

Josephine Pryde

Born 1967 in Alnwick / England, lives and works in London, UK and Berlin, DE

1986 – 1989 Central St. Martins, London, UK

1985 – 1986 Wimbledon School of Art, London, UK

Solo Exhibitions:

2017 Goton, Paris, FR (with Marilyn Thompson)

2015 *Lapses in Thinking by the Person I Am*, CCA Wattis, San Francisco, CA, US;
Institute of Contemporary Arts, University of Pennsylvania, PA, US

2014 *These Are Just Things I Say, They Are Not My Opinions*, Arnolfini, Bristol, UK
Knickers, Berlin, Galerie Temnikova & Kasela, Tallin, EE

2013 *Frau Prüde zu Dr. Loch und Frau Sxxxx zu Dr. Ernst*, Galerie der Stadt Schwaz,
Schwaz, AU

PHOTOGRAPHS YOU TAKE Josephine Pryde, THE SCHATIP, Sheffield, UK

2012 *Night Out*, Simon Lee Gallery, London, UK

Miss Austen Still Enjoys Photography, Kunsthalle Bern, Bern, CH

Miss Austen Enjoys Photography, Kunstverein Düsseldorf, Düsseldorf, DE

2011 *Embryos and Estate Agents: L'Art de Vivre*, Chisenhale Gallery, London, UK

2010 *Thérapie Thank You Thank You*, MD72, Berlin, DE

Thérapie Thank You. Reena Spaulings Fine Art, New York, NY, US

2009 *La Vie d'Artiste*, Richard Telles Fine Art, Los Angeles, CA, US

2008 *How They Met Part 1- Mother And Her House*, with Sarah Staton, Galerie Bleich-
Rossi, Vienna, AU

How They Met Part 2- Sex, with Sarah Staton, Galerie Senn Galerie, Vienna, AU
 2007 *Hollow Inside*, Galerie Neu, Berlin, DE
 2006 *Maids and Magnetism*, Reena Spaulings Fine Art, New York, NY, US
 2004 *Valerie*, Secession, Vienna, AU
Brute, Reena Spaulings Fine Art, New York, NY, US
Things without Futurism, Galerie Christian Nagel, Cologne, DE
Brains & Chains, CUBITT Gallery and Studios, London, UK
The Kiss of the Muse, Xavier Hufkens, Brussels, BE
 2002 *Metalltanz*, Galerie Bleich-Rossi, Graz (with Michael Krebber), AU
Felicity / The Pre-Empted, Galerie Neu at Cabinet, London (with Katharina Wulff), UK
Der Vogel des Jahres ist der gemeine Spatz oder Haussperling, Galerie Meerrettich, Berlin, DE
Costume, Galerie Michael Neff, Frankfurt/Main, DE
 2001 *The Hands*, The New Art Centre, Salisbury, UK
6 a.m Summer 201, Galerie Neu, Berlin, DE
Serena, Kunstverein Braunschweig, DE
 Gabriele Senn Galerie, Vienna, AU
 2000 *Honour, without money, is just a disease*, Succession, London, UK
Marooned, Galerie Christian Nagel, Cologne, DE
 1997 *Vicinage*, Galerie Christian Nagel, Cologne, DE
 1996 Galerie Neu, Berlin, DE
 1995 *Persuasion*, Galerie Neu, Berlin, DE

Group Exhibitions:

- 2017 *Subjektiv*, Malmö Konsthall, Malmö, SE (upcoming)
- 2016 *Turner Prize 2016*, Tate Britain, London, UK
- 30 Years Kunsthalle Bern Foundation: A selection of the collection*, Kunsthalle Bern, CH
- THE GEO POLITICS OF MONETIZED AIRSPACE – Come Fly with Me, I Meet you by the Airside Gucci Concession at 4, Fox Fur Hat*, Midway Contemporary Art, Minneapolis, MN, US
- Response*, Musée d'art contemporain des Laurentides, SaintJerome, Quebec, CA
- The Highs of Everyday Life*, Reena Spaulings Fine Art, New York, NY, US
- Das Loch*, Künstlerhaus Bremen, Bremen, DE
- La Collection Thea Westreich Wagner et Ethan Wagner*, Whitney Museum of American Art, New York, NY, US and Centre Pompidou, Paris, FR
- How We Live and How We Might Live*, curated by Matthew Richardson & Anna Susanna Woof, LDN, London, UK
- Unangenehme Gefühle I*, ACUD Macht Neu, Berlin, DE
- ich, du, er/sie/es*, Kunstverein Leipzig, Leipzig, DE
- wir, ihr, sie*, Kunstverein Leipzig, Leipzig, DE
- The 9th Berlin Biennale for Contemporary Art*, The Feuerle Collection, Berlin, DE
- 2015 *FIND YOUR BEACH*, KURATOR – Gebert Stiftung für Kultur, Rapperswil, CH
- Windows Hung With Shutters*, RaebervonStenglin, Zurich, CH
- Faux Amis*, Simon Lee Gallery, London, UK
- International Photography Exhibition Gjon Mili 2015*, National Gallery of Kosovo, XK
- Animal Photographers*, Acud Macht Neu, Berlin, DE
- The Day Will come When Photography Revises*, Kunstverein, Hamburg, DE

- Container and Contained*, Künstlerhaus Stuttgart, Stuttgart, DE
- Land's End*, Bodega, New York, NY, US
- 2014 *Galerie Neu à La Douane*, Galerie Chantal Crousel, Paris, FR
- @ the shrink*, Shanaynay, Paris, FR
- curated by_vienna 2014, The Century of the Bed*, Galerie Emanuel Layr, Vienna, AU
- Ordinary freaks. Das Prinzip Coolness in Popkultur, Theater und Museum*, KM Kunsthaus, Graz, AU
- The Marmory Show*, Galerie Deborah Schamoni, Munich, DE
- One Shots and Imagines*, Downtown Photoroom, Los Angeles, CA, US
- 2013 *Kappen*, Hard Hat, Geneva, CH
- XoXo*, Night Gallery, Los Angeles, CA, US
- Counter-Production (Part 2)*, The Swedish Contemporary Art Foundation, Stockholm, SE
- Textiles: Open Letter*, Städtisches Museum Abteiberg, Mönchengladbach, DE
- Photographs You Take*, The Sctip, Sheffield, UK
- New Photography 2013*, MoMA, The Robert and Joyce Menschel Photography Gallery, New York, NY, US
- Xerography*, Firstsite, Colchester, UK
- The Door Between Either And Or Part 1*, Kunstverein Munich, DE
- Photography Now and Forever*, Mathew Gallery, Berlin, DE
- Better Homes*, Sculpture Center, Long Island City, New York, NY, US
- Festival der Kleinskulptur*, Halle für Kunst, Lueneburg, DE
- 2012 *KEINE ZEIT. Erschöpftes Selbst / Entgrenztes Können*, 21er Haus, Vienna, AU
- Counter-Production*, Generali Foundation, Vienna, AU
- 2011 *...from erewhon to here knows when...*, curated by Christian Egger, Kunstverein Schattendorf, Schattendorf, AU

- MAKING AND ART*, curated by Cosima Rainer with Anna Artaker and Christoph Meier, Stadtgalerie Schwaz, Tirol, AU
- pictures extra and other*, Galerie Helena Papadopoulos, Athen, GR
- the Avantgarde: Madame Realism*, Marres Centre for Contemporary Culture, Maastricht, NL
- 2010 *Filmschönheit*, Galerie Gisela Capitain, Cologne, DE
- Picture Industry* (Good Bye To All That), Regen Projects, Los Angeles, CA, US
- Old Ideas* (curated by Silberkuppe), Museum für Gegenwartskunst, Basel, CH
- 2009 *To Be Determined*, Andrew Kreps Gallery, New York, NY, US
- Relax*, MD72, Berlin, DE
- Instant Melancholia*, Raum 121 Frankfurt/Main, DE
- Olga Chernysheva & R.H. Quaytman & Josephine Pryde*, Contemporary Art Museum, St. Louis, MO, US
- Bulletin Board*, Pro Choice, Vienna, AU
- PALINDROM. Oben und untern mit Rex Whistler & Friends*, Hermes und der Pfau and W.O. Scheibe Museum, Stuttgart, DE
- 2008 *Medien*, Charim Ungar Contemporary CUC Berlin, DE
- Archeology of Mind*, Fondazione Morra Greco, Neapel, Konstmuseum, Malmö, Kuntsi, Modernin taiteen museo, Vaasa
- Madonna und wir*, Galerie Christian Nagel, Berlin, DE
- L'Argent*, Frac Ile-de-France, Paris, FR
- Photography on Photography. Reflections on the Medium since 1960*, Metropolitan Museum, New York, NY, US
- The J.G. Ballard Centre for Psychopathological Research presents: 'Zodiac 3000'* (curated by Dr. Robert Laing and Karen Novotny), International Project Space, Birmingham, UK
- 2007 *Angelegenheiten, die sich daraus ergeben*, Künstlerhaus Bremen, DE

- Imagine Action*, Lisson Gallery, London, UK
- Ref. Nadar Ahrimin, Matthew Ahnriman, Jonas Mekas, Jonathan Monk, Josephine Pryde, David Wojnarowicz, unosunove*, Rom (curated by Gigiotto del Vecchio), IT
- Dorothea 2005-2006*, Hochschule für Bildende Künste Braunschweig, DE
- Various Small Fires*, Royal College of Art Galleries, London, UK
- Artists In & Out of Cologne*, Museum of Contemporary Art, North Miami / Henry Art Gallery, Seattle, US
- Josef Strau und Galerie Meerrettich*, Vilma Gold, London, UK
- The Enforced Dress*, Nordoesterreichisches Kunstraum, Vienna, AU (curated by Susanne Neuburger)
- 2006 *Artists In & Out of Cologne*, The Power Plant, Toronto / ICA, Philadelphia, PA, US
- beton wurst und andere teamgeister*, after the butcher, Berlin, DE
- Optik Schröder. Werke aus der Sammlung Schröder*, Kunstverein Braunschweig, DE
- Beware of a Holy Whore*, Galerie Chantal Crousel, Paris, FR
- Make Your Own Life*, ICA, Philadelphia, PA, US
- Supportico Lopez 32, Neapel (curated by Gigiotto del Vecchio), IT
- The Dimes of March*, Reena Spaulings Fine Art, New York, NY, US
- 2005 *Nolens Volens*, Galerie Neu, Berlin, DE
- Temorary Import*, Artforum, Berlin, DE
- ÉTÈ URBAIN*, Gabriele Senn Galerie, Vienna, AU
- Critical Celebration*, Karin Guenther Galerie, Hamburg, DE
- Albert Ohlen, Josephine Pryde, Nicole Wermers*, Wiener Secession, Vienna, AU
- The Top Room: A Retrospective*, CHELSEA space, London, UK
- Artist's books, revisited*, Art Metropole, Toronto, CA and Printed Matter, New York, NY, US (curated by Matthias Herrmann)
- 2004 *Sommerfotogruppenausstellung*, Galerie Meerrettich, Berlin, DE

- Galerie Rauhfaser, Hamburg, DE
favorites +, Galerie Fortlaan, Ghent, CH
Was Sie immer über Sex in Österreich wissen wollten, Galerie Academia,
Salzburg, AU
all about: female sex, Mario Mauroner, Salzburg, AU
- 2002 *Museutopia*, Karl-Ernst Osthaus Museum, Hagen, DE
- 2001 *What's Wrong*, The Trade Apartment, London, UK
Works on Aluminium Selected by Paper, White Cube, Bergen, NO
Charisma, Glasgow Art Fair, Glasgow, Scotland, UK
Jewels-in-Art, Galerie Bleich - Rossi, Graz, AU
- 2000 *Walk 2000*, Succession, London, UK
Coal By Any Other Name, AFA - American Fine Arts Co. Ltd, New York, NY, US
Telescopic Memories, Orbit House, London, UK
Cheated, A22 Projects, London, UK
21st Gear, The Top Room, London, UK
Hey, International Competition Style!, TENT, Rotterdam, NL
- 1999 *space*, Witte de With, Rotterdam, NL
- 1998 *Summary*, Galerie Hoffmann und Senn, Vienna, AU
A to Z, The Approach, London, UK
fast forward »image«, Kunstverein in Hamburg, DE
- 1997 *Glockengeschrei nach Deutz*, Galerie Daniel Buchholz, Cologne, DE
La Saison II, Galerie Neu, Berlin, DE
- 1995 *Photoworks*, The Economist Building, London, UK
- 1992 *Trial Balloon*, New York, NY, US
Radio Show, Unrealized Projects, Four Walls at Artists Space, New York, NY, US
- 1991 *Trial Balloon*, New York (with Nicola Tyson, Sarah Staton & Siobhan Liddell),
The Archaeology of Silence, London, UK

1989 Performance as part of Audio Arts *Placement and Recognition*, MOMA, Oxford, UK

Video:

1999 *The Bear, the Duck & the Oyster*, Witte de With, Rotterdam, NL

Selected Bibliography:

Books:

2016 *Photography at MoMA 1960 – Now*, Moma, New York, NY, US

2015 *Contemporary Art Germany, Austria and Switzerland*, Black Dog Publishing, London, UK

2005 M. Krebber, D. Baumann, *Artists' Books Revisited*, Art Metropole, Toronto, CA

1999 B. Marl, *From #1*, Witte de With, Rotterdam, NL

1990 j. Pryde, *Tracking Zones*, moo.shwär' roo ltd.

Catalogues:

2016 *Turner Prize 2016*, Linsey Young and Laura Smith, Tate Britain, London, UK

Thea Westreich Wagner et Ethan Wagner II The Collection, Centre Pompidou, Paris, FR

2015 *The Enjoyment of Photography*, Kunsthalle Bern, CH

2008 *Zodiac 3000*, Dr. Robert Laing and Karen Novotny, International Project Space, Birmingham, UK

2007 *Various Small Fires*, Royal College of Art, London, UK

The Enforced Dress, Kunstraum Niederoesterreich, Vienna, AU

2006 *Make Your Own Life*, ICA Philadelphia, PA, US

- 2005 *Artists' Books Revisited*, publisher Art Metropole
The Top Room, publisher Jeremy Glogan, Chelsea Space, London, UK
- 2004 *Valerie*, Secession, Vienna, AU
- 2001 *Serena*, Kunstverein Braunschweig, DE
Jewels-in-Art, publisher Galerie Bleich-Rossi, Graz, AU
- 1997 *Glockengeschrei nach Deutz*, publisher Cosima von Bonin, Daniel Buchholz,
Christopher Mueller
- 1991 *The Archaeology of Silence*, publisher Monika Oechsler

Other publications:

- 2005 It's Beyond My Control, Merlin Carpenter at Kunsthall Bergen,
Texte zur Kunst Nr. 58, pp 175-180
- 2003 Dream On: The Politics of Daydreaming, Texte zur Kunst Nr.52
- 2001 Steven Meisel, Four Days in LA:The Versace Pictures, Texte zur Kunst No.43
Editor, DIAL, Summer issue, New School Online University, The New School
University, New York, www.dialnsa.edu/magaz9.htm
Inside this Horizon, Made in USA No. 3
- 2000 10x10 Ausstellungen, Texte zur Kunst No. 40
current/SEE by the Michael Clark Company, Texte zur Kunst No. 39
Merlin Carpenter at Secession, Vienna, Modern Painters Vol.13, No.2
- 1999 Sarah Staton 'blu jeans', London, Texte zur Kunst No.36
Jane & Louise Wilson at the Serpentine Gallery, London, Texte zur Kunst No. 36
Sarah Morris at Oxford MOMA, Texte zur Kunst No. 35
Grenzmarken - review of Fareed Armaly's exhibition "From/To", Texte zur Kunst
No. 34
Key Debates, Everything 3.2

- Shortcuts: Baustop.Randtstadt, Texte zur Kunst No. 32
- 1997 Discovering an Innate Sense, Texte zur Kunst No. 25
- 1995 Stand review: Michael Krebber at Christian Nagel, Texte zur Kunst No. 19
- 1993 Writing out of my armpit, Texte zur Kunst No. 11

Bibliography:

- 2017 M. Lübbke-Tidow, »How Does Art Act in Crisis? Togetherness and Friendship as Artistic Concept«, in: *Zivot umjetnosti*, No. 100, Zagreb
- 2016 »Can the Entrepreneurial Self Tweet? An Interview with Ulrich Böckling«, in: *Texte zur Kunst* (December)
- A. Klein, »Josephine Pryde«, in: *Aperture Magazine* (Winter)
- M. Collins, »Turner Prize 2016, review: the four contenders have efficiently captured arts' current mood«, in: *The Evening Standard* (28 September)
- A. Searle, »Turner Prize 2016 exhibition review – bleak and baffling, but no bum deal«, in: *The Guardian* (26 September)
- M. Brown, »Runners but no riders line up for the Turner Prize show«, in: *The Guardian* (26 September)
- »Turner Prize exhibition opens with giant buttocks, brick suit and train«, *BBC News* (26 September)
- J. Pryde, »The New Look: Art and Fashion Photography«, in: *Artforum* (Vol 54, No. 9, May)
- L. Owen Rowlands, »Beheaded by iOS: filter bubbles and the feminine touch in the photography of Josephine Pryde«, in: *TANK Magazine* (Spring)

- H. McGivern, »Female Artists - and Sculpture – Dominate Turner Prize Shortlist«, in: *The Art Newspaper* (12 May)
- K. Wright, »Being Slippery and Perplexing is not enough, it's Time to Reinvent the Turner Prize«, in: *The Independent* (12 May)
- M. Brown, »Turner Prize 2016 Shortlist Features Buttocks, Sculpture and Choo-Choo Train«, in: *The Guardian* (12 May)
- 2015 J. Griffin, » Josephine Pryde: Lapses in Thinking by the Person I am«, in: *Art Review* (Summer)
- E.C. Feiss, »Container and Contained«, in: *Frieze d/e* (June/August)
- L. Lutz, »A Freight Train to Depersonalize Objects«, in: *SFAQ* (11 June)
- A. French, »Josephine Pryde: These Are Just things I Say, They Are Not My Opinion«, in: *Photomonitor* (27 January)
- 2014 Robert Clark, »Josephine Pryde. Bristol«, in: *Guardian* (15 November)
- 2013 Corbett, Rachel: »MoMA'S "New Photography" Survey Shows the Medium Morphing Into a New Dimension'«, in: *Artspace* (13 September)
- »Museum of Modern Art's New Photography 2013 highlights eight contemporary artists'«, in: *artdaily* (16 September)
- Johnson, Ken: »Images Propelled Beyond Pictures'«, in: *The New York Times* (12 September)
- Sutton, B: »Oldest Guinea Pig Portrait Found in the UK ?«, in: *Blouin Artinfo* (August)
- »MoMA's New Photography 2013 Highlights Eight Contemporary Artists Whose Works Expand the Definition of Photography in the 21st Century«, in: *ArtFix daily* (July)
- 2012 Ohnemus, Melanie, »Josephine Pryde: Miss Austen Enjoys Photography«, in: *Camera Austria International*, 118/2012, p.87
- Holert, Tom, »Test Subjects; Tom Holert on the Art of Josephine Pryde«, in: *Artforum*, April 2012, Front Cover and p. 166 - 176

- 2011 Hafner, Hans-Jürgen, »Autobiographical Twilight«, in: *Spike*, No. 28, Summer 2011, p. 72 – 81
- Matalon, Rebecca, »Josephine Pryde«, in: *Kaleidoscope*, Nr. 11, Summer 2011, p. 86
- Prince, Marc, »Josephine Pryde« [Review of *Therapie Thank You Thank You*], in: *Flash Art*, March/April 2011, p. 127
- 2010 Fox, Dan, »Josephine Pryde. Reena Spaulings Fine Art«, in: *Frieze*, May 2010
- Anastas, Rhea, »Material Holes. On Josephine Pryde at Richard Telles Fine Art, Los Angeles«, in: *Texte zur Kunst*, Vol. 20, Nr. 77, p. 163 – 166
- Kitnick, Alex, »In Fashion On Josephine Pryde«, in: *May*, N.4, 06/2010, p.156 - 161
- Latimer, Quinn, Critic's Picks: „*Old Ideas*“, artforum.com, February 5th, 2010
- 2009 Lehrer-Graiwer, Sarah, »Josephine Pryde. Richard Telles Gallerx«, *Artforum.com: critics' picks*, accessed 25.11.2009
- Pryde, Josephine »Best of 2009: The Artists' Artists«, in *Artforum*, Jg. XLVIII, Nr. 4, December 2009, p. 94
- 2008 Freudenberger, Annette, »Von Zweien, die auszogen«, in: *Texte zur Kunst*, Nr. 69, March 2008, p. 219 – 221
- Buchmeier, Barbara, Critics' Picks: "*Medien*", artforum.com, September 26, 2008
- Rosenburg, Karen, *Art Review: Layers to Comment on Layers of Imagery*, New York Times, August 25, 2008
- 2007 Graw, Isabelle, »Josephine Pryde«, in: *Artforum*, Oktober 2007, S. 384/385
- Stange, Raimar, »Josephine Pryde«, in: *Modern Painters*, September 2007, S. 100
- Agostoni, Giorgio and Matt Williams, »I mix them with my brains, Sir« A chatroom conversation with Josephine Pryde and Carmen Gheorghe«, in: *Various Small Fires*, hrsg. von Royal College of Art, London 2007

- 2006 Johnson, Ken, »Josephine Pryde«, in: *The New York Times*, 19.5.2006
- 2005 Widmann, Tania, *Die Strenge Valerie, die fröhliche Valerie*, Texte zur Kunst, Nr. 57, s. 189-191 ‘
- Gronzka, Patricia, *Besprechung Josephine Pryde*, Kunstbulletin, ½
- Khosla, Kiron, *Joe's Session*, kunstaspekte.de, January 15, 2005
- Pryde, Josephine, *It's beyond my control*, Merlin Carpenter at Kunsthall Bergen, Texte zur Kunst Nr 58, s. 175-180
- Pryde Josephine, *It recites*, Wenn sonst nichts klappt: Wiederholung wiederholen, Materialverlag und b_books/ polypen, pp 52-59
- 2004 *Josephine Pryde*, hrsg. Von Secession, Wien 2004
- Hafner, Hans-Jürgen, *Light and Shading: Bulloch und Pryde*, www.artnet.de, December 13, 2004
- di Blasi, Johanna: *"The Harsh Charm of Motorradkette"*, Kölner Stadtanzeiger, no. 118, May 20, 2004, p. 33.
- Archer, Michael, *Josephine Pryde Cubitt Gallery*, Artforum, May 2004
- Bussel, David, *Artforum picks: Josephine Pryde*, www.artforum.com, March 2, 2004
- 2003 Graw, Isabelle, »Identifikation einer Henne«, in: *Texte zur Kunst*, Nr. 49, 2003
- o.V., »You won't find the answer staring out of the window«, *Texte zur Kunst*, Nr. 52, 2003
- 2002 Pethick, Emily, »Josephine Pryde and Barbara Hepworth«, in: *artext*, Sommer 2002
- 2001 »Blue Period« *Sarah Staton Anti-paintings*, hrsg. von Art Lab, London 2001
- o.V., »Steven Meisel, Four Days in LA: The Versace Pictures«, in: *Texte zur Kunst*, Nr. 43, 2001
- DIAL*, Summer Issue, New School Online University, The New School University, New York, HYPERLINK "<http://www.dialnsa.edu/magaz9.htm>"

www.dialnsa.edu/magaz9.htm

o.V., »Inside this Horizon«, in: *Made in USA*, No. 3, 2001

Kempkes, Anke, »Josephine Pryde: Serena«, in: *Camera Austria*, 75/2001

Meixner, Christiane, »Versuchsanordnungen«, in: *Frankfurter Rundschau*,
17.10.2001

Krebber, Michael, »Josephine, die Sängerin oder das Volk der Mäuse«, in: *Texte zur Kunst*, No. 42, 2001

Jasper, Martin, »Hemd und Haeschen im Kaleidoscop«, in: *Braunschweiger Zeitung*, 27.04.2001

Goetz, Karla, »Surrealistische Altersschwaeche«, in: *Braunschweiger Zeitung*,
27.4.2001

Video Interview mit Anna Gollwitzer für *talk tv* 05/2001, Braunschweig

Gregori, Daniela, »Josephine Pryde bei Gabriele Senn«, in: *Frankfurter Allgemeine Zeitung*, 3.2.2001

Probst, Ursula Maria, »Galerie Senn / Josephine Pryde«, siehe: artmagazine.com

2000

o.V., »10x10 Ausstellungen«, in: *Texte zur Kunst*, Nr. 40, 2000

Pryde, Josephine, »current/SEE by Michael Clarck Company«, in: *Texte zur Kunst*, Nr. 39, 2000

o.V., »Merlin Carpenter at Secession Vienna«, in: *Modern Painters*, Nr. 2, 2000

Backhaus, Catrin, »Eingefärbt und Eingekreist«, in: *blitzreview*, Nr. 588, 2000

Leeb, Susanna, »Selber Hey«, in: *Texte zur Kunst*, Nr. 38, 2000

Graw, Isabelle, »Lose Enden«, in: *Texte zur Kunst*, Nr. 38, 2000

Frangenberg, Frank, »Ausgestoßen, rotbraun«, in: *Kölner Stadt Anzeiger*,
7.4.2000

Merlin Carpenter at Secession, Vienna, *Modern Painters* Vol.13, No.2

In circulation, Sarah Morris, in *Twisted*, van Abbe Museum, Eindhoven

Pryde, Josephine, *What Do You Want To Do With Your Spade?*, Cosima von Bonin, *The Cousins*, Kunstverein Braunschweig

- Morris, Sarah, »In circulation«, in: *Twisted*, hrsg. von Van Abbe Museum, Eindhoven 2000
- 1999 Audéoud, Fabienne, »Of a musical disposition«, in: *Work and Leisure International*, Manchester 1999
- Staton, Sarah »Blue Jeans, London«, in: *Texte zur Kunst*, Nr. 36, 1999
- o.V., »Jane & Louise Wilson at the Serpentine Gallery, London«, in: *Texte zur Kunst*, Nr. 36, 1999
- o.V., »Key Debates«, in: *Everything*, 3.2.1999
- o.V., »Shortcuts: Baustop.Randstadt«, in: *Texte zur Kunst*, No. 32, 1999
- 1998 Katharina Wulff, hrsg. von Kunstverein Bremerhaven, Bremerhaven 1998
- Spiegl, Andreas, *Summary*, Springerin Band IV, Heft 3
- 1997 Harms, Ingeborg, »Immer stark verschnürt und gefestigt«, in: *Frankfurter Allgemeine Zeitung*, 5.4.1997
- 1997 o.V., »Discovering an Innate Sense«, in: *Texte zur Kunst*, Nr. 25, 1997
- Römer, Stefan, »Josephine Pryde - Vicinage«, in: *Kunstforum*, Nr. 137, 1997
- Hess, Barbara, »Josephine Pryde at Christian Nagel«, in: *Flash Art*, Sommer 1997
- 1996 Ackermann, Franz, »Josephine Pryde - Persuasion«, in: *Texte zur Kunst*, Nr. 21
- 1995 o.V., »Michael Krebber at Christian Nagel«, in: *Texte zur Kunst*, Nr. 19, 1995
- 1993 o.V., »Writing out of my armpit«, in: *Texte zur Kunst*, Nr. 11, 1993
- 1991 Cottingham, Laura, »Art and Thought«, in: *New York Quaterly*, 15.12.1991

Teaching:

- 2008 Professor for Contemporary Photography, University of the Arts, Berlin
- 2006-2008 Guest Professor, Akademie der Bildenden Kuenste, Wien
- 2005-2006 Dorothea-Erxleben Stipendiatin, Hochschule der Bildenden Kuenste, Braunschweig

2003 Guest Professor, Klasse fuer Kunst und Fotografie, Akademie der Bildenden
Kuenste, Wien

Work in public collections:

The Metropolitan Museum of Art, New York, NY, US

MOCA, Los Angeles, CA, US

Stedelijk Museum, Amsterdam, NL

British Council, UK

Fonds national d'art contemporain, France