

JANE AND LOUISE WILSON

BORN

1967 Great Britain
They live and work in London

EDUCATION

1996 Deutscher Akademischer Austauschdienst Berliner Künstlerprogramm
(Jane and Louise)

1993 Barclays Young Artist Award

1990-92 Goldsmiths College, London, MA Fine Art (Jane and Louise)

1986-89 Duncan of Jordanstone College of Art, Dundee, BA Fine Art (Louise)
Newcastle Polytechnic, BA Fine Art (Jane)

SOLO EXHIBITIONS

2017 "In Focus: Jane and Louise Wilson's Sealander", Getty Center, Los Angeles, CA

2016 "Undead Sun: We Put the World Before You", Middlesbrough Institute of Modern Art, Middlesbrough, UK

2014 "Undead Sun", Imperial War Museum, London, UK
c.nichols project, Los Angeles, CA

2013 303 Gallery, New York, NY

2012 Whitworth Art Gallery, Manchester UK
Dundee Contemporary Arts, Dundee, UK

2011 John Hansard Gallery, Southampton, UK

2010 "Suspending Time", Calouste Gulbenkian Foundation, Lisbon, Portugal
Helga de Alvear, Madrid
EMPAC, Troy, New York, NY

2009 "Animate", British Film Institute Gallery, Southbank, UK

- “Unfolding the Aryan Papers”, The B.F.I Gallery, London, UK
 Talbot Rice Gallery, Edinburgh, Scotland
 Musée d’Art Contemporain de Montreal, Montreal, Canada
- 2008 303 Gallery, New York, NY
- 2006 “The New Brutalists”, Lisson Gallery, London, UK
 Haunch of Venison, Zurich, Switzerland
- 2004 De Appel, Amsterdam, The Netherlands
 Bergen Art Museum, Bergen, Norway
 Socrates Sculpture Park, New York, NY
 “Erewhon”, 303 Gallery, New York, NY
 Fondazione Davide Halevim, Milan, Italy
 ‘A Free and Anonymous Monument’, Pori Art Museum, Pori, Finland
 Umea Bildmusset, Umea, Sweden
- 2003 ‘A free and anonymous monument”, BALTIC, England (travelling to Kunsthhaus,
 Bregenz)
 Lisson Gallery, London, UK
 Centro de Fotografia, Salamanca, Spain
- 2002 Kunst-Werke, Berlin, Germany
- 2000 “Las Vegas, Graveyard Time”, Dallas Museum of Art, Dallas, TX
 “Star City”, 303 Gallery, New York, NY
 Bernier/Eliades, Athens, Greece
 “Stasi City & Crawl Space”, MIT List Visual Arts Centre, Cambridge, MA
- 1999-2000 “Turner Prize”, Tate Gallery, London, UK
- 1999 “Jane & Louise Wilson”, Serpentine Gallery, Kensington Gardens, London, UK
 “Gamma”, Lisson Gallery, London, U.K.
- 1998 “Stasi City”, 303 Gallery, New York, NY
 Hamburg Kunsthalle, Hamburg, Germany
 Milwaukee Art Museum, Milwaukee, WI
 H & R Projects, Brussels, Belgium
 “Film Stills”, Aki-Ex Gallery, Tokyo, Japan
- 1997 “Stasi City”, Kunstverein Hannover, Germany, travelling to Kunstraum Munich,
 Germany; Museum of Contemporary Art, Geneva, Switzerland; and
 Kunstwerke, Berlin, Germany
 “Jane and Louise Wilson”, LEA, London, UK

- 1996 Galleria S.A.L.E.S., Rome, Italy, as part of the British Art Festival (exh. cat.)
- 1995 "Normapaths", Chisenhale Gallery, London, U.K., and Berwick Gymnasium Gallery, Berwick-upon-Tweed, U.K. (exh. cat.)
"Crawl Space", Milch Gallery, London, U.K.
- 1994 "Routes 1 & 9 North", AC Project Room, New York, NY
"Crawl Space", British Project II, Galerie Krinzinger, Vienna, Austria

GROUP EXHIBITIONS

- 2018 "Great Exhibition of the North", Baltic, Gateshead, England
"Landscapes after Ruskin", Grey Art Gallery, New York, NY
- 2016 "Landscapes After Ruskin: Redefining the Sublime", curated by Joel Sternfeld, Hall Art Foundation, Reading, VT
"Summer Exhibition", Royal Academy, London
"Daydreaming with Stanley Kubric", Somerset House, London, England
"Festival della memoria", MAV Ercolano, Naples, Italy
- 2015 "Then For Now", Delfina Foundation, London
"Traces and Vestiges: Inquires about the present", Museo Amparo, Puebla, Mexico
"Future Present", Kunstmuseum Basel, Switzerland
"From The Ruins", 601 Artspace, New York, NY
"History is Now: 7 Artists Take on Britain", Southbank Centre, London
"Conflict, Time, Photography", curated by Simon Baker, Museum Folkwang, Essen, Germany
- 2014 "Interiors", Stuart Shave Modern Art, London, UK
"Ruin/Lust", Tate Modern, London, UK
- 2013 "Critique and Crises. Art in Europe since 1945", Palazzo Reale, Milan, Italy / Kumu Art Museum, Estonia
International Film Festival Rotterdam, Rotterdam, The Netherlands
- 2012 *Stanley Kubrick retrospective exhibition*, LACMA, Los Angeles, CA
Tomorrow was already here, Museum of Contemporary Art Ruffino Tamayo, Mexico City, Mexico
Critique and Crisis: Art in Europe since 1945, Deutsches Historisches Museum, Berlin
- 2011 Sharjah Biennial 10, United Arab Emirates

- “Space, About a Dream”, Kunsthalle wien, Vienna
 ALIAS: Photomonth in Krakow, Poland
- 2010 “Star City – The Future Under Communism”, Nottingham Contemporary, England
 “Imaginário da Paisagem”, Centro de Artes Visuais, Coimbra, Portugal
 “The Science Of Imagination” Ludwig Museum, Budapest, Hungary
- 2009 "Of Other Spaces", Columbus College of Art & Design, Columbus, OH
 Sharjah Biennial 9, United Arab Emirates
- 2008 Quad Gallery, Derby, England
- 2007 “Sounding the Subject”, MIT List Visual Arts Center, Cambridge, Massachusetts,
 October 11–December 21
 "Crossing Walls", Centro Atlantico de Arte Moderno, Grand Canary Palms, Spain
 "Temptation of Space", Louis Vuitton, Paris
 "Reconstruction #2", Sudeley Castle, Winchcombe, Gloucestershire
 "Double Vision", Deutsche Bank, New York
- 2006 "Out of Time", Museum of Modern Art, New York
 "Serpentine Gallery Marathon", London
 "Space is the Place", Cranbrook Art Museum, Bloomfield Hills, Michigan
- 2004 “The Raft of the Macumba”, Les Abattoirs, musée d'art moderne et
 contemporaine, Toulouse
 “Dream Extensions”, S.M.A.K. Museum of Contemporary Art, Belgium
 “Printemps du Septembre”, Toulouse
 “Shhh....”, Victoria and Albert Museum
- 2003 “Unlimited Edition”, Millais Gallery, Southampton, UK
 “VideoMix”, Arario Gallery, Korea
 “Here is Elsewhere”, MOMA, Queens, NY
 “Crosscurrents at Century’s End: Selections from the Neuberger Berman Art
 Collections”, Henry Art Gallery, University of Washington, Seattle, WA (travelling
 To Norton Museum of Art, West Palm Beach, Florida; Tampa Museum of Art,
 Tampa, FL; and the Chicago Cultural Center, Chicago, IL)
 “Bewitched, Bothered, and Bewildered”, Migros Museum fur Gegenwartskunst,
 Zurich, Switzerland
 “25 Hours”, TheVideoArtFoundation & UNXposed, Barcelona, Spain
- 2002 Baltic Centre for Contemporary Art, England, inaugural exhibition
 “The GAP Show; Young Critical Art from Great Britain”, Museum am
 Ostwall, Dortmund, Germany
 “Screen Memories”, Contemporary Art Center, Art Tower Mito, Japan

"Outer & Inner Space: Pipilotti Rist, Shirin Neshat, Jane & Louise Wilson and the History of Video Art" curated by John B. Ravenol, Virginia Museum of Fine Arts, Richmond, VA

"Wallflowers", Kunsthaus Zurich, Switzerland

2001

"Beau Monde", curated by Dave Hickey, SITE Sante Fe, NM

"W", Musée des Beaux-Arts, Paris, France

"Hypermental Rampant Reality 1950-2000 from Salvador Dali to Jeff Koons", curated by Bice Curiger, Kunsthaus Zurich, Zurich, Switzerland

"Public Offerings", MOCA, Los Angeles, LA

"Double Vision". Galeri für Zeitgenössische Kunst, Leipzig, Germany

"EGOFUGAL", The 7th International Istanbul Biennial, Istanbul, Turkey (traveled to Tokyo Opera City Art Gallery, Tokyo, Japan), (exh.cat)

"Zero Gravity: Art, Technology and New Spaces of Identity", Palazzo delle Esposizioni, Rome, Italy

Magazin 3, Stockholm, Konsthall, Stockholm, Sweden

"The Wastland, Desert and Ice: Barren Landscapes in Photography", Atelier Augarten, Wien, Austria, (exh.cat)

"No world without you...Reflections of identity in New British Art", Herzliya Museum of Art, Israel

"2001 A Space Oddity", The Colony Room Club, London (exh. cat)

2000

"Art Science & Technology", New Greenham Enterprise, Newbury

"Point of View – Works from a Private Collection", Richard Salmon Gallery, London, UK

"Age of Influence: Reflections in the Mirror of American Culture", curated by Francesco Bonami and Elizabeth Smith, Museum of Contemporary Art, Chicago

"Dream Machines", curated by Susan Hiller, Dundee Contemporary Arts, Scotland, touring to Mappin Art Gallery, Sheffield and Camden, Arts Centre

"Images Festival", Toronto

MIT List Visual Arts Center, Cambridge, MA

"Film/Video Works – Lisson Gallery at 9 Keane Street", Lisson Gallery, London,

"A Shot in the Head", Lisson Gallery, London, U.K.

"Annika von Hausswolf, Jane & Louise Wilson and Weegee", Magasin 3, Konsthall, Stockholm, Sweden

"Media City Seoul", Korean Biennial

"Vision and Reality", Louisiana Museum for Modern Art, Copenhagen, Denmark
Historisches Museum Frankfurt, Germany

"Trace", Liverpool Biennial, Tate Gallery, London

"This Other World of Ours", TV Gallery, Moscow

"Chac Mool Contemporary Fine Art, in collaboration with Lisson Gallery,

West Hollywood, CA

"Clues", Monte Video – Netherlands Media Art Institute, Amsterdam

- 1999 "Carnegie International 1999/2000", Carnegie Museum of Art, Pittsburgh, PA
"Seeing Time: Selections from the Pamela and Richard Kramlich Collection of Media Art", San Francisco Museum of Modern Art, San Francisco, CA
"Gamma", Serpentine Gallery, London, UK
"View 1", Mary Boone Gallery, New York, NY
"In the meantime", Galeria Estrany de la Mota, Barcelona, Spain
"Spectacular Optical", Thread Waxing Space, New York, NY
"Earth, Water, Air", DC Moore, New York, NY
"Then and Now", Lisson Gallery, London, UK
"Mise en Scène", Grazer Kunstverein, Austria (exh. cat.)
"Black Box", touring exhibition (exh. cat.)
"Malos Habitots", Soledad Lorenzo Gallery, Madrid, Spain
"Poor Man's Pudding; Rich Man's Crumbs", AC Project Room, New York, NY
"Turner Prize Exhibition", Tate, Britain
- 1998 "View 1", Mary Boone, New York
"In the meantime", Galeria Estrany de la Mota, Barcelona
"Spectacular Optical" Threadwaxing Space, New York
"Earth, Water, Air", DC Moore, New York
"Then and Now", Lisson Gallery, London
- 1997 "Mise en Scène", Grazer Kunstverein, Austria (exh. cat.)
"Black Box", touring exhibition (exh. cat.)
"Malos Habitots", Soledad Lorenzo Gallery, Madrid, Spain, (cat.)
"Hyperamnesiac Fabulations", The Power Plant, Toronto, Canada (exh. cat.)
"Remake -- Re-model", Centrum Beeldende Kunst, Rotterdam, The Netherlands (exh. cat.)
"Ein Stuck vom Himmel", Kunsthalle Nuremberg, Nuremberg, Germany
"Follow Me, Britische Kunst an der Unterelbe", billboards between Buxtehude and Cuxhaven, Germany
"Pictura Britannica", Museum of Contemporary Art, Sydney, Australia; Art Gallery South Australia, Adelaide, Australia; and City Gallery, Wellington, New Zealand
"Broken Home", Greene Naftali, New York, NY
"Hospital", Galerie Max Hetzler, Berlin, Germany
"Instant", Green Room, Manchester, UK
"Young British Artists", Roslyn Oxley 9 Gallery, Paddington, Australia
"More Than Real", Palazzo Reale, Caserta, Italy (exh. cat.)
- 1996 "Co-operators", Southampton City Art Gallery, Southampton City, U.K.; and Huddersfield Art Gallery, Huddersfield, U.K. (exh. cat.)

- "Ace! Arts Council New Purchases", Hatton Gallery, Newcastle, U.K.; Harris Museum, Preston, U.K.; Ikon Gallery, Birmingham, U.K.; Mappin
 "NowHere", Louisiana Museum, Humlebaek, Denmark (exh. cat.)
 "Auto Reverse 2", Le Magasin, Grenoble, France
 "Trailer", Ynglingagatan Gallery, Stockholm, Sweden
 "Der Umbau Raum", Künstlerhaus Stuttgart, Germany
 "British Artists", Rhona Hoffman Gallery, Chicago, IL
 "Nach Weimar", Kunstsammlungen zu Weimar, Germany (exh. cat.)
 "Quatros Duplos", Fundação Calouste Gulbenkian, Lisbon, Portugal (exh. cat.)
 "Files", Bunker, Berlin, Germany
 "Full House", Kunstmuseum Wolfsburg, Germany (exh. cat.)
 "Attitude Adjustment", 5th New York Video Festival, Lincoln Center, New York, NY
 "Dei Popoli", Filmfestival, Florence, Italy (exh. cat.)
- 1995 "The British Art Show 4", South Bank Exhibition Centre, Edinburgh, Scotland; Manchester, U.K.; and Cardiff, U.K. (exh. cat.)
 "Young British Artists", Eigen + Art, Independent Art Space, London, U.K.
 "Corpus Delicti: London in the 1990's", Kunstforeningen, Copenhagen, Denmark (exh. cat.)
 "Kine Kunst '95", Casino Knokke, Belgium
 "Speaking of Sofas...", Soho House, London, U.K.
 "Mysterium Alltag", Kampnagel, Hamburg, Germany, with Jane Wilson, Gillian Wearing, Tracey Emin, and Tacita Dean (exh. cat.)
- 1994 "General Release", British Council selection for Venice Biennale, Scuola San Pasquale, Venice, Italy (exh. cat.)
 "Here and Now", Serpentine Gallery, London, UK
 "Fuori Uso", Stabilimenti Ex-Aurum, Pescara, Italy
 "Wild Walls", Stedelijk Museum, Amsterdam, The Netherlands (exh. cat.)
 "Interno 1", Galleria Raucci/Santamaria, Naples, Italy
 "Gang Warfare", Independent Art Space, London, UK
 "Kunst aus London, Mysterium Alltag", Hammoniales Festival der Frauen, Hamburg, Germany
 "Beyond Belief", Lisson Gallery, London, UK
 "Domestic Violence", Gio Marconi, Milan, Italy
 "Facts of Life", Galerie 102, Düsseldorf, Germany
 "Audience 0.01", Trevi Art Museum, Trevi, Italy
 "New Reality Mix", 18 Högbergsgatan, Stockholm, Sweden
 "The Ecstasy of Limits", Gallery 400, University of Illinois, Chicago, IL; and Galerie Valeria Belvedere, Milano, Italy
 "Use Your Allusion: Recent Video Art", Museum of Contemporary Art, Chicago, IL
 "Le Shuttle", Künstlerhaus Bethanien, Berlin, German

- 1993-94 "BT New Contemporaries", Cornerhouse, Manchester, U.K.; Orchard Gallery, Derry, U.K.; Mappin Art Gallery, Sheffield, U.K.; City Museum and Art Gallery, Stoke-on-Trent, U.K. (exh. cat.)
- 1993 "Barclays Young Artists", Serpentine Gallery, London, U.K. (exh. cat.)
 "Underlay", Renwick Street, New York, NY
 "The Daily Planet", Transmission Gallery, Glasgow, Scotland
 "Over the Limit", Arnolfini, Bristol, U.K. (exh. cat.)
 "Summer Show", David Zwirner Gallery, New York, NY
 "Wonderful Life", Lisson Gallery, London, UK
 "Lucky Kunst", Silver Place, London, UK
 "Close Up", 42nd Street, New York, NY
 "Walter Benjamin's Briefcase", curated by Andrew Renton, Moagens, Oporto, Portugal
- 1992 "Inside a Microcosm, Summer Show", Laure Genillar Gallery, London, U.K.
 "Into the Nineties 4", Mall Galleries, London, U.K.

BIBLIOGRAPHY

- 2018 Budick, Ariella, "Landscapes After Ruskin, Grey Art Gallery", *Financial Times*, Online, May 11
- 2017 Bradner, Liesl, "WWII Coastal Bunkers: Once symbols of strength, now aliens of the sea", *Los Angeles Times*, Online, June 3
 "Inches, Artist's Project: Jane and Louise Wilson", *Esopus Magazine*, 24 Spring
- 2016 Carpenter, Ele, "The Nuclear Culture Source Book", *Black Dog Publishing*, London, p. 36
 "Double vision: the artist duos who think as one", *The Guardian*, Online, June 3
- 2015 "Portfolio", *Prefix Photo*, Volume 16, p. 64-67
 Knelman, Sara, "Conflict, Time, Photography", *Frieze*, May, p. 238
 Charlesworth, JJ, "Star Artists Curate Revelatory Survey of British History at London's Hayward Gallery", *Artnet News*, Online
 Jones, Corinne, "Jane and Louise Wilson: 'This show is like going into seven different artists' brains'", *The Guardian*, February 1, Online
 "Jane and Louise Wilson: Undead Sun" *Time Out London*, p.63
- 2014 Fullerton, Elizabeth, "Double Take", *Artnews*, December, Online
 Fullerton, Elizabeth, "Double Take", *Artnews*, December, Cover and p.74 - 83
 Zellen, "Jody, Jane and Louise Wilson", *Artillery Magazine*, Online, September

- Jones, Jonathan, "Ruin Lust, a brilliant but bonkers exhibition" The Guardian Online, March 3
- 2013 Hall, Emily, "Jane and Louise Wilson", ARTFORUM, November, p. 287-288
 "Arte in Europa dal 1945" The desire of freedom, p. 226-227
 Taber, Alexander, "Jane and Louise Wilson", Corridor8, January
 "Yes Naturally: how Art saves the world" Niet Normaal Foundation, naiO 10 publishers. p.66
- 2012 Wilson, Robbie, "Chernobyl – Jane and Louise Wilson : Atomgrad", The Manchester Historian", December 11
- Searle, Adrian, "Post-atrocity exhibition: Jane and Louise Wilson's disturbing films", The Guardian, October 22
- Youngs, Ian, "Artists Jane and Louise Wilson offer view of Chernobyl", BBC News, October 8
- Lack, Jessica, "Who, What, Why - Jane and Louise Wilson" review, Another Magazine, October 5
- Sharratt, Chris, Review, Frieze, May 2012
- Urwin Jones, Sarah, "Jane and Louise Wilson, Dundee Contemporary Arts", The Herald, Scotland, January
- 2010 "Jane & Louise Wilson" Art Review, April
 Dillon, Brian, "Decline and Fall – Tracing the History in Ruins in Art", Frieze, April
 Thorne, Sam, "Look to the Stars", Frieze, February
 Schwabsky, Barry, review, Artforum, January 1
- 2009 Sherwin, Skye, "Jane & Loise Wilson", Art Review, March, p.25
 Brown, Mark, "Kubrick Holocaust Film to be told in installation", The Guardian, January 3
- 2008 Review, "War Works in Walsall", Art World, Dec. 2007-Jan. 2008
- 2006 Hubbard, Sue, "What's Behind the Screens?", The Independent, May 24, p. 20
 Ebner, Jorn, review, Frieze Jan/Feb
- 2004 Avgikos, Jan, review, Artforum, December, p. 192
 Vanderbilt, Tom, "Best of 2004", Artforum, December, p. 170
 Schwendener, Martha, review, Time Out, Oct 28-Nov4, p. 77
 Smith, Roberta, review, The New York Times, Oct 29, p. E38

- Driel, Anne van, "Het mooie van falende architectuur", de Volkskrant, January 22nd, p. 16-17
- 2003
 Smith, Roberta, "When an Artist's Eye Guides a Museum Show", The New York Times, December 12th, E43
 Dillon, Brian, Frieze, issue 78, October, p.129-130
 "Jane and Louise Wilson: A free and anonymous monument", The Art Newspaper
 Searle, Adrian, "You are here", The Guardian, September 16
 Lunn, Felicity, "Bewitched, Bothered, and Bewildered", Artforum, September, p. 234
 Glover, Michael, review, ARTnews Summer, Vol. 102, No.7, p.170-171
- 2002
 Metzger, Rainer, "The Waste Land", Kunstforum International, January-March, No. 158,
 Lamm, April Elizabeth, review, tema celeste, May-June, No. 91, p. 87
 Simmermon, Jeff, (interview), "the ghosts of paranoia", Punchline, June 27, Is.203, p. 8-11
 Gopnik, Blake, "Here&Now", The Washington Post, June 16, p. G3
 "Art in Review (date book)", The New York Times, Friday June 28
 Jones, Steven L., "Art Meets Technology", Style Weekly, July 10
 Katy Deepwell, "Egofugal, Woman artists at the 7th Istanbul Biennial", n. paradoxa, international feminist art journal, (Eco) Logical, vol. 9/2002, p. 74-83, interview with Louise Wilson, p. 79-81
 Paul Usherwood, "B. Opened", Art Monthly, No. 259, September 2002, p. 1-4
 Campbell, Clayton, "Spotlight: Beau Monde", Flash Art, October, Vol XXXIV, No. 220, p. 98
 Israel, Nico, review ('Public Offerings', MOCA,L.A.), Artforum, September, Vol. XL, No. 1, p. 189
V Magazine, No. 11, May-June, p. 38
- 2001
 Cash, Stephanie, review (303 Gallery), Art in America, Vol. 80, No. 5, May, p. 175-6
 Ichikawa, Akiko, review, NYArts, Vol. 6, No. 2, February, p.30
 Bonascossa, Ilaria, review (303 Gallery), tema celeste: contemporary art, XVIII, No. 83, January -February, p.92
 Clifford, Katie, review, Art News, January, p.149
- 2000
 Schwendener, Martha, review (303 Gallery), Artforum, Vol. XXXIX, No. 4, December, p. 144
 Arning, Bill, "Carnegie Dilly: A Remarkable Exhibition in Pittsburgh Breathes New Life into the Mega-Show", Time Out New York, November 25
 Luyckx, Filip, "Critical Review: Jane and Louise Wilson", Sint-Likasgalerij, Brussel, No 2, November, p.10-11

Levin, "Art: Jane & Louise Wilson", review, The Village Voice, October 31, p. 102

Young, Laura, "Stargazing" (review), Washington Square News, New York, NY, October 27-29, p.9

Griffin, Tim, "Back in the U.S.S.R", Time Out New York, October 26, Is. 266

Johnson, Ken, "Art in Review" (303 Gallery), The New York Times, Friday,

Caniglia, Julie, "New Sensation", Harper's Bazaar, September, pp. 436-38

Williams, Gilda, "Jane & Louise Wilson in the Light of the Gothic Tradition", Parkett, No. 58, pp. 15-18

Godfrey, Tony, "London, Roni Horn, Craigie Horsfield, and Contemporary Artists' Video", Burlington Magazine, July, p. 456 -58

McQuaid, Cate, review, Art News, June, p. 152

Hillman, James, "Plural Art", tema celeste, Italy, May-June, p. 108-182

Glover, Michael, "The Back Half", New Statesman, May 22, p. 43

Dixon, Andrew Graham, "The Art of Success", Vogue, London, May, p. 179-92

Packer, William, "Screening Time", Financial Times, London, May 6

"Cocker to Judge New Brit Art Award", D-Pict, London, April/May

"This World of Ours", Contemporary Visual Arts, Is. 25, p. 8

Moynes, Jojo, "Film of car trip win £24, 000 art award", The Independent, London, April 19, p. 7

IO'R, "The New Brits on the Block", Tate, The Art Magazine, London, Spring, p. 8

JL, "Dream On", Tate, The Art Magazine, Spring, p. 14

"1999 Carnegie International", Masterpiece, Spring, p. 88

Kissick, John, "Feelin' Mighty Real: The 1999/2000 Carnegie International", New ARTE Examiner, March, p.38

Lubbock, Tom, "Has Modern Art Lost its Bottle", The Independent Review, London, March 11, p. 11

Leffingwell, Edward, "Carnegie Ramble", Art in America, No. 3, March, p. 86-94

Temin, Christine, "Disquiet, please", The Boston Globe, February 11

Mc Milan, Duncan, "Like a Dream", The Scotsman, February 11, p. 24

Jones, Jonathan, "Warning: this woman is inside your head", The Guardian, London, February 10, p. 10

Siegel, Katy, Carnegie International, Artforum, pp.106

Jones, Jonathan, "Liverpool Biennial", frieze, Is. 50, January/February, p. 96-7

"Biennale di Liverpool", Tema Celeste, February

Boyer, Charles-Arthur, "Je est un Autre", Beaux Arts, Nr, 189, February, p. 48

Carrier, David, "Pittsburgh Carnegie International", Burlington Magazine, February

Lewis, Cedar, "Turner Prize", Flash Art, January – February, p. 61

Gorucheva, Tanya, "This World of Ours", Flash Art, January – February, p.62

Schwabsky, Barry, "Twins who share an enigmatic vision", The New York Times, January 2, p.44

"Very New Art 2000, Bijutsu Techo, Japan, vol. 52, no. 782, January

Sherman, Mary "Twin Brit Video Artists Delight in Shades of Dark Visual Arts", The Boston Herald, January 30
Schwalb, Harry, "Carnegie International: Carnegie Museum of Art, Pittsburgh", Art News, January
Dailey, Meghan, "Pittsburgh, 1900/2000 Carnegie International", Art Press International, Is. 253, January, p. 12-14
Wu, Chin-Tao, "Special Report", Art China, January

1999

"1999 Turner Prize Feature", Zoo, Lonson, January, Is. 4, p. 155
Leith, Caoimhin Mac Giolla, "Liverpool Biennial Of Contemporary Art", Artforum International Special Issue 'Best of the 90's', December, p. 158
Turner, G, "Pittsburgh: The Carnegie International", Flash Art, Nov – Dec, Is. 209, p. 57
Villers, Sarah, "A Thought that Counts", The Herald, Glasgow, Dec.16, p. 19
Thomas, Mary, "11 videos, Two-Films Are Among Highlights", Post Gazette, November 28
Shearing, Graham, "Reviewing the Carnegie International", Tribune Review, Londond, November 28
Arning, Bill, "Carnegie Dilly", Time Out New York, November 25
Falkenstein, Michelle, "What's So Good About Being Bad", ART News, November , p.159-163
Reardon, Valerie, "Trace", Art Monthly, November, No. 231,
Potter, Chris, "The Carnegie International Explores Boundaries in a Complicated World", Pittsburgh City Paper, November 3
Smith, Edward Lucie, "Edward Lucie Smith is sickened by the rumors over 'Sensation' [...]", Art Review, November 1, p. 26
Clay, J, "Artist Aiming to Clean Up", Leicester Mercury, London, October 29, p. 19
Walter, Natasha, "It's Time for Emin to make her bed and to move on", The Independent, London, October 25, p. 5
McEwen, John, "Eminence Without Merit", Sunday Telegraph, London, October 24, p. 11
Miler, Catherine, "Real Turner stands up to prize namesakes", Sunday Telegraph, London, October 24, p. 11
Gibbons, Fiachra, "Controversy Over Bed will not rest", The Guardian, London, October 23, p. 10
Johnson, Paul, "For 1,000 years art has been one of our great civilizing forces. Today, pickled sheep and soiled beds threaten to make barbarians of us all", Daily Mail, London, U.K., October 23, p. 12
Lusher, Tim, "All Aboard the Turner Bandwagon", Evening Standard, London, October 23, p. 34
Searle, Adrian, "Tracey's pants but McQueen's the real pyjamas", The Guardian London, October 20
Alberge, Dalya, "It's not a dirty bed, it's a Turner prize entry", The Times

London, October 20
Watson-Smyth, Kate "Artist's abortion tape and unmade bed lead Turner prize short list", The Independent, London, October 20
Kitchen, Clare, "The dirty bed that could bring Emin a Turner prize", The Daily Mail, London, October 20
Smith, David, "Is this art? We think we'll just sleep on it", The Express, London, October 20, p. 35
Gibbons, Fiachra, "Scandal sheets envelop Turner prize", The Guardian, London, October 20, p. 5
Cork, Richard, "Celluloid Heroes and Video Villains", The Times, London, October 20th
Dormant, Richard, "Pick me, I'm Tracy", Daily Telegraph, London, October 20, p. 23
Reynolds, Nigel, "Soiled bed shortlisted for Turner art prize", Daily Telegraph, London, October 20, p. 5
Alberge, Dalaya, "It's not a dirty bed, it's a Turner Prize entry", Daily Telegraph, London, October 20, p. 7
Sumpter, Helen, "Off the Walls", The Big Issue, October 18, p. 25
"Double Take", The Daily Telegraph, London, October 13, p. 11
"Magnetic North attracts the crowds", The Journal, Newcastle, October 12, p. 17
"Fame's mixed blessing when your house is destroyed", Sunday Herald, London, October 10, p. 6
Adams, Tim, "Eyes on the Prize", The Observer, Life Magazine, London, October 10, p. 30
"The Lowdown", Mail on Sunday, London, October 10, p. 39
Glazebrook, Mark, "Keep it Underground", The Spectator, London, October 9
Wired Magazine, review, October
Searle, Adrian, "Venice on the Mersey", The Guardian, London, September 28
Cumming, Laura, "Stasi headquarters twinned with greenham common", The Observer, London, September 26
"La Biennale di Liverpool: Tracce", Flash Art, Sept–Oct, Is. 218
Kent, Sarah, "Twin Peeks", Time Out London, September 22
Dorment, Richard, "Down the corridors of power", The Daily Telegraph, London, September 22
Cork, Richard, "A marathon of horrors - but is it safe?", The Times, London, September 22
Lubbock, Tom, "Dreams in the corridors of power", The Independent, London, September 21
Kent, Sarah, "Who dares twins", Time Out, September 15-22, 1999
Darwent, Charles, "Are you seeing double yet?", The Independent London, September 19,
Januszczak, Waldemar, "Having a bad trip", The Times, London September, 19

Moore, Rowan, "Fearful symmetry", Evening Standard, London, September, 19

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