looking Back at Future Art), Flash Art, May/June, No. 188.
 Martin Herbert, Liam Gillick, Time Out, May 15 - 22.
 Simon Ford, Der Mythos vom Young British Artist, Texte zur Kunst, No. 22, May.
 Lynne McRitchie, Brilliant, Art in America, May.
 Liam Gillick, Der Standard, 2 May.
 Johanna Hofleitner, Augestellt in Wien, Die Presse, 19 April.
 Hans Knoll, Parallelwelten und frottiierte Schilde, Der Standard, 18 April.

- Andreas Spiegl, Traffic - CAPC, Art Press, No. 212, April.
 Philippe Parreno, McNamara - A film by Liam Gillick, Paletten, No. 223.
 Barbara Steiner, If...If...If... a lot of possibilities, Paletten, No. 223.
 Brigitte Werneburg, Das Virus Heißt Political Correctness, Taz, 9/10 March.
 Georg Schöllhammer, Kuratiert von:, Springer, March.
 Matthew Ritchie, Liam Gillick: Part Three, Performing Arts Journal.
 Rainald Schumacher, Liam Gillick, Springer, 1/96.
 John Tozer, Co-operators, Art Monthly, March, 194.
 Michael Archer, No Politics Please We're British, Art Monthly, March, 194.
 Simon Ford, Myth Making, Art Monthly, March, 194.
 Adrian Dannat, Brilliant, Flash Art, January/February
 Neal Brown, Ideal Standard Summertime, Frieze 26, January/February.
 Iain Gale/Georgina Starr, Where does British Art go from Here?, Independent, 2/1/96
- 1995 Peter Herbstreuth, Leipzig: Fotografie im Kunstverein Elsterpark, Kunst Bulletin, 12/95.
 Matthew Collings, My Brilliant Repartee, Modern Painters, Winter.
 Anne Doran, Part Three, Time Out, New York, December 13 - 20.
 Stuart Servetan, Liam Gillick, New York Press, December 6 - 18.
 Karmel, Liam Gillick, New York Times, December 8.
 Lynn McRitchie, Brilliant, Financial Times.
 Jeffrey Kastner, Brilliant?, Art Monthly, December/January 1995-96.
 Martin Maloney, Grunge Corp, Art Forum, November.
 Christoph Blase, Ibuka!, Springer, Issue 4.
 Erasmus is Late, La Repubblica, September 15.
 Philip Sanderson, Ideal Standard Summertime, Art Monthly, September, No.189.
 Sarah Kent, Ideal Standard Summertime, Time Out, July 26.
 Adrian Searle, Karaoke, Time Out, July 26.
 Forget about the ball and get on with the game, (with Rirkrit Tiravanija), Parkett 44, Summer.
 Sabine Krebber, Romantisch und Verwundbar, Stuttgarter Nachrichten, July 1.
 Eric Troncy, Liam Gillick, Flash Art International, Summer.
 Liam Gillick, When Are You Leaving?, Art & Design, May.
 Liam Gillick, Künstlerporträts, Neue Bildende Kunst, June-August.
 Philippe Parreno, Une exposition serait-elle un cinéma sans caméra?, Liberation, May 27.
 Sabine Maida, Sur un air de Darwin, Paris Quotidien, May 15.
 Nicolas Bourriaud, Pour une esthétique relationnelle, Documents, No. 7.
 Project, (Jake & Dinos Chapman), Art & Text, May.
 Liam Gillick, The Insitute of Cultural Anxiety, Blueprint.
 Arno Gisinger, Das Archiv, Eikon, April.
 Zapp Magazine, Möbius Strip, Issue 4.
 Justin Hoffman, Das Archiv, Artis, February-March.
 Michael Hauffen, Das Archiv, Kunstforum, January.
 Franz Niegelhell, Sammeln und Speichern, PAKT, January.
- 1994 Mark Currah, Time Out, December.
 Schipper & Krome, Neue Bildende Kunst, November.
 Wolfgang Zinggl, Tee Trinken mit Künstlern, Flater, October 28.
 Brigitte Borchardt-Birnbaumer, Ein Neues Ausstellungsmodell, Wiener Zietung, October 14.
 Verdoppelt, durchleuchtet, Kleine Zeitung (Graz), October 12.
 Paradies Verloren, Die Presse, October 22.
 Simon Grant, World Cup Football Karaoke, Art Monthly, September.
 Helena Papadopoulos, Don't Look Now, Flash Art International, May-June.
 Christian Besson, Surface de Réparations, Flash Art International, May-June.
 Olga Spiegel, Fotografhos de Londres..., La Vanguardia, March 14.

- Arte Guerrero, El Pais, March 14.
 Fritz Billeter, Schnörkel und Schleifchen, Tages-Anzeiger, February 28.
 Eric Troncy, Surface de Réparations, Omnibus, June.
 Nicolas Bourriaud, Surface de Réparations, Art Press, No. 190.
 Nicolas Bourriaud, Au Moment du Penalty, Globe, 9 - 15 February.
 Roland Topor, Surface de Réparations, Art & Aktoer, February, No. 5.
 Nathalie Bouley, Les Parcours d'illusions..., Le Bien Public, February 23.
 Mark James, Freeze, BBC 1, Omnibus, February 22nd.
 Radio Interview, Luzern, February.
 Liam Gillick/Ken Lum, Global Art, Flash Art International, January/February.
 Benjamin Weil, Backstage, Flash Art International, January/February.
- 1993 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.
 Mat Collings, Art Break, Observer, October 17th.
 James Odling-Smee, Wonderful Life, Art Monthly, October.
 Henry Bond and Liam Gillick, The List, July 2nd - 15th.
 Ray McKenzie, Views from the Edge, Scottish Photography Bulletin, October.
 David Lillington, True Brit, Time Out, July 28th.
 Nicolas Bourriaud, Modelized Politics, Flash Art, Summer.
 Eric Troncy, Wall Drawings & Murals, Flash Art International, May.
 Frederick Ted Castle, Occurances-NY, Art Monthly, February.
 Interview with Liam Gillick, Flash Art International, January.
 Jutta Schenk-Sorge, Zwölf Junge Britische Künstler, Kunstforum 120.
 David Lillington, ON, Time Out, January 13th.
 Amedeo Martegani, Liam Gillick, Flash Art Italia, January.
- 1992 Peter Schjeldhal, Twelve British Artists, Frieze, November/December, Issue 7.
 Francesco Bonami, Twelve British Artists, Flash Art International, November.
 Robert Pinto, Molteplici Culture, Flash Art International, October.
 Mark Thomson, Etats Specifique, Art Monthly, July/August.
 Elizabeth Lebovici, L'art piege a l'anglaise, Liberation, July 7.
 Giorgio Verzotti, News From Nowhere, Artforum, July/August.
 Eric Troncy, London Calling, Flash Art International 165, July/August.
 Henry Bond & Liam Gillick, Press Kitsch, Flash Art International 165, July/August.
 Giacinto di Pietrantonio, Bond & Gillick, Gio' Marconi, Flash Art, April.
 Maureen Paley interviewed by David Brittain, Creative Camera, 313.
 Giacinto di Pietrantonio, Bond & Gillick, Gio' Marconi, Flash Art Italia, February/March.
- 1991 Michael Archer, Technique Anglaise, Artforum, December.
 Meyer Raphael Rubinstein, Technique Anglaise, Arts, November.
 Eric Troncy, No Man's Time, Flash Art International, December.
 Andrew Wilson, Technique Anglaise, The Art Newspaper, November.
 Michael Archer, Audio Arts Issues and Debates I, Audio Arts.
 Giorgio Verzotti, No Man's Time, Artforum, November.
 Jean Yves Jouannais, Villa Arson, Art Press 162, October.
 Frontlines: No Man's Time, Artscribe, September.
 Tim Hilton, Composition with Old Hat, Guardian, August 14.
 Carolyn Christov-Bakargiev, Someone Everywhere, Flash Art, Summer.
 Liam Gillick, The Placebo Effect, Arts, May.
 Clifford Myerson, Documents & Details, Art Monthly, April, 145.
 Ian Jeffrey, Bond & Gillick, Art Monthly, March, 144.
 Michael Archer, Documents: Karsten Schubert Ltd, Artforum, March.

Rose Jennings, Documents: Karsten Schubert Ltd, City Limits, February 7-14.

1988 Margaret Garlake, Alan Davie; Death; Liam Gillick, Art Monthly, June, 117.