

Sean Snyder

Born 1972 in Virginia Beach, USA, lives and works in Berlin and Kiev.

1993-1999 Städtelschule, Hochschule für Bildende Künste, Frankfurt am Main

1991-1992 Boston University, Boston

1990-1991 Rhode Island School of Design, Providence RI

Solo Exhibitions:

2017 *(Im)mutable* (with Asta Gröting), Galerie der Hochschule für Bildende Künste
Braunschweig (HBK), Braunschweig, DE

Aurora Borealis, Galerie Neu, Berlin, DE

2016 *Eye Of The Huracán*, Schloss, Oslo, NO

1.618033987, 5, 25, 99, 747, abc, (art berlin contemporary, with Galerie Neu),
Berlin, DE

Aspect Ratio / Dispositif, Galerie Chantal Crousel, Paris, FR

2015 *Re-Convergence (Algorithmic Archeology)*, Document Gallery, Chicago, IL,
US

Sean Snyder, Leonard & Bina Ellen Gallery, University of Concordia,
Montreal, CA

2013 *No Apocalypse, Not Now*, Koelnischer Kunstverein, Cologne, DE

2012 *Casio, Seiko, Sheraton, Toyota, Mars*, Städel Museum, Frankfurt, DE

2010 *Sean Snyder*, Artists Space, New York, NY, US

The Real War, The Israeli Centre for Digital Art, Holon, IL

Brinkmanship (with Park Chan-Kyong), Redcat, Los Angeles, CA, US

- 2009 *Sean Snyder*, Index, The Swedish Contemporary Art Foundation, Stockholm, SW
Sean Snyder, Galerie Neu, Berlin, DE
Sean Snyder, Galerie Chantal Crousel, Paris, FR
Index, Institute of Contemporary Art, London, GB
Sean Snyder- The Front Room, Contemporary Art Museum/Front Room, St. Louis, MO, US
- 2007 *Optics. Compression. Propaganda*, Galerie Neu, Berlin, DE
Optics. Compression. Propaganda, Lisson Gallery, London, GB
Plug in #22 – Sean Snyder, Van Abbemuseum, Eindhoven, NL
Schema (Television), Stedelijk Museum, Amsterdam, NL
Sean Snyder, MNAC, Bucarest, RO
Sean Snyder, Ludwig Museum, Budapest, HU
Sean Snyder, Sala Rekalde, Bilbao, ES
Perspektive 07, Lenbachhaus Kunstbau, Munich, DE
Lisson Gallery, London, GB
- 2006 Van Abbe Museum, Eindhoven, NL
Stedelijk Museum, Amsterdam, NL
Institute of Contemporary Art, Dunájbáros, HU
- 2005 Galerie Neu, Berlin, DE
Wiener Secession, Vienna, AT
Portikus im Leinwandhaus, Portikus, Frankfurt/Main, DE
Galerie für zeitgenössische Kunst, Leipzig, DE
- 2004 De Appel, Amsterdam, NL
Kunsthalle St. Gallen, St. Gallen, CH
Galerie Chantal Crousel, Paris, FR
Institute of Contemporary Art, Sofia, BG
- 2003 Collective Gallery, Edinburgh, GB
Galleria Massimo Minini, Brescia (with Manfred Pernice), IT

2002 Galerie Neu, Berlin, DE
Künstlerhaus Bethanien, Berlin, DE
2001 Galerie Chantal Crousel, Paris, FR
Leo Koenig Inc., New York, NY, US
2000 Statements, mit Galerie Neu, ART 31, Basel, CH
1999 de Vleeshal, Middelburg, GB
1998 Galerie Neu, Berlin, DE

Group Exhibitions:

2018 *A Visibility Matrix*, Douglas Hyde Gallery, Dublin, IE
Faithless Pictures, Nasjonalmuseet, Oslo, NO
2017 *The Image of War*, Bonniers Konsthall, Stockholm, SE
After The Fact, Propaganda Im 21. Jahrhundert, Städtische Galerie im
Lenbachhaus, Munich, DE
The Middle Line, LiMac, Madrid, ES
Change of State, Essex Street, New York, US
2016 *Performer / Audience / Mirror*, OCAT, Museum, Xi'an, CN
Tecnologies de la violència, Arts Santa Mònica, Barcelona, ES
Induction, Gallery Ч9, Murmansk, RU
Out Of Control, ZKM, Karlsruhe, DE
TRUSSELBILDET (Threat Image), Bodø Biennale, Norwegian Aviation
Museum, Bodø, NO
BIG DATA, Centre de Création Contemporaine Olivier Debré, Tours, FR
RCA secret, Royal College of Art, London, UK
Paramount Ranch III, Agoura Hills, Los Angeles, US
Performer / Audience / Mirror, Lisson Gallery, London, UK
CAMÉRA (AUTO) CONTRÔLE, Centre de la photographie, Geneva, CH

- Olafur Eliasson, Green Light | An artistic workshop*, TBA21 – Ausgarten, Vienna, AT
- 2015 *Die Schule von Kyiv*, in corporation with the Kyiv Biennial, Badischer Kunstverein, Karlsruhe, DE
- The Withdrawal of the Red Army*, Northern Norway Art Museum, Tromsø, NO
- Art in the Age of...Asymmetrical Warfare*, Witte de With Center for Contemporary Art, Rotterdam, NL
- The Fifth, Kitakyushu Biennale*, JP
- Le Mois de la photo à Montréal*, Montréal, Quebec, CA
- Monument Therapy*, video program in the context of Theories on Forgetting, Gagosian Gallery, Beverly Hills, CA, US
- Time, Place, and the Camera: Photographs at Work*, The Art Gallery of Kosovo, Pristina, KO
- Super-spreader: media virus*, Nam June Paik Art Center, Seoul, KR
- Some Say You Can Find Happiness There*, Visual Culture Research Center, Kyiv, UA
- Telling Lies*, Rua Red South Dublin Arts Centre, Dublin, IE
- RCA secret*, Royal College of Art, London, GB
- 2014 *Waffenfantasien: Blind Spots in Kunst, Philosophie und Wissenschaft*, Waffenlounge, Hebbel am Ufer, Berlin, DE
- Architecture on Film*, Barbican Center, London, GB
- Selective Memory: Artists in the archive*, Lewis Glucksman Gallery, Cork, IE
- La geografía sirve, primero, para hacer la guerra*, Museo de la Memoria, Bogota, CO
- 20 Years Galerie Neu*, Galerie Neu, Berlin, DE
- Colonia apócrifa*, MUSAC, León, ES
- Ghosts, Spies, and Grandmothers*, SeMA Biennale, Mediacity Seoul 2014, Seoul, KR
- The Ukrainians*, DAAD Galerie, Berlin, DE

Video Container: Museum as Method, Museum of Contemporary Art (MOCA), North Miami, FL, US

Media City Seoul, curated by Chan-Kyong Park, Seoul, KR

And Life Goes On... I Woke Up Like This!, Between Bridges, Berlin, DE

La Biblioteca y el Saber, Koldo Mitxelena Kulturunea, San Sebastian

All About These... Ladies and Gentlemen, video screening curated by Fani Zguro, Co-Pilot, Istanbul, TR

The New International, The Garage, Moscow, RU

2013 *How do you make a world picture?*, Earth + Gallery, Tokyo, JP

All About These... Ladies and Gentlemen, video screening curated by Fani Zguro, Viafarini, Milan, IT

Dharamshala International Film Festival, Dharamshala, India, IN

Real DMZ Project 2013: From the North, Artsonje Center, Seoul, KR

When Attitudes Became Form Become Attitudes, Museum of Contemporary Art Detroit (MCAD), Detroit, MI, US

I'm dreaming about a reality, Chantal Crousel, Paris, FR

Dallas Southfork in Hermes Land, Slobozia, Romania, (Screening in context of Performing Architecture Evening), Tate Britain, London, GB

I knOw yoU, Irish Museum of Modern Art, Dublin, IE

Kitakyushu Biennial, (touring exhibition)

Bande à part, Galerie Chantal Crousel, Paris, FR

2012 *Believers*, KOW, Berlin, DE

The Imaginary Museum, Kunstverein München, Munich, DE

Image Counter Image, Haus der Kunst, Munich, DE

When Attitudes Became Form Become Attitudes, CCA Wattis, San Francisco, US (touring exhibition)

The Filmic Photograph, National Gallery of Art, Washington DC, WA, US

Große Jahresgabenausstellung, Koelnischer Kunstverein, Cologne, DE

- 2011 *Unmistakable Sentences. The Collection Revisited*, Ludwig Muzeum, Budapest, HU
Secret Societies. To know, to dare to will, to keep silence. CAPC, Bordeaux, FR
Seeing is Believing, KW Institute for Contemporary Art, Berlin, DE
Do we Surf the Wake? Concord, Los Angeles, CA, US
Secret Societies. To know, to dare to will, to keep silence. Schirn Kunsthalle Frankfurt, Frankfurt am Main, DE
The Global Contemporary. Art Worlds After 1989, ZKM, Karlsruhe, DE
Ce matin..., Centre d'art contemporain de Quimper – le Quartier, Quimper, FR
- 2010 *Tutta la memoria del mondo*, Galleria d'Arte Moderna, Torino, IT
UPSTAIRS, Treppenhausgalerie, Frankfurt am Main, DE
„Einen Ort herstellen“, Neuen Sächsischen Kunstverein e.V., Hellerau, DE
La revanche de l'archive photographique, Centre de la Photographie, Geneva, IT
Producing a Place, Neuer Sächsischer Kunstverein, Dresden, DE
This is not a game, HDLU – Croatian Association of Artists, Zagreb, HR
- 2009 *For the use of those who see*, Kunst-Werke e.V., Berlin, DE
Communism Never Happened, Feinkost, Berlin, DE
Globalizados/Globalized. Perspectives on Consumer Society in the MUSAC Collection, Sala de Exposiciones de la Diputación de Huesca, Huesca, ES
Images Recalled. Bilder auf Abruf, 3. Foto-Festival, Mannheim/Ludwigshafen/Heidelberg, DE
Signals in the Dark. Art in the Shadow of War, Model Arts and Niland Gallery, Sligo, IE
New Acquisitions – Rarely Seen Works, Ludwig Múzeum, Budapest, HU
All Man-Made, Temporäre Kunsthalle Berlin, Berlin, DE
- 2008 *Terms and Conditions*, De Ateliers, Amsterdam, NL

Standort Alltag – Everyday Ideologies, Kunstmuseum Kloster Unserer Lieben

Frau, Magdeburg, DE

Grazer Kunstverein, Graz, AT

Islands+Ghettos, Heidelberger Kunstverein, Heidelberg, DE

The Real World, Kunstverein München at Ludlow 38, New York, NY, US

Brave New Worlds, Fundación/Collectión Jumex, Mexico City, MX

Self Storage, CCA, San Francisco, SA, US

Art Sheffield 08. Yes, No & Other Options, Sheffield, GB

ITALIA ITALIE ITALIEN ITALY WŁOCHY, Arcos, Sannio, IT

ReAsia, Haus der Kulturen der Welt, Berlin, DE

8th Panama Biennial, Panama, PA

Signals in the Dark, Blackwood Gallery, Mississauga, CA

2007

In Attesa di Risposta, Supportico Lopez 32, Neapel (Matthew Antezzo, Tom Burr, Kirsten Pieroth, Sean Snyder)

Kitakyushu Biennial, Kitakyushu, JA

Transforming Memory. The politics of images, Galerija Nadezda, Cacak MNAC, Bucharest, RU

La Guerre et le Cinéma, Centre Pompidou, Paris, FR

Brave New Worlds, Walker Art Center, Minneapolis, MN, US

Perspektive 07, Lenbachhaus, Munich, DE

Zólyom Franciska, Institute of Contemporary Art, Dunaújváros, HU

Memorial to the Iraq War, Institute of Contemporary Arts, London, GB

Made in Germany, Kunstverein Hannover, DE

Facts on the Ground, CCA Wattis Institute for Contemporary Art, San Francisco, SA, US

CRISIS ZONES, Royal Ontario Museum, Institute for Contemporary Culture, Toronto, CA

Door Slaming Festival, Mehringdamm 72, Berlin, DE

(kuratiert von Dominic Eichler)

2006

Van Abbemuseum, Eindhoven, NL

Plug-In, Van Abbemuseum, Eindhoven, NL

Landschaft (Entfernung), Württembergischer Kunstverein, Stuttgart, DE

Modelle für Morgen: Köln, EUROPEAN KUNSTHALLE, Cologne, DE

This Place is my Place – Begehrte Orte, Kunstverein in Hamburg, DE

LIMINAL SPACES, Galerie für zeitgenössische Kunst, Leipzig, DE

Art Forum Berlin 2006, Art Forum, Berlin, DE

FASTER! BIGGER! BETTER!, ZKM, Karlsruhe, DE

Gwangju Biennial 2006, Gwangju, KR

How to Do Things?, Künstlerhaus Bethanien, Berlin, DE

On Mobility II, De Appel, Amsterdam, NL

50 JPG, Centre de la Photographie, Geneva, IT

Periferic 7, Biennale Periferic, Iasi, RO

House for Sale, Antwerp, BE

Sichtbarkeiten: zwischen Fakten und Fiktionen, Edith-Ruß-Haus, Oldenburg, DE

Paralleles Leben, Kunstverein Frankfurt, DE

Poor Man's Expression, Freunde der Deutschen Kinemathek, Berlin, DE

40jahrevideokunst.de – update 06, Lenbachhaus, Munich, DE

How to Do Things?, Center for Contemporary Art, Kiev, UA

Trans:it, National Museum of Contemporary Art, Bukarest, RO

On Mobility, Contemporary Art Center, Vilnius, LT

52. Kurzfilmtage Oberhausen, Internationale Kurzfilmtage, Oberhausen

Bad News, kronika, Bytom, PL

Several ways out, Unge Kunstneres Samfund, Oslo, NO

5th Busan Biennial, Busan, KR

How soon is now?, LS Foundation, A Coruna, ES

Filmen, Castel Sant'Elmo, Naples, FL, USA

Several Ways Out, or This does not mean that they tell stories, Unge Kustneres Samfund, Oslo, NO

2005 *9. Baltic Triennial / BMW*, Baltic Triennial Vilnius

9. Istanbul Biennial, Istanbul, TR

Nolens volens, Galerie Neu, Berlin, DE

Lecon Zero, Galerie Chantal Crousel, Paris, FR

inSITE 2005, inSITE San Diego – Tijuana, US

29 & 52-54 Bell Street, Lisson Gallery, London, GB

OFFENTLIG HANDLUNG (PUBLIC ACT), Lund Konsthall, NL

POPULISM, Kunstverein Frankfurt / Stedelijk Museum, Amsterdam / National Museum of Art, Architecture and Design, Oslo, NO / Contemporary Art Center, Vilnius, TR

LAND MARKS, Galerie Chantal Crousel, Paris, FR

Behind Closed Doors, Dundee Contemporary Arts

Heimat Moderne, Experimentale 1, Heimat Moderne / experimentale, Leipzig, DE

I really should..., Lisson Gallery, London, GB

Red Riviera Revisited, ICA, Sofia, BG

In this colony, Kunstfort Bij Vijfuizen, NL

Covering the real, Kunstmuseum Basel, CH

Wanaiko, Maejima Art Center, Okinawa, JP

At the same time somewhere else, Fruitmarket Gallery, Edinburgh, GB

La Actualidad Revisada, La Tabacalera, San Sebastian, FR

2004 *Utopia Station*, Haus der Kunst, Munich, DE

6. Werkleitz Biennale 2004, Werkleitz Biennale, Halle, DE

TERRITORIES, Malmö Konsthall / Witte de With, Rotterdam, NL

Hotel Hollywood, Künstlerhaus Palais Thurn & Taxis, Bregenz, AT

Auckland Triennial 2004, Auckland Art Gallery

AUCKLAND REMAPPED, Artspace, Auckland, NZ

Mixed Farming, Nederlands Fotomuseum, Rotterdam, NL
Conference Okinawa, Tokyo, JP
Terminal 5, John F. Kennedy Airport, New York, NY, US
Channel Zero, CATV, Yamaguchi, JP
Information and the mythological machine, Warwick Arts Centre, Coventry,
GB

Sternet, Netherlands Architecture Institute, Rotterdam, NL
Changing Land, Nederlands Fotomuseum, Rotterdam, NL
Schizorama, National Center of Contemporary Arts, Moscow, RU
Cómo aprender a amar la bomba y dejar de preocuparse por ella, WTC,
Guadlajara, ME
Sans Soleil, Galerie Neu, Berlin, DE

2003

24/7: Wilno - Nueva York (Visa Para), CAC, Vilnius, LT
Utopia Station, Venice Biennial, Venice, IT
TERRITORIES, KW Institute for Contemporary Art, Berlin, DE
Boogie-Woogie Wonderland, Ex-Yamaguchi Prefecture authorities office,
Yamaguchi, JP
Appropriated Spaces, Kunstverein Wolfsburg, DE
Para Sites, Kunstverein Karlsruhe, DE
GNS (Global Navigation System), Palais de Tokyo, Paris, FR
Living Inside the Grid, New Museum of Contemporary Art, New York, NY, US
Sleep With Me / Universal Studios, Rooseum, Malmö, SW
Galeria Massimo Minini, Brescia (with Manfred Pernice)

2002

Haunted by Detail, De Appel, Amsterdam, NL
site-seeing: disneyfizierung der städte?, Künstlerhaus, Vienna, AT
Centre of Attraction, 8. Baltic Triennial of International Art, Contemporary Art
Centre, Vilnius, LT
Open Space, Milan, IT
The Golden Week, Gallery Kodama, Osaka / Gallery Side 2, Tokyo, JP

- Art in the Home, Yamguchi, JP
4. *Gwangju Biennale 2002*, Gwangju, KR
- 2001 *Tirana Biennale 1*, National Gallery of Art, Tirana, AL
- Strategies against architecture*, Fondazione Teseco, Pisa, IT
- Admist Concrete, clay and general decay*, Konstfack, Stockholm, SW
- VI – Intentional Communities*, Rooseum, Malmö, DK
- Frankfurter Kreuz*, Schirn Kunsthalle, Frankfurt am Main, DE
- re: songlines*, Halle für Kunst, Lüneburg, DE
- Germania*, Palazzo delle Papesse, Siena, IT
- New Settlements*, Nikolaj Contemporary Art Center, Copenhagen, DK
- 2000 *No Swimming*, Kunstverein München, Munich, DE
- Negociation*, Centre Régional d'Art Contemporain, Sète, FR
- Another Place*, Tramway, Glasgow, GB
- Deutsche Kunst in Moskau*, Central House of Artists, Moscow, RU
- IASPIS Galeriet, Stockholm, SW
- Das Versprechen der Photographie*, Akademie der Künste, Berlin, DE
- Summer Group Show*, Galerie Chantal Crousel, Paris, FR
- 1999 *Cities on the Move*, Kiasma, Helsinki, FI
- A Place Called Lovely*, Greene Naftali Gallery, New York, NY, US
- Change is Good*, Museum Fridericianum, Kassel, DE
- Clues*, Netherlands Media Art Institute, Amsterdam, NL
- expanded design*, Salzburger Kunstverein, AT
- ars viva 98/99-Installation*, Portikus, Frankfurt am Main, DE
- Ideas for Living*, Galerie Micheline Sz wajcer, Antwerp, BE
- 1998 *1. berlin biennale für zeitgenössische kunst*, Berlin, DE
- Junge Szene*, Wiener Secession, Vienna, AT
- Manifesta 2 Luxembourg 1998*, Luxemburg, LU
- White Loop*, Arkipelag, Sjöhistoriska Museet, Stockholm, SW

Awards:

- 2006 ARTE Award, Filmtage Oberhausen, DE
Center of Contemporary Art, Kiev, UA
- 2004 Resident Fellow, Institute of Contemporary Art, Sofia, BG
- 2002 DZ Bank Art Scholarship
- 2001 AIAV, Yamaguchi, JP
- 2000 IASPIS, Stockholm, SW
- 1999 Senatsverwaltung für Wissenschaft, Forschung und Kultur, Berlin, DE
- 1998 Preisträger des Kulturkreises der deutschen Wirtschaft im Bundesverband der Deutschen Industrie e.V., Köln, DE

Bibliography:

- 2010 *Concerning War: A Critical Reader in Contemporary Art*, text contribution by Sean Snyder, Edited by Maria Hlavajova and Jill Winder
- 2009 *Everyday Ideologies, Standort Alltag*; Kunstmuseum Kloster unser lieben Frauen Magdeburg; Verlag für moderne Kunst Nürnberg
- Snyder, Sean, » Disobedience in Tokyo«, in: *e-flux Journal*, No. 9, 10/2009, <http://www.e-flux.com/journal/view/82>, Accessed: 13.10.2009
- Snyder, Sean, » Disobedience in Byelorussia: Self-Interrogation on "Research-Based Art"«, in: *e-flux Journal*, No. 5, 4/2009, <http://www.e-flux.com/journal/view/57>, Accessed: 13.10.2009
- Images recalled* (Exhibition catalogue), Ed. By Esther Ruelfs and Tobias Berger, 3. Fotofestival Mannheim_Ludwigshafen_Heidelberg

- Prince, Mark, »Sean Snyder. ICA, London«, in: *Art in America*, No. 6, June/July 2009, p. 182
- Siepmann, Julia, »Ein Wochenende für die Kunst«, in: *Berliner Morgenpost*, 26.04.2009
- Fabbris, Eva, »Sean Snyder: The Archivist«, in: *Kaleidoscope*, Nr.1, March/April 2009, p. 32
- 2008 *UMETNOST u novom polju vizibilnosti/Art in the New Field of Visibility* (exhibition catalogue), ed. by Maria Rus Bozan, Zoran Eric, Belgrade: Museum of Contemporary Art 2008
- Snyder, Sean, »Exhibition«, in: *Starship*, Nr. 11, 2008, p. 16 – 21
- The Way Things Are. Works from the Thyssen-Bornemisza Art Contemporary Collection at the Centre of Contemporary Art, Znaki Czasu in Torun*, ed. by Daniela Zyman and Alexandra Henning, Cologne 2008, p. 205
- Islands+Ghettos* (exhibition catalogue), published by Heidelberger Kunstverein, Heidelberg 2008
- 2007 *Sean Snyder. Recent Projects* (exhibition catalogue), Bilbao: Sala Rekalde 2007
- N.N., »Sean Snyder«, in: *Zitty Berlin*, 8.–21.11.2007, p. 79
- Preuss, Sebastian, »Agent gegen die Lügen der Bilder«, in: *Berliner Zeitung*, 23.10.2007, p. 23
- Grabner, Michelle, »Made in Germany«, in: artforum/CRITICS' PICKS, Accessed: 5.9.2007
- Jothady, Manisha, »Shooting Back«, in: *Camera Austria*, 99/2007, p. 87
- Sean Snyder*, London: Lisson Gallery 2007 (exhibition catalogue)

- 2006 Lütticken, Sven, »Über ›Untitled, (archive Iraq)‹ von Sean Snyder«, in: *Texte zur Kunst*, December 2006
 Eichler, Dominic, »Sean Snyder. Stranger than Fiction«, in: *frieze*, Issue 99, May 2006
Sichtbarkeiten. Zwischen Fakten und Fiktionen, ed. by Edith-Ruß-Haus für Medienkunst, Exhibition: 21.1–19.3.2006, Oldenburg 2006
- 2005 Müller, Arianna, »Zu einer Arbeit von Sean Snyder, ausgestellt in der Wiener Secession«, in: *Derive*, No.19, April 2005
 Schmitz, Edgar, *The Populism Reader*, Berlin and New York, 2005
 Snyder, Sean, *Untitled, (archive Iraq), 2003-2005*, Japan 2005
Sean Snyder, ed. by De Appel, Neue Kunst Halle St. Gallen, Portikus, Secession, 2005
 Snyder, Sean, *Secession*, Wien: Revolver 2005
 Crüwel, Konstanze, »Aus Tokyo Bay wird Skopje«, in: *Frankfurter Allgemeine Zeitung*, 14.3.2005
 Yang, Haegue, »Art in Space«, in: *Space*, Seoul, No. 442, February 2005
 Lutticken, Sven, »De Appel«, in: *Artforum*, January 2005
- 2004 Woznicki, Krystian, »Embedded Pyongyang«, in: *Springerin*, 01/2004
Open 6 (In)security, ed. by NAI Publishers, Rotterdam, 2004
 Esche, Charles und Sean Snyder, »Verhalen aan de rand van het Kapitalisme«, in: *Metropolis M*, Nr. 2, April/May 2004
Mixed farming: The changing agrarian landscape, ed. by NAI Publishers, Rotterdam and SKOR, Amsterdam, 2004
 van den Boogerd, Dominic, »Good Old Modern Times, Modernity Today, De Appel« in: *Reader*, No. 1, 2004
- 2003 Colard, Jean-Max, »topocrisis«, in: *Les Inrockuptibles*, 27.8.2003
Territoires – Islands, Camps and other States of Utopia, Cologne, 2003
Multitudes, Nr. 12, Paris, 2003

Timm, Tobias, »Bewohnen, Überwachen und Strafen«, in: *Süddeutsche Zeitung*, 16.6.2003

Binswanger, Daniel, »Kunst als Navigation«, in: *Tages Anzeiger*, 16.7.2003

Smith, Roberta, »When Exhibitions Have More to Say Than to Show«, in: *The New York Times*, 4.3.2003

Jaeger, Susanne, »A Disneyfication of cities?«, in: *Flash Art*, March/April 2003

Hollein, Lilli, »Scenario urbano«, in: *Domus*, February 2003

Roehl, Marie, »Site-Seeing. Disneyfizierung der Städte«, in: *Camera Austria*, Feb./March 2003

Krasny, Elke, »Handlungsspielraum Stadt«, in: *Architektur Aktuell*, Nr. 1–2, 2003

Huber, Michael, »Dallas in Rumänien und Disney in Wien«, in: *Kurier Wien*, 4.1.2003

Kramar, Thomas, »Dallas, Disney, Diskurs: Was wäre Venedig ohne Tauben«, in: *Die Presse*, 3.1.2003

Hoffmann, Justin, »Site-seeing in Künstlerhaus Wien«, in: *Kunst Bulletin*, Jan./Feb. 2003

Dr. Neuburger, Susanne, »Vopseste Romaneste!«, in: N.N., 2003

Ebeling, Knut, »Im Hochsicherheitstrakt«, in: *Der Tagespiegel*, 6.6.2003

Prince, Mark, »Southfork Ranch Romania«, in: *Art Monthly*, 2003

Tasch, Stephanie, »Shanghai Links. Hua Xia Trip«, in: *Texte zur Kunst*, Nr. 49, 2003

Nabakowski, Gisliind, »PARA>SITES«, in: *Springerin*, Issue 1/2003

Eggel, Caroline, »Überallhin und zurück«, in: *Kunstbulletin*, Nr. 3, March 2003

Pfuetze, Hermann, ohne Titel, in: *Kunstforum*, Nr. 163, Jan.–Feb. 2003

Huck, Brigitte, ohne Titel, in: *8. Baltische Triennale für Gegenwartskunst: Centre of Attraction*, Nr. 4/02, February 2003

Esche, Charles, *Cream 3*, London, 2003

- 2002 *Bucharest Slobozia Dallas Pyongyang*, hrsg. von DZ Bank Kunststipendium, Künstlerhaus Bethanien, Berlin 2002
- Bourriaud, Nicolas, *Postproduction*, Berlin and New York, 2002
- von Bismarck, Beatrice, Diethelm Stoller, Ulf Wuggenig, Hans-Peter Feldmann, und Hans-Ulrich Obrist, *Interarchiv*, Cologne, 2002
- N.N., »Pleitearchitektur«, in: *Tip*, 7.11–20.11.2002
- Esche, Charles, »The Slobozian Question«, in: *Afterall*, Nr. 7, October 2002
- Verwoert, Jan, »Jump Cut Cities«, in: *Afterall*, Nr. 7, October 2002
- Discussion with Marjetica Potrc, »Ducks, Gambling and Cultural Bankruptcy; or the Bastardized Urban Landscape«, in: *Afterall*, N. 7, October 2002
- Bucharest Slobozia Dallas Pyongyang*, ed. by DZ Bank Kunststipendium, 2002
- N.N., Künstlerhaus Bethanien, 2002
- Chan-Kyong, Park, no title, in: *Forum A*, Nr. 11, 2002
- Huck, Brigitte, »Centre of Attraction«, in: *Springerin*, N. 4, 2002
- Poli, Francesco, no title, in: *Tema Celeste*, January 2002
- 2001 Dagen, Philippe, »Vrais et faux paysages«, in: *Le Monde*, 12.12.2001
- Gussin, Graham and Ele Carpenter, *Nothing*, London 2001
- Verwoert, Jan, no title, in: *frieze*, Issue 61, September 2001
- Hoffmann, Gabriele, »Konzentrierte Verweigerung«, in: *Die Tageszeitung*, 16.7.2001
- Danicke, Sandra, »Sachensammler auf der Durchreise«, in: *Frankfurter Rundschau*, 27.7.2001
- Kern, Kristine, »New Settlements«, in: *Nu: The Nordic Art Review*, 2001
- 2000 Woznicki, Krystian, »Image Problem City«, in: *Camera Austria International*, April 2000
- Hauffen, Michael, »No swimming«, in: *Springerin*, Heft 3/2000
- Norman, Nils, *The contemporary Picturesque*, London, 2000
- Hoffmann, Justin, »No Swimming«, in: *frieze*, Nr. 56, 2000

- Krase, Andreas, »Betont Banal ist doppelt kritisch«, in: *Berliner Zeitung*, 25.1.2000
- Woznicki, Krystian, »The Logic of Fast Food Restaurants«, in: *NU: the Nordic Art Review*, January 2000
- Itchihawa, Kentaro, »Very New Art, 2000«, in: *Bijutsu Techo*, Vol. 52, Nr. 782, January 2000
- Calcutt, John, »Another place«, in: *Scotland on Sunday*, 11.6.2000
- 1999 Pesch, Martin, »Installationen«, in: *Kunstforum*, May/June 1999
- Kirkhoff Olsen, Brigitte, »Culture Jamming«, in: *No Standing*, 9–31.10.1999
- Cross, quarterly of visual arts and contemporary culture*, Nr. 3, Milan, 1999
- 1998 Fricke, Harald, »Berlin Biennale«, in: *Artforum*, December 1998
- Müller, Arianne, »Der Galerist hat es Ihnen doch gesagt«, in: *Texte zur Kunst*, Nr. 32, 1998
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