

MERLIN CARPENTER

BIOGRAPHY

Born 1967 in Pembury, UK
Lives in Shepperton, works in London and Berlin

EDUCATION

1986-1989 Central Saint Martin's School of Art, London, UK

SELECTED SOLO EXHIBITIONS

- 2018** *Not Doing a Show in FPÖ Austria*, Nousmoules, Vienna, Austria
Merlin Carpenter: De Streepschilderijen, Overduin & Co., Amsterdam, The Netherlands
Merlin Carpenter: De Streepschilderijen – L.A. HUB, Overduin & Co., Los Angeles, CA
- 2017** *Merlin Carpenter: Do Not Open Until 2081*, Simon Lee Gallery, London, UK (exh. cat)
Title of Show, Christian Andersen, Copenhagen, Denmark
Business Women, Galerie Neu, Berlin, Germany
- 2016** *Blogs of the Near Future*, dépendance, Brussels, Belgium
- 2015** *Hands Against Hands*, Reena Spaulings, New York, NY
MIDCAREER PAINTINGS, Kunsthalle Bern, Bern, Switzerland (exh. cat)
Poor Leatherette, MD 72, Berlin, Germany
Formalist Sidewalk Poetry Club, Formalist Sidewalk Poetry Club, Miami, FL
- 2014** London, London
DECADES, Simon Lee Gallery, Hong Kong
MD 72 booth, Art-O-Rama, Marseille, France
MERLIN, Overduin & Co., Los Angeles, CA
- 2013** *DECADES*, Galeria Nuno Centeno, Porto, Portugal
Solo Show II - All Power to the Factory Outlets, Temnikova & Kasela Gallery, Tallinn, Estonia
Support nightclub experience Nightclub, Uma Certa Falta de Coerência, Porto, Portugal
POLICE, dépendance, Brussels, Belgium (exh. cat)
- 2012** *funky house*, Limazulu Project Space, London, UK
Au Café, Bar de la Victoire / Bureau Capan-Bordes, Nice, France
TATE CAFÉ, Reena Spaulings Fine Art, New York, NY
- 2011** *TATE CAFÉ*, Simon Lee Gallery, London, UK
„Heroes“, MD 72, Berlin, Germany
Overduin and Kite, Los Angeles, CA
- 2010** *Solo Show*, Formalist Sidewalk Poetry Club, Miami, FL
Ballard in Narnia, the interzone, London, UK (with Richard Parry)
- 2009** *The Opening*, dépendance, Brussels, Belgium
The Opening, Simon Lee Gallery, London, UK
- 2008** *The Opening*, Galerie Mitterrand + Sanz, Zürich, Switzerland
The Opening, Galerie Christian Nagel (at Mercedes-Welt am Salzufer & The Corner Berlin), Berlin, Germany
The Opening, Overduin and Kite, Los Angeles, CA
- 2007** *The Opening*, Reena Spaulings Fine Art, New York, NY
Relax It's Only a Bad Cosima von Bonin Show, Galerie Bleich-Rossi, Vienna, Austria (exh. cat)
- 2006** *Sounds of War*, Galerie Edward Mitterrand, Geneva, Switzerland

- 2005** *A Roaring RAMPAGE of Revenge*, Reena Spaulings Fine Art, New York, NY
Galerie Christian Nagel, Cologne, Germany
Look What You Made Me Do, Bergen Kunsthall, Bergen, Norway
- 2004** *Nueva Generación*, Distrito 4, Madrid, Spain (exh. cat)
Take It Easy Default, M-Project, Paris, France
- 2003** *Children of the Projects*, American Fine Arts, Co., New York, NY
When in Doubt Blame the Victim, Galerie Bleich-Rossi, Graz, Austria (with Jeremy Glogan)
- 2002** *The Making of 1945, 1997* (screening), The McAllister Institute, New York, NY
Militant, Galerie Christian Nagel, Cologne, Germany (exh. cat)
- 2001** *My Father, the Castaway*, WhiteCube, Kunstakademi Bergen, Bergen, Norway
- 2000** *When You Drain the Pool, You Don't Consult the Frogs First*, Magnani, London, UK
Galerie Max Hetzler, Berlin, Germany
As a Painter I Call Myself the Estate of, Secession, Vienna, Austria (exh. cat)
VOLVO, Galerie Bleich-Rossi, Graz, Austria
- 1999** *Survivors*, Galerie Christian Nagel, Cologne, Germany
- 1998** *Doppelgänger*, The Top Room, London, UK
Chant No 1, Galerie Max Hetzler, Berlin, Germany
- 1996** Friedrich Petzel Gallery, New York, NY
- 1995** *Voluntary Effort*, Tom Solomon's Garage, Los Angeles, CA
- 1994** Friedrich Petzel/Nina Borgmann, New York, NY
- 1993** *Meet You by the Strange Twisted Old Oak Tree on the Secluded Knoll at Dawn in Your Swimming Trunks and I'll Tell You Something Secret. (Don't Be Late)*. (with Nils Norman), Galerie Z, Göttingen, Germany
Les Jeunes, Bruno Brunnet Fine Arts, Berlin, Germany
- 1992** *Meadow/Wiese*, Galerie Max Hetzler, Cologne, Germany
- 1991** *Electric*, Pavillon Ryszard Varisella, organised by Galerie Grässlin-Ehrhardt, Frankfurt, Germany
To the extreme, Fettstrasse 7A (Birgit Küng), Zürich, Switzerland
- 1990** *Crusade*, Münzstrasse 10, Hamburg, Germany

SELECTED GROUP EXHIBITIONS

- 2018** *The Vitalist Economy of Painting by Isabelle Graw*, Galerie Neu, Berlin, Germany
Revelations, curated by Robert Müller, Galerie Emanuel Layr, Rome, Italy
Sad Movie, Kunsthalle Freeport, Bangkok (with Tobias Kaspar)
Mad World, Marciano Art Foundation, Los Angeles, CA
Trance - By Albert Oehlen, Aishti Art Foundation, Jal el Dib, Lebanon
Distropical Encounters, In extenso offsite at TARS Gallery, Bangkok (with Tobias Kaspar)
Optik Schröder II, MUMOK, Vienna, Austria (exh. cat)
The Church Painting Show, Blackwing Studios, London, UK
DEATH LOLZ Presents..., Peak, London, UK
Readymades Belong to Everyone, Swiss Institute, New York, NY
- 2017** *in search of characters...*, Galerie Neu, Berlin, Germany
New Pleasure, Simon Lee Gallery, New York, NY
The Painting Show, Aram Art Gallery, Goyang Aram Nuri Arts Centre, Seoul, South Korea
PAINTING | OR | NOT, The Kaviar Factory, Henningsvaer, Norway
Peace Love and Anarchy = Freedom and Fun Forever, The Horse Hospital, London, UK
Pje. Corina. Ka, Feria de Arte Contemporaneo Argentino, Hipodromo de Palermo, Buenos Aires, Argentina
TISCH, Kiefholzstrasse 401, Berlin, Germany
'All Day Breakfast', Munchees Café, Reading, UK
CONTROL 20, Laure Genillard Gallery, London, UK

The Painting Show, Limerick City Gallery of Art, Limerick, Ireland
Readymade, Eva Presenhuber House, Vnà, Switzerland (Ex. Cat)

2016

Multiplier, Frans Masereel Centrum, Kasterlee, Belgium
The Squatter, Gaudel de Stampa, Paris, France
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
Putting Rehearsals to the Test, VOX, the Leonard & Bina Ellen Art Gallery, and SBC Gallery of Contemporary Art Montreal (QC), Canada
Convergence, Stonescape, Calistoga, CA
Fora da ordem – obras da Coleção Helga de Alvear, Pinacoteca do Estado de São Paulo, São Paulo, Brazil
Painting 2.0: Expression in the Information Age, MUMOK, Vienna, Austria (Ex. Cat.)
La Collection Thea Westreich Wagner et Ethan Wagner, Centre Pompidou, Paris, France (Ex. Cat.)
On Limits: Estrangement in the Everyday, The Kitchen, New York, NY
Paris – Bruxelles, dépendance, Brussels, Belgium
The Painting Show, Contemporary Art Centre (CAC), Vilnius, Lithuania (Ex. Cat.)
Frenemies: Art Versus Commodity, University Art Museum, California State University, Long Beach, CA
Le Bourgeois, 3236RLS, London, UK
International Fun, Temnikova & Kasela, Tallinn, Estonia

2015

Mega Por No, Colmegna Spa, Buenos Aires, Argentina
Collected by Thea Westreich Wagner and Ethan Wagner, Whitney Museum of American Art, New York, NY (exh. cat)
Painting 2.0: Expression in the Information Age, Museum Brandhorst, Munich
Faux Amis, Simon Lee Gallery, London
wow! Woven? Entering the (sub) Textiles, Künstlerhaus, Halle für Kunst & Medien, Graz, Austria (exh. cat)
Macumba Night Club éditions - Merlin Carpenter / Jérôme Robbe, Artothèque de Villeurbanne, France
Please respond-, M/L Artspace, Venice, Italy
Selbstjustiz Durch Fehleinkäufe, Falckenberg Collection, Hamburg, Germany
The 60s, watch it gallery, London, UK
MUSEUM SHOW by Nang Gallery, Centre Pompidoo-doo, London, UK
Call and Response, Gavin Brown's Enterprise, New York, NY

2014

Excerpts from / How They Met. Part 1: Mother and Her House / Supastore / The Issues of Our Time (1&3) / Fille/Garçon / In the Middle of Affairs, Galerie Emanuel Layr, Vienna, Austria
BAR DREI, 681 Morgan Ave, Greenpoint, New York, NY
Hard Words, Christian Andersen Gallery, Copenhagen
Concept Store, Nest, The Hague, The Netherlands
kim? Salon, kim? Contemporary Art Centre, Riga, Latvia
Coming of Age for Ages, Halle für Kunst Lüneburg, Lüneburg, Germany
The Hawker, dépendance at Carlos/Ishikawa, London, UK
Frieze Art Fair, booth of dépendance, Brussels
Merlin and Isabelle Bankside Launch - A Graduate Exhibition by Sabrina Tarasoff, Paris, France

2013

The November Issue, Mathew, Berlin, Germany
Performance, Whitney Museum of American Art, New York, NY
Please Come to the Show, Part II (1980-Now), Museum of Modern Art Library, New York, NY
„Why Painting Now?“, Cover Up Curated by Antony Hudek, Krinzinger Projekte, Vienna, Austria

2012

Redundanz, Dependance der Galerie für Landschaftskunst Hamburg in der Wandelhalle Bad Tölz, Tölz, Germany
Port, Galeria Nuno Centeno, Porto, Portugal
Context Message, Zach Feuer Gallery, New York, NY
POST MoDERN, curated by Clayton Deutsch, Friedric Snitzer Gallery, Miami, FL

2011

Mathew, Berlin, Germany
The Institute of Mental Health is Burning, Newport Museum and Art Gallery, Wales, UK
Rituals of the Art World, Ludlow 38, New York, NY
Rebus, Simon Lee Gallery, London, UK
A Portrait of the Artist As a Young Man, Galerie Reinhard Hauff, Stuttgart, Germany

- 2010** Novel, dépendance, Brussels, Belgium
Barbaric Freedom, Simon Lee Gallery, London, UK
- 2009** *Malen ist Wahlen, 1981-2009*, Galerie Christian Nagel, Berlin, Germany
Paintings By, Simon Lee Gallery, London, UK
Sonic Youth etc.: Sensational Fix, LiFE, Saint Nazaire, France; Museion, Bolzano, Italy; Kunsthalle Düsseldorf, Düsseldorf, Germany; Malmö Konsthall, Malmö, Sweden; and CA2M, Madrid, Spain
Untitled (History Painting), University of Michigan Museum of Art, Ann Arbor, MI
WIR VERBESSERN IHRE ARBEIT, Galerie Sandra Bürgel, Berlin, Germany (show by Instituto Divorciado)
- 2008** *The Coma Lounge Edinburgh*, The Collective Gallery, Edinburgh, UK
Congratulations You Are Represented By Nang Gallery, Nang Gallery, London, UK (and other Nang shows late 2008)
Sonic Youth etc.: Sensational Fix, Museion, Bolzano, Italy. (exh. cat) *Buy No Wino Buy Lino By Bono*, Hats Plus, London, UK
Painting: Now and Forever, Part II, Greene Naftali Gallery / Matthew Marks Gallery, New York, NY
How Can You Represent When You Can't Pay The Rent, The New Dome, Cable St. Studios, London, UK
Zodiac 3000, International Project Space, Birmingham, UK (exh. cat)
DO WHAT THY WILLT, Nang Gallery, London, UK
- 2007** *Élégance*, Kölnischer Kunstverein, Cologne, Germany
Genesis I'm Sorry, Greene Naftali Gallery, New York, NY (collaboration with Melanie Gilligan)
- 2006** *LIVE HUMANS*, The George Tavern, London, UK
Make Your Own Life, Institute of Contemporary Art University of Pennsylvania, Philadelphia, PA
slow burn, curated by Jonah Freeman, Galerie Edward Mitterrand, Geneva, Switzerland
- 2005** *Painters Without Paintings & Paintings Without Painters*, Orchard, New York, NY
The Top Room: A Retrospective, Chelsea Space, London, UK
TOTAL ASBO, Pogo Cafe, London, UK
Miradas y conceptos en la colección Helga de Alvear, MEIAC, Badajoz, Spain
Islands of Glory in Streets Caked With the Fæces of Decadence, Nang Gallery, London, UK
- 2004** Werkleitz Biennale, Halle, Germany
Edge of the Real, Whitechapel Gallery, London, UK
- 2003** *Wild Nights: Remembering Colin de Land*, CB's 313 Gallery, New York, NY
Messe in der Galerie, Galerie Christian Nagel, Cologne, Germany
Haupt- und Nebenwege, Galerie Christian Nagel, Cologne, Germany
Frieze Art Fair, booth of Galerie Christian Nagel, London, UK
Malerei II Ausstellung Nulldreif, Galerie Christian Nagel, Cologne, Germany
- 2002** *Art Crazy Nation Show*, MK G, Milton Keynes, UK
- 2001** *Favoritin*, Danzigerstr. 44, Berlin, Germany
Jewels-in-Art, Galerie Bleich-Rossi, Graz, Austria
Works on Aluminum Selected by Paper, WhiteCube, Kunstakademi Bergen, Bergen, Norway
Musterkarte, Goethe-Institut, Centro Cultural Conde Duque, Galería Elba Benítez, Galería Heinrich Ehrhardt, Madrid, Spain
- 2000** *Girlfriend*, curated by Sarah Morris, Galerie für Zeitgenössische Kunst, Leipzig, Germany
21st Gear, The Top Room, London, UK
It May be a Year of Thirteen Moons But it's Still the Year of Culture, Transmission Gallery, Glasgow, UK
Drawings, Taché-Lévy Gallery, Brussels, Belgium
Part One, Magnani, London, UK
- 1999** *Painting Lab*, Entwistle Gallery, London, UK
Malerei, INIT Kunsthalle, Berlin, Germany
How Will We Behave, Robert Prime, London, UK
Taché-Lévy Gallery, Brussels, Belgium
- 1998** Art Club Berlin, Mies van der Rohe Pavilion, Barcelona, Spain
Art Club Berlin, Berlin Art Forum, Berlin, Germany
- 1995** *The Message is the Medium*, Castle Gallery, College of New Rochelle, New Rochelle, NY

- 1994** *The Ideal Place*, Haags Centrum Voor Aktuelle Kunst, The Hague, The Netherlands
Sarah Staton's Supastore Boutique, Laure Genillard Gallery, London, UK
Untitled Group Show, Metro Pictures, New York, NY
Sammlung Volkmann, Berlin, Germany
Museum auf Zeit, Fridericianum Museum, Kassel, Germany
- 1993** *London Photo Race*, Friesenwall 120, Cologne, Germany
Galerie Fettsack, Friesenwall 120, Cologne, Germany
- 1992** *A Show by Kiron Khosla*, The Long Gallery, Chelsea Old Town Hall, London, UK
Bruno Brunnet Fine Arts, Berlin, Germany
- 1991** *Paris Bar*, Berlin, Germany
Group Show, Luhring Augustine Gallery, New York, NY
Fallen und Fallen Lassen, Galerie Bleich-Rossi, Graz, Austria
- 1990** *Peace and anarchy & I love form but she doesn't love me & strange flowers & homage to Schnabel equals freedom and fun forever*, 64-65 Guilford St., London, UK
Heimspiel, Kunstverein in Hamburg, Hamburg, Germany
- 1989** *Rotation - Art Critic's Art*, Galerie Esther Schipper, Cologne, Germany

SELECTED PROJECTS

- 2013** *Burberry Propaganda Tour 2013* (organised by Alina Astrova)
- 2010 onwards** salon 4, London, UK
- 2005 onwards** Nang Gallery, London, UK
- 2001 - 2004** merlinstore, merchandising website
- 1998 onwards** Victim
- 1994 - 1996** Poster Studio, London, UK

SELECTED BIBLIOGRAPHY

PUBLICATIONS

- 2015** S.Hudson, *Painting Now*, Thames & Hudson, New York, NY, p. 183, 187.
- 2011** K. Toffoletti, *Baudrillard Reframed*, I.B. Tauris, London/New York, pp. 51-55.
C. Busta, *Art and Subjecthood*, Sternberg Press, Berlin, p. 38.
- 2009** I. Graw, *High Price*, Sternberg Press, Berlin, pp. 214 & 221.
- 2008** A. Goldstein, *The Problem Perspective*, MIT Press, Cambridge, MA, pp. 93 & 103.
I. Graw, *Der große Preis*, Dumont, Berlin, pp. 220 & 226.
- 2010** *Merlin Carpenter: Social Aesthetics*, The Institute of Social Hypocrisy, Paris.
- 2006** A. Schaughnessy, *non-format*, Pyramyd, Paris, p. 116.
- 2005** U. Grosenick (ed.), *Art Now Vol 2*, Taschen, Köln, p. 92.
M. Krebber, *Außerirdische Zwitterwesen*, Verlag der Buchhandlung Walter König, Köln, p. 80 & 122.
- 2004** *Nueva Generación*, Distrito 4, Madrid, Spain.
- 2003** T. Groetz (ed.), *Berlin, 1994-2003*, Galerie Max Hetzler, Berlin, p. 29 & 40.
- 2002** U. Grosenick (ed.), *Art Now*, Taschen, Köln, p. 84.
V. Beuvar (ed.), *Vitamin P*, Phaidon, London, p. 58.
- 2001** M. Collings, *Art Crazy Nation*, 21 Publishing, London, p. 212.

CATALOGUES

- 2018** *Merlin Carpenter: Do Not Open Until 2081* (Simon Lee Gallery, London)
- 2016** *La Collection Thea Westreich Wagner et Ethan Wagner* (Centre Pompidou, Musée national d'art Moderne, Paris, France).
M. Ammer, A. Hockdörfer, D. Joselit, *Painting 2.0: Expression in the Information Age*, DelMonico, Prestel, London, Munich, London, New York, p.219.
- 2015** *Collected by Thea Westreich and Ethan Wagner* (The Whitney Museum of American Art, New York, NY).
Midcareer Paintings (Kunsthalle Bern, Bern, Switzerland).
- 2014** *Merlin Carpenter – POLICE* (dependence, Brussels).
- 2011** *The Opening*, Sternberg Press, Berlin.
Merlin Carpenter (Formalist Sidewalk Poetry Club, Miami).
- 2008** *Zodiac 3000* (International Project Space, Birmingham).
- 2007** *Relax It's Only a Bad Cosima von Bonin Show* (Galerie Bleich-Rossi, Vienna).
- 2002** *Militant* (Christian Nagel Gallery, Köln).
- 2001** *Jewels-in-Art (with Jeremy Glogan, Josephine Pryde and Sarah Staton)* (Galerie Bleich-Rossi, Graz).
- 2000** *As a Painter I Call Myself the Estate of* (Secession, Vienna).
- 1995** *Voluntary Effort* (Tom Solomon's Garage, Los Angeles).
- 1993** *Meet You by the Strange Twisted Old Oak Tree on the Secluded Knoll at Dawn in Your Swimming Trunks and I'll Tell You Something Secret* (Merlin Carpenter and Nils Norman, in association with Galerie Z, Göttingen).

ARTICLES AND REVIEWS

- 2017** 'London Round-up: The Room • One Paved Court • Simon Lee', *Art Monthly* (December 2017 - January 2018).
'Merlin Carpenter: Do Not Open Until 2081', *Whitelies* (November 2017).
G. Vasey, 'Merlin Carpenter: Do Not Open Until 2081', *ARTWORKS LONDON* (November).
M. Gerlis, 'Copyright keeps pictures under wraps', *Financial Times* (10 November).
'Merlin Carpenter Can't Let You See His New Paintings (They Might Be Against the Law)', *Artnet News* (2 November).
'Merlin Carpenter', *Wall Street International* (1 November).
S. Morris, 'The Man In The Mirror Sarah Morris On Merlin Carpenter At Galerie Neu, Berlin' *Texte Zur Kunst*, No. 107 (September).
L. Considine, 'Triumph of the Banal: Merlin Carpenter's DECADES and the Legacy of the Handmade Readymade', *X-TRA* (Spring 2017).
- 2016** K. Jentjens, 'Love is Hate', *Metropolis M*: 94-101.
C. Busta, 'Bad Canon', *Texte Zur Kunst*, No.100: 114 – 121.
- 2015** A. Rosenmeyer, *Merlin Carpenter: Midcareer Paintings*, *Art Review* (December): 119
J. Chung & Q.T. Madea, *Best of 2015*, *Artforum* (December): 208-9
'Merlin Carpenter – Midcareer Paintings', *We Find Wilderness* (21 October).
D. Roeschmann, 'Nach dem Jugendbonus', *Artline (Freiburg)* (2 October).
H. Lagger, 'Kunsthalle hat die Krise', *Bz Berner Zeitung* (21 September): 4.
M. Bieri, 'Das Nur-so-tun-als-ob un seine Grenzen', *Der Bund (Bern)* (21 September): 27.
F. Lerch, 'Kritik als Schein statt Pinslerfleiss', *Journal B (Bern)* (18 September).
L. Tichy, 'Das grosse Augenzwinkern', *Berner Kulturagenda*, no. 38 (17 September): 3.
Anon., 'Sehr böse' *Annabelle* (9 September): 56.
S. Wurster, 'Mein Kinderwagne, mein Kuhlschrank, mein Superbike', *Berliner Tageszeitung* (21 June): 15.
M. Pobywajlo, 'Merlin Carpenter at MD 72', *Archive Collective, Kansas City* (31 May).
'Merlin Carpenter at MD 72', *Contemporary Art Writing Daily* (28 May)
T. Widmann, 'The Desaturation of Graffiti', *May*, no. 14 (August): 125.

- 2014** O. Cha, 'Merlin Carpenter', *Flash Art* (October): 100-101.
- 2013** O. Frolov, 'Merlin Carpenter Goes East', *Texte Zur Kunst* (December): 223-227.
- 2012** D. Marcus, 'Proposal for a Museum', SFMOMA | OPEN SPACE Blog (6 December).
A. Leigiehn, 'Austellen, Wo Andere Urlaub Machen', *Texte Zur Kunst Online* (25 September).
M. Pollack, 'Interiors: Edouard Vuillard: A Painter and His Muses, 1890-1940' at the Jewish
A. Russeth, 'Who Is Henry Codax? And Other Tales of Secret Art', *The New York Observer* (5 June).
N. Asfour, 'A Courageous little gallery takes on MoMA', *The New York Observer Online* (5 June).
'Museum and Gallery Listings: Merlin Carpenter: 'Tate Café', *The New York Times* (25 May): C18.
R. Smith, 'Merlin Carpenter: 'Tate Café', *The New York Times* (18 May): C27
B. Sutton, 'Artist Merlin Carpenter Made a Painstaking Copy of the Tate Café on the Lower East Side', *Artinfo.com* (15 May).
R. Smith, 'Promising Tyros Join an Art Fair Club', *The New York Times* (9 March): C25.
A. Hunt, 'Merlin Carpenter: Simon Lee Gallery, London', *Frieze* (March): 169.
L. McLean-Ferris, 'West London', *Art Review* (January/February): 103.
- 2011** L. Owens, 'The Artists' Artists', *Artforum* (December): 102.
M. Hermes, 'Mitteilungen an die Presse und für die Öffentlichkeit Manfred Hermes über Merlin Carpenter Bei MD72, Berlin', *Texte zur Kunst*, no. 82 (June): 260.
M. Prince, 'Merlin Carpenter: MD72 – Berlin', *FlashArt* (May-June): 160.
C. Taft, 'Merlin Carpenter: Overduin & Kite', *Artforum* (May): 296.
S. Mizota, 'Yes, he invited the copycat', *Los Angeles Times Online* (25 February): 18.
- 2010** S. Snowden, 'And Now, Gentlemen, The Shirts Off Your Back, If You Please', *Idiom Online* (9 December).
A. Kleinman, "All That Glitters: Merlin Carpenter at Formalist Sidewalk Poetry Club", *ArtAgenda Online* (2 December).
J. Lieberman and C. Sharp, 'Waxing Durr', *Art Lies*, no. 66 (Summer): 20.
- 2009** C. Chevalier, 'Event/not Event', *May Revue*, no. 2 (October): 47.
M. Collings, 'An Artist of our Time', *Modern Painters* (Summer): 18-20.
M. Coomer, 'Merlin Carpenter: The Opening', *Art Review* (Summer): 124.
L. Lambrecht, 'The Opening', *KNACK* (14 July): 55.
M. Sperlinger, 'Holy Terror, On Merlin Carpenter at Simon Lee Gallery, London', *Text Zur Kunst* (June, English Version): 119-120.
S. Ashton, 'Canvases and Careers Today: Criticism and Its Markets', *MAP*, no. 17 (Spring): 93.
L. Buck, 'Biting the hand that feeds you', *The Art Newspaper* (May): 47.
E. Terazona, 'Kunst ist Kapital', *Financial Times* (9 April): 18.
S. Reyburn, 'Banks Attacked at Art Show as London Galleries Fight to Survive', *Bloomberg Online* (7 April).
J. Lack, 'Merlin Carpenter', *The Guardian Guide* (28 March): 39.
- 2008** M. Fusco, 'Canvases and Careers Today: Criticism and Its Markets', *Frieze Online*, no. 119 (November-December).
R. Smith, 'At Frieze fair, creativity and caution', *International Herald Tribune* (21 October): 20.
S. Aston, 'Atrocity Exhibition', *MAP*, no. 15 (Autum): 54.
C. Knight, 'After the party, the depletion', *Los Angeles Times Online* (22 February).
M. Seidel, 'Élegance', *Kunstforum*, no. 189 (January/February): 340.
- 2007** C. Busta, 'Merlin Carpenter - Reena Spaulings Fine Art', *Artforum* (December): 355.
J. Kelsey, 'Top Ten', *Artforum* (December): 322.
A. Armetta, 'Merlin Carpenter, The Opening', *Time Out New York* (18 October): 99.
M. Schwendener, 'Merlin Carpenter - The Opening', *The New York Times* (5 October): E41.
A. Rottmann, 'Relax It's Only Merlin', *Texte Zur Kunst*, no. 66 (June): 67.
H. Hafner, 'Merlin Carpenter - Relax It's Only a Bad Cosima von Bonin Show', *Spike*, no. 11 (Spring): 95.
Anonymous, 'Showcase - Arts & Culture', *Creative Review* 27, no. 3 (March): 36.
- 2006** G. Moreno, 'Merlin Carpenter – Geneva', *Art Papers* (November/December): 55.
S. Lewitt, 'Club You Can't Get Into', *Texte Zur Kunst*, no. 63 (September): 242.
I. Graw, 'Von Hier Aus', *Texte Zur Kunst*, no. 63 (September): 64.
C. Rattemeyer, 'Make Your Own Life: Artists In & Out of Cologne', *Artforum* (Summer): 344.
R. Smith, 'Cologne as Mythic Hot Spot (Cue the Background Music)', *The New York Times Online* (2 June).

- K. Stone Sonnenborn, 'Merlin Carpenter - Reena Spaulings Fine Art', *Frieze*, no. 97 (March): 164.
- 2005**
I. Graw, 'Merlin Carpenter - Galerie Christian Nagel', *Artforum* (November): 265.
J. Pryde, 'Da Bin Ich Machtlos', *Texte Zur Kunst*, no. 58 (June): 175.
- 2004**
V. Zarza, 'Merlin Carpenter', *ABC Blanco Y Negra Cultural*, no. 662: 32.
- 2003**
G. James, 'Please Kill Me', *Texte Zur Kunst*, no. 51 (September): 155.
J. Kelsey, 'Merlin Carpenter - American Fine Arts, Co.', *Artforum* (October): 171.
A. Mar, 'Gallery - Going', *The New York Sun* (7 August): 16.
K. Johnson, 'Merlin Carpenter - Children of the Projects', *The New York Times* (13 June): E37.
- 2002**
Anonymous, 'Focus Painting Part II', *Flash Art*, no. 227 (November): 81.
M. Prince, 'Painting & Photography', *Art Monthly* (October): 2.
M. Krebber, 'An der langen Leine', *Texte Zur Kunst*, no. 46: 116 .
Anonymous, 'Merlin Carpenters Kunstzitate', *Kölnner Stadtanzeiger* (19 February): p. 26.
- 2001**
M. Harris, 'Merlin Carpenter - Magnani', *Art in America* (July): 111.
M. Wilson, 'Merlin Carpenter/Sigmar Polke', *Art Monthly* (February): 34.
M. Archer, 'Merlin Carpenter Magnani', *Artforum* (February): 163.
- 2000**
M. Bunz, 'Wo ist Kunst?', *De-Bug* (October): 32.
A. Wagner, 'Das Picabia-Verfahren', *Frame* (July/August): 62.
J. Pryde, 'Merlin Carpenter at Secession', *Modern Painters* (Summer): 52.
M. Prinzhorn, 'Dislozierte Ikonen', *Texte Zur Kunst*, no. 38 (June): 142.
M. Dusini, 'Malen Nach Zahlen', *Falter*, no. 17: 61.
- 1999**
S. Leeb, 'Notorische Zweifel', *Texte Zur Kunst*, no.35 (September): 316.
- 1998**
J. Koether, 'Chant No 1', *Texte Zur Kunst*, no. 30 (June): 168.
A. Kempkes, 'Prinzipiell Sekundär', *SPEX* (March): 54.
- 1996**
I. Graw, 'Vermintes Gelände', *Texte Zur Kunst*, no. 23 (August).
- 1994**
G. Goodrow, 'Ironically Playful', *Artnews* (September): 111.
R. Smith, 'For the New Galleries of the 90s, Small (and Cheap) is Beautiful', *The New York Times* (22 April).
J. Decter, 'Merlin Carpenter - Petzel/Borgmann', *Artforum* (Summer).
- 1993**
G. Schwering and C. Marx, 'Merlin Carpenter - Max Hetzler', *ZYMA* (March/April).
T. Holert, 'Merlin Carpenter - Max Hetzler', *Flash Art* (March).
W. Köhler, 'Merlin Carpenter - Bruno Brunnert Fine Arts', *ARTIS* (June).
U. Clewing, 'Frech Kommt Weiter', *ZITTY* (March).

TEXTS BY THE ARTIST

- 2018** 'The Outside Can't Go Outside', Sternberg Press.
- 2017** 'Line of Control', *Control Magazine*, Issue 20, London (January).
- 2016** 'Blogs of the Near Future', press release for exhibition at dépendance, Brussels (September).
- 2015** 'The Outside Can't Go Inside'. (Presented at USC Roski lecture (December), HEAD Geneva lecture, (April)).
- 2013** 'A Certain Lack of Coherence'. (Support nightclub experience Nightclub Press Release, Porto, Portugal).
- 2012** 'Welcome to the Tate Café: A conversation between Merlin Carpenter, Emily Sundbald and John Kelsey (March, Paris).
- 2011** Introduction to 'Complete Poetry by Nicolás Guagnini' (100% Publications, New York, NY).
- 2010** Excerpts in 'The Sound of Downloading Makes Me Want to Upload', Frenetic Happiness, Paris.
'Fashion is Fun, with Stefano Pilati', *Texte Zur Kunst*, no. 78 (June): 52 & 116.
- 2009** '(PROJECT BY NANG GALLERY)', *Pigiarniq*, no. 17 (May): 61.
- 2008** 'The Tail That Wags The Dog', undelivered lecture, in 'Canvases and Careers Today: Criticism and Its

Markets', Sternberg Press, Berlin, p. 75.

'The Tail That Wags The Dog', undelivered lecture, published on the Artist's website.

'The Face: Stripped', *Mute*, no. 2: 106.

- 2007** 'David Hockney, 1971', *Texte Zur Kunst*, no. 67 (September): 183 & 270.
- 2004** 'Back Seat Driver', *Pacemaker* (June).
- 2002** 'Back Seat Driver', *Gitarren, die nicht Gudrun heißen*, Galerie Max Hetzler/Holzwarth Publications, Berlin.
'Media Guy', *Texte Zur Kunst*, no. 45 (March): 155.
- 2000** 'The Sound of Bamboo', catalogue essay for 'Apothekerman' by Michael Krebber, Kunstverein Braunschweig, Statische Galerie Wolfsburg, Walther König.
'The Protest Had Already Impacted on London in the Form of its Absence', with Anthony Davies, catalogue essay for 'As a Painter I Call Myself the Estate of', *Secession*, Vienna
- 1999** 'Concentration', *A.N.Y.P.*, no. 9: 7.
- 1998** 'Der Nichtzerbrochene Nichtspiegel', *Texte Zur Kunst*, no. 31 (September): 66.
- 1997** 'The Charlatans', *SPEX* (September): 12.
'Ein Haufen Sprache (Robert Smithson)', *SPEX* (February): 53.
- 1992** 'Robert Smithson', *Texte Zur Kunst*, no. 5: 205.
- 1990** 'I Was an Assistant', *Texte Zur Kunst*, no. 1 (Autumn): 119.

VIDEOGRAPHY

- 2009** 'Carpenter's Road', 2009. Screened at The Institute of Social Hypocrisy, Paris (2010). * Mini DV Format.
- 2004** 'Cancer'. Screened at the McAllister Institute, New York, March. * Quicktime Movie Format.
- 1998** 'Love is a Contact Sport' (Part of *Doppelganger*).
- 1997** 'The Making of 1945'. Screened at the McAllister Institute, New York, March (2002).
- 1994** 'Why Henry Bond Left the Art Fair So Quickly'. For Omron screening, London (1995).
- 1992** 'Untitled'. Blow-Up remake for 'Meadow/Wiese'.
- 1991** 'Untitled'. Documentation on 'To the extreme' for Luhring Augustine (not shown).

PUBLIC COLLECTIONS

- US Museum of Contemporary Art, Los Angeles, CA
- FRANCE Centre Pompidou, Paris, France
- UK The British Council, London, UK