

SARAH MORRIS

Born 1967 [American]
Lives and works in New York & London

EDUCATION

1985-89 Brown University, B.A.
1987-88 Jesus College, Cambridge University

SOLO EXHIBITIONS (* INDICATES PUBLICATIONS)

- 2008 *White Cube*, London
Galleria D'Arte Moderna (GAM), Bologna
- 2007 *Sarah Morris*, Whitechapel Laboratory, Whitechapel Gallery, London
The Towne Index, Air de Paris, Paris
Robert Towne, Ring Paintings, and Origami, Friedrich Petzel Gallery, New York
Galerie Max Hetzler, Berlin
- 2006 *Robert Towne*, Lever House, New York
A Severe Insult to the Brain, Galerie Meyer Kainer, Vienna
Artist In Focus, Museum Boijmans Van Beuningen, Rotterdam
- 2005 *Endeavor*, Palais de Tokyo, Paris
Sarah Morris, Kestner Gesellschaft, Hannover
Sarah Morris, The Aldrich Contemporary Art Museum, Connecticut
Los Angeles, Friedrich Petzel Gallery, New York
To Film a Thought in Action, Moderna Museet, Stockholm
Los Angeles Drawings, Galerie Aurel Scheibler, Cologne
- 2004 *If Direction is a Look*-Matthew Brannon/Sarah Morris, Galerie Javier Lopez, Madrid
Sarah Morris, The Ballroom, Marfa
Sarah Morris, White Cube, London*
Bar Nothing, Galerie Max Hetzler, Berlin*
Sarah Morris, Kunstforeningen, Copenhagen
- 2003 *Lost Weekend*, Friedrich Petzel Gallery, New York
Orchid Lounge, Air de Paris, Paris
- 2002 *Sarah Morris*, Museum of Contemporary Art, Miami
Capital, Site Santa Fe, Santa Fe
At Speed, (with Darren Almond), Galerie Max Hetzler, Berlin*
Cinecity: The Films of Sarah Morris, Hirshhorn Museum, Washington, D.C.
Rock Creek, Galerie Meyer Kainer, Vienna
- 2001 *Crystal*, Friedrich Petzel Gallery, New York
Dulles, Galerie Aurel Scheibler, Cologne
Correspondence, Hamburger Bahnhof, Museum für Gegenwart, Berlin *
- 2000 Kunsthalle Zurich *
Galerie für Zeitgenössische Kunst, Leipzig
Rum Jungle, White Cube, London
Philadelphia Museum of Art
- 1999 Friedrich Petzel Gallery, New York
Museum of Modern Art, Oxford *
- 1998 Galerie Max Hetzler, Berlin

- Le Consortium, CentreD'Art Contemporain, Dijon
- 1996 *One False Move*, Jay Jopling/White Cube, London
Sugar, Galerie Philippe Rizzo, Paris *
Drawings, Anton Kern, New York
- 1994 *Try God*, Nicole Klagsbrun, New York
- 1993 *Sarah Morris*, Close-Up, New York
- 1992 *Citizens*, Kunsthall, New York

SELECTED GROUP EXHIBITIONS

- 2007 *Tomorrow*, Kumho Museum of Art, Seoul
Everstill, Philip De Lorca House, Granada
New York States of Mind, House of World Cultures, Berlin
Abstraction – Extracting From Reality, Sheffield Galleries & Museums Trust
What is Painting?, Museum Of Modern Art, New York
Door Cycle, Friedrich Petzel Gallery, New York
Rockers Island: Olbricht Collection, Museum Folkwang, Essen, Germany
An Incomplete World: Works from The UBS Art Collection, Art Gallery of New South Wales
The Shapes of Space, Guggenheim Museum, New York
Out of Time: A Contemporary View, Museum of Modern Art, New York
Permanent Collection, Tate Modern, London
Mapping the City, Stedelijk Museum, Amsterdam
 Philip De Lorca House, Granada
Scape, Mongin Art Center, Seoul
Contemporary Galleries Collection, San Antonio Museum of Art, San Antonio
Create Your Own Museum, Gary Tatintsian Gallery, Inc., Moscow
MAM Collectors Council Acquisitions, New Work Gallery, Miami
An Exhibition From the Collection, Galerie für Zeitgenössische Kunst Leipzig
Untitled, Whitechapel Gallery, London
Perspektiv 07, Lenbachhaus, München
Very Abstract and Hyper Figurative, Thomas Dane Gallery, London
- 2006 *Out of Time: A Contemporary View*, Museum of Modern Art, New York
.all Hawaii ENTrees / luNar reggae, Irish Museum of Modern Art, Dublin
Intouchable, Villa Arson, Nice
Busy Going Crazy: The Sylvio Pearlstein Collection, Art and Photography from Dada to the Present Day, La Maison Rouge, Paris
from DaDa to the Present Day, La Maison Rouge, Paris
Carbonic Anhydride, Galerie Max Hetzler, Berlin
Utopia/Dystopia, Chulalongkorn University Gallery, Bangkok
 Milton Keynes Gallery, Milton Keynes
Gateway, FIFA, Berlin
This is America!, Centraal Museum, Utrecht
Art and Football at the German Bundestag, Deutschen Bundestag, Berlin
Le Parcours Contemporain, Musee d'art Moderne de la Ville de Paris, Paris
New Order, Haus Konstruktiv, Zurich
Stage of Life – Rhetorics of Emotion, Lenbachhaus, Munich
Supernova, City Gallery, Prague
New Acquisitions/Les Parcours Contemporain, Musee d'Art Moderne de la Ville de Paris (ARC), Paris
Big Juicy Paintings (and more): Highlights from the Permanent Collection, Miami Art Musuem
Dark Places, Santa Monica Museum of Art, Santa Monica
Supernova, ESPOO, Finland
New Order, Haus Konstruktiv, Zurich
- 2005 *Contemporary Voice: The Contemporary American Art from Misumi Collection*, Tottori Prefectural Museum,
 Japan
Wittgenstein in New York, Kupferstichkabinett/Kulturforum Potsdamer Platz, Berlin

- Ambiance – Auf beiden Seiten des Rheins*, K21, Dusseldorf
Generation X, Kunstmuseum, Wolfsburg
Goetz Meets Falckenberg, Sammlung Falckenberg, Hamburg
Big Bang, Centre Pompidou, Paris*
Radiodays, Bandes Originales, De Appel, Amsterdam
U_Move, Utopia e imagine in movimento, Galleria Comunale d'Arte Contemporanea, Monfalcone;
 Galerie Meyer Kainer, Vienna
Present Perfect, FriedrichPetzel Gallery, New York
Supernova, Bunkier Sztuki, Krakow; Tallinn Kunstihoone, Estonia; ESPOO, Finland; CAC, Vilnius
Now's the Time, Kunsthaus Graz, Graz
Contemporary Voices: Works from the UBS Art Collection, Museum of Modern Art, New York
Vanishing Point, Wexner Center for the Arts, Columbus, Ohio
Coulour & Trips, Palais Thurn und Taxis, Bregenz
Extreme Abstraction, Albright-Knox Art Gallery, Buffalo
Populism, Contemporary Art Centre, Vilnius; National Museum, Oslo; Frankfurter Kunstverein, Frankfurt;
 Stedelijk Museum, Amsterdam
Bühne des Lebens—Rethorik des Gefühls, Lenbachhaus, Munich
- 2004 *La Lettre Volee*, FRAC, Dijon*
Collections san Frontières III, The Fruitmarket Gallery, Edinburgh
The Pattern Playback, The Moore Space, Miami
Sets, Barbara Krakow Gallery, Boston
 3', Schirn Kunsthalle Frankfurt*
Off the Record—Sound Arc, ARC/Musee d'Art Moderne de la Ville de Paris, Paris
Portrait ohne Antlitz, Kunsthalle zu Kiel, Kiel
Heisskalt, Staatsgalerie, Stuttgart*
Framing Spatial Experiences, San Francisco Cinemateque
Treasure Island - 10 Jahre Sammlung Kunstmuseum Wolfsburg, Kunstmuseum Wolfsburg
One Channel Only, The Contemporary Art Galleries, University of Connecticut, Storrs
Parkett 20 Years of Artists' Collaborations, Kunsthaus Zurich
Imagination—Perception in Art, Kunsthaus Graz an Landesmuseum Joanneum, Graz*
- 2003 *Supernova: Art of the 1990s from the Logan Collection*, San Francisco Museum of Modern Art
Ice Hot – Recent Painting from the Scharpff Collection, Hamburger Kunsthalle
Imagination – Perception in Art, Kunsthaus Graz*
Adorno. The Possibility of the Impossible, Frankfurter Kunstverein, Frankfurt*
Novageometria, Galeria FortesVillaca, Sao Paolo
 3-D, FriedrichPetzel Gallery, New York
Embracing the Present, Phoenix Art Museum, Arizona
Fast Forward, Sammlung Goetz, ZKM, Center for Art and Media, Karlsruhe
Adorno, The Possibility of the Impossible, FrankfurtKunstverein, Frankfurt
Up to Now: Treasures from the Collection, Stedelijk Museum, Amsterdam
Hotel Hotel, Landesgalerie, Linz
Platform for Art, London Underground, London
Nation, FrankfurtKunstverein, Frankfurt
Heisskalt – Aktuelle malerei aus der Sammlung Scharpff, Hamburger Kunsthalle, Hamburg*
Form-Specific, Moderna Galerija, Ljubljana, Slovenia
Cool Lustre, Collection Lambert Avignon. * Curated by Eric Troncy.
Sodium Dreams, Center for Curatorial Studies Museum, Bard College, Annadale-on-Hudson
Architecture Schmarchitecture, Kerlin Gallery, Dublin
Painting Pictures: Painting and Media in the Digital Age, Kunstmuseum Wolfsburg
Days Like These: The Tate Triennial Exhibition of Contemporary British Art, Tate Britain, London
Berlin 1994-2003, Galerie Max Hetzler, Berlin
Abstract Painting, Staedtisches MuseumLeverkusen Schloss Morsbroich, Leverkusen
Site Specific, Museum of Contemporary Art, Chicago
Open Art at Regent's Place, BritishLand, London
Question, Magasin-Centre National d'Art Contemporain, Grenoble; Galerie Max Hetzler, Berlin
Urban Dramas, deSingel, Antwerp
- 2002 *Premio Biella Incisione*, Biella Print Biennale, Biella
Center of Attraction, 8th Baltic Triennale of Contemporary Art, Contemporary Art Centre, Vilnius

- Le Paysage dans l'art d'aujourd'hui*, Maison de la Culture de Bourges
Rapture: Art's Seduction by Fashion since 1970, Barbican Art Gallery, London
Culture meets culture, Busan Biennale 2002, Busan
Projects 77: billboards, project of the Museum of Modern Art, New York
Quivid, Demokratie als Auftraggeber/Kunstwettbewerb der Landeshauptstadt München, Munich
Public Affairs, Kunsthaus Zurich*
Thinknot, Christopher Farr Gallery, London*
Urgent Painting, ARC, Musée d'art Moderne de la Ville de Paris, Paris*
Painting on the Move, Kunstmuseum Basel, Museum für Gegenwartskunst Basel and Kunsthalle Basel. Curated by Mendes Bürgi & Peter Pakesch.
Ruina e Utopia, Centro Cultural Banco do Brasil, Brazil
Iconografias Metropolitanas, 25th São Paulo Biennial
Dressing Down: Art, Fashion and Identity, 1970-2001, Barbican Art Gallery, London*
 Kunstnerne Hus, Oslo
Minimalism and After, Sammlung DaimlerChrysler, Berlin*
Supernova Art of the Nineties from the Logan Collection, San Francisco Museum of Modern Art
- 2001 *Beau Monde: Toward a Redeemed Cosmopolitan*, Site Santa Fe Fourth Annual Biennial.* Curated by Dave Hickey.
Wild Walls, MAK Center, Schindler House, Los Angeles
Hybrids, Tate Liverpool. Curated by Simon Wallis.
UK in NY, British-Consul General, New York
Within/Without, Kunstmuseum Bern
Comfort: Reclaiming Place in a Virtual World, Cleveland Center for Contemporary Art *
Casino 2001: Ist Quadrennial of Contemporary Art, Stedelijk Museum Voor. Curated by Jeanne Greenberg Rohatyn. Actuele Kunst and Bijloke, Gent *
Playing Amongst the Ruins, Royal College of Art, London
Shopping, Generali Foundation, Vienna
The Mystery of Painting, Sammlung Goetz, Munich *
Beautiful Productions, Whitechapel Art Gallery, London *
A Pied D'Oeuvre, Bibliotheque Nationale de France, Paris
Die Sammlung Olbricht Jeil 2, Ohne Zögern, Gesellschaft für Aktuelle Kunst Bremen
Olav Chr. Jenssen, Sarah Morris, Carroll Dunham, Atle Gerhardsen, Berlin
- 2000 *Glee: Painting Now*, Aldrich Museum of Contemporary Art, Palm Beach Institute of Contemporary Art. Curated by Jessica Hough and Amy Cappellazzo.*
What If: Art on the Verge of Architecture and Design, Moderna Museet, Stockholm. Curated by Maria Lind & Liam Gillick.
Homes, Art Gallery of Western Australia, Perth *
Public Culture, Private Nature, Sommer Contemporary Art, Tel-Aviv
The City, Nicole Klagsbrun Gallery, New York
Drawings and Photographs, Matthew Marks Gallery, New York
Projections, FRAC Bourgogne, Dijon
 Robert Pearre Gallery, Tucson
Confusion, Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart Berlin
The Song of the Earth, Museum Friderichianum, Kassel *
Girlfriend, Galerie für Zeitgenössische Kunst Leipzig
AM/PM, Neue Nationalgalerie, Museum für Gegenwart, Berlin
Flakk or that extraordinary sensation of being abroad, even when at home, curated by Andrea Kroksnes & Per Gunnar Tverbakk, Nordic House, Reykjavik*
Twisted: Urban and Visionary Landscapes in Contemporary Painting, Van Abbemuseum, Eindhoven
Project 004, Friedrich Petzel Gallery
- 1999 *Art Lovers*, Liverpool Biennial, Liverpool *
Malerei, INIT Kunsthalle, Berlin
Between London and New York, Tache & Levy, Brussels
Trans-sphere, FRAC Poitou-Charentes
Frieze, Institute of Contemporary Art, Boston *
Concrete Ashtray, Friedrich Petzel Gallery, New York
This is Yesterday, Centro Andaluz de Arte Contemporaneo *
Post-hypnotic, MAC University Galleries of Illinois, State University, Dallas

- Chicago Cultural Center
Painting Lab, Entwistle, London
Le Capital, Contemporary Art Center, Sete
Tang, Turner & Runyon, Dallas
Plug In, Salon 3, London
Two Doors-True Value, Mai 36/Annemarie Verna, Zurich
Aufnahmen, Osterreichische Galerie Belvedere, Vienna
Artlovers, Tracey, The Liverpool Biennial of Contemporary Art. Curated by Marcia Fortes.
- 1998 *I love New York: Crossover der Aktuellen Kunst*, Ludwig Museum, Köln *
Young Americans 2, Saatchi Collection, London *
Weather Everything, Galerie fur Zeitgenössische Kunst, Leipzig. Curated by Eric Troncy.
Dijon/le consortium, Centres Georges Pompidou, Paris
VideoStore!, Bricks and Kicks, Vienna
Deep Thought, Basilico Fine Arts, New York
La Table, Air de Paris, Paris
Dumbpop, Jerwood Foundation, London. Travelled to Leeds Metropolitan University Gallery, Leeds
Cluster Bomb, Morrison Judd, London
Mostrato, Fuori Uso 98, Pescara
Narrative Urge, Uppsala Konstmuseum, Sweden. Curated by Catsou Roberts.
- 1997 *Hospital* (Organized by Sarah Morris), Galerie Max Hetzler, Berlin *
Dramatically Different, Centre National D'Art Contemporain de Grenoble. * Curated by Eric Troncy.
Group Show: Miltos Manetas, Florence Manlik, Sarah Morris, Jack Pierson, Gary Simmons, Laurie Simmons, Georgina Starr, Galerie Philippe Rizzo, Paris
Posture: A Survey of Contemporary Figuration, David Klein Gallery, Michigan
Painting, Photography, Drawing, Anton Kern Gallery, New York
- 1996 *Found Footage*, Klemens Gasser and Tanya Grunert, Cologne
Pop Planet, Theoretical Events, Naples
- 1995 *Group Show organized by Jeff Koons*, Nicole Klagsbrun, New York
B-Movie: organized by Sarah Morris, San Francisco Art Fair, San Francisco
More Than Real, Gallery 400, School of Art and Architecture, University of Chicago
- 1994 *Summer Group Show*, Nicole Klagsbrun, New York
Please Don't Hurt Me, Galerie Snoie, Rotterdam. Travelled to Cabinet Gallery, London.
- 1993 *Lucky Kunst*, 2 Silver Place, London
Home Alone: organized by Sarah Morris and Ricardo de Oliveira, 211 East 10, New York
Evidently, 1993, Dooley Le Capellaine Gallery, New York
I am The Annunciator, Thread Waxing Space, New York
- 1992 *Curio Shop*, Thread Waxing Space, New York
- 1991 P.P.O.W., New York
 Postmasters Gallery, New York
- 1990 *Series*: Postmasters Gallery, New York
Open Studio: Whitney Museum of American Art Independent Study Program, New York

PUBLIC FILM SCREENINGS

- 2007 *The Shapes of Space: The Films of Sarah Morris*, Guggenheim Museum, New York
New York States of Mind, House of World Cultures, Berlin
Cinema Arenberg Monthly Screenings, Cinema Arenberg, Brussels
The Films of Sarah Morris, Guggenheim Museum, New York
 Midtown, International Film Festival Rotterdam
 Los Angeles, Kunst Film Biennale, Cologne
- 2006 AM/PM, Rooftop Films, New York

- Los Angeles, Galerie Meyer Keiner, Vienna
 Capital, Centraal Museum, Utrecht
 Los Angeles, Lenbachhaus, Munich
 Los Angeles, Musee d'Art Moderns (ARC), Paris
 What (is) Cinema? 5, International Film Festival, Rotterdam
 AM/PM, La Casa Encendida, Madrid
- 2005 Sarah Morris' Films, Biennale of the Moving Image, Centre pour l'image Contemporaine, Geneva
 To Film a Thought in Action, Moderna Museet, Stockholm
 Los Angeles, Graz Biennale on Media and Architecture 2005, Artimage, Graz
 Miami and Los Angeles, Rio Film Festival, Rio de Janeiro
 Los Angeles, Kunst Film Bienalle, Cologne
 Los Angeles, Academy of Motion Picture Arts, Linwood Dunn Theatre, Hollywood
- 2004 The Films of Sarah Morris, National Film Theatre, London
 Canarias Media Fest 2004, Canary Islands
 Los Angeles, Kino Arsenal, Berlin
 Los Angeles, Anthology Film Archives, New York
 Los Angeles, Prince Charles Cinema, London
 The Ballroom, Marfa
 Treasure Island- 10 Jahre Sammlung Kunstmuseum Wolfsburg, Kunstmuseum, Wolfsburg
 Landes Gallerie, Linz
- 2003 Sodium Dreams, CCS Museum, Bard College, Annandale-on-Hudson, NY
 Museum of Modern Art, New York
 Mediascape, Museum of Modern Art, Gramercy Theater, New York
 Question, Magasin-Centre National d'Art Contemporain, Grenoble
 Urban Dramas, deSingel, Antwerp
 Form-Specific, Moderna Galerija, Ljubljana
 Days like These, Tate Britain, London
 Painting Pictures: Painting and Media in the Digital Age, Kunstmuseum Wolfsburg, Wolfsburg
- 2002 Sarah Morris, Museum of Contemporary Art, Miami
 Capital, Site Santa Fe
 Cinecity: The Films of Sarah Morris, Hirschhorn Museum, Washington, D.C.
 Paysage dans L'Art D'Aujourd'Hui, La Maison de la Culture de Bourges, Bourges
 Public Affairs, Zurich Kunsthhaus, Zurich
 Painting on the Move, Junsthalle Basel, Basel
 Kunstnernes Hus, Oslo
 Urgent Painting, Musee d'Art Moderne de la Ville de Paris, Paris
- 2001 Correspondence, Nationalgalerie im Hamburger Bahnhof, Museum fur Gegenwart, Berlin
 Wild Walls, MAK Center, Schindler House, Los Angeles
 Casino 2001, Stedelijk Museum Veer Actuele Kunst, Ghent
 The Mystery of Painting, Sammlung Goetz, Munich
 Hybrids, International Contemporary Painting, Tate Liverpool
 Comfort, Reclaiming Place in a Virtual World, Cleveland Center for Contemporary Art, Ohio
 Playing Amongst the Ruins, Royal College of Art, London
- 2000 Sarah Morris, Kunsthalle Zurich
 Sarah Morris, Philadelphia Museum of Art
 Sarah Morris, Galerie fur Zeitgenossische Kunst, Leipzig
 AM/PM, Neue Nationalgalerie, Museum fur Gegenwart, Berlin
 The Song of the Earth, Museum Fridericianum, Kassel
 Projections, FRAC Bourgogne, Dijon
 What If: Art on the Verge of Architecture and Design, Modera Museet, Stockholm
 Flakk, Nordic House, Reykjavik
 Homes, Art Gallery of Western Australia, Perth
- 1999 Sarah Morris, Museum of Modern Art, Oxford
 Le Capital, Contemporary, Art Center, Sete

Aufnahmen, Österreichische Galerie Belvedere, Vienna

1998 I Love New York: Crossover der Aktuellen Kunst, Museum Ludwig, Köln

SELECTED BIBLIOGRAPHY

- 2007 Saltz, Jerry, "Back from the Brink", Artnet, August 2007 (ill.)
 Viveros-Faune, Christian, "The Anxiety of Influence", The Village Voice, August 20, 2007
 Robinson, Walter, "Weekend Update", Artnet, July 20, 2007 (ill.)
 Suqi, Rima, *As You Leave the Gallery, Please Close the Art Behind You*, The New York Times, July 5, 2007, p. F3 (ill.)
Goings on About Town, The New Yorker, June 11, 2007
 Kuo, Michelle, *Museum Exhibitions: 'The Shapes of Space'*, Art Forum online, May 29, 2007 (ill.)
 Birnbaum, Molly, *Tuft Love*, ARTnews, May 2007, p. 46 (ill.)
 Street, Ben, *London Letter*, Artnet, April 19, 2007
 Collings, Matthew, *What I Do All Day*, Modern Painters, April 2007, pp. 34-43 (ill.)
Sarah Morris, The New Yorker, March 19, 2007, p. 42
 Vogel, Carol, *London-Miami Share*, The New York Times, March 16, 2007, p. E30
 Zeitz, Lisa, *Auch das noch*, Kunstmarkt, March 10, 2007, Seite 44, Nr. 59
 Slyce, John, *all hawaii eNtrees/LuNarReGGae*, Art Monthly, February 2007, pp. 26-28
 de Corral, Maria and John R. Lane (ed.), *Fast Forward* Contemporary Collections for the Dallas Museum of Art, Dallas Museum of Art exhibition catalogue, 2007, p. 274 (ill.)
- 2006 Scott, Andrea K., *Painting the Towne*, Time Out New York, November 30-December 6, 2006, p. 78 (ill.)
 Richer, Francesca and Matthew Rosenzweig, *No. 1: First Works by 362 Artists*, Distributed Art Publishers, 2005, p. 255 (ill.)
 Chen, Aric, *Look Up, Look Down, Art's All Around*, The New York Times, October 19, 2006 (ill.)
 Widmann, Tanja, *To Offer You Something...*, Texte Zur Kunst, September 2006, pp. 248-251 (ill.)
 Fry, Naomi, *Critics' Picks: Sarah Morris, Lever House*, Artforum.com, September 22, 2006 (ill.)
 Gardner, James, *Sarah Morris: Robert Towne*, The New York Sun, September 21, 2006, p. 19
 Cohen, David, *New Art on the Walls—and the Floor & Ceiling, Too*, The New York Sun, September 20, 2006
 Schlesinger, Toni, *Wonderful Towne! Lever House Hosts Homage to Screenwriter*, The New York Observer, September 18, 2006, p. 12 (ill.)
 Rosen, Jamie, *Tale of Two Cities*, W, September 2006, p. 404
Sarah Morris Robert Towne at the Lever House, artdaily.com, August 14, 2006
 Turner, Elisa, *Life – It Can Be Big, Juicy*, The Miami Herald, July 30, 2006, pp. 1M, 3M
 Vogel, Carol, *Inside Art: A Screenwriter on a Ceiling*, The New York Times, July 28, 2006
 Suarez de Jesus, Carlos, *MAM Goes Mach*, MiamiNewtimes, July 13-19, 2006, p. 50
 Mühling, Matthias, *Sarah Morris, Stage of Life- Rhetorics of Emotion*, Lenbachhaus München, exhibition catalogue, April 8- July 9, 2006, pp. cover, 96-99, 150-151 (ill.)
 Sachs, Brita, *Flimmerteilchen Machen Laune*, Samstag, June, 3 2006, p.35
MAM Portrait, Miami Art Museum, April- June, 2006, pp. cover page, 6 (ill.)
Ateliertür auf, Musik an, Monopol, April/May 2006, pp. 34-35
 Leffingwell, Edward, *Sarah Morris at Friedrich Petzel*, Art in America, March 2006, p. 152
 Keijer, door Kees, *Sarah Morris: Stadsporetten*, Museumtijdschrift, February 2006
 Piscaer, Lot, *Interview: Artist in Focus: Sarah Morris in Boijmans Van Beuningen*, Daily Tiger no. 1, January 26, 2006, p. 5
 Mik, Edzard, *Honderd procent stedelijke herinnering*, Vrij Nederland, January 21, 2006
Programmabijlage: Sarah Morris, de Volkskrant, January 19, 2006, p. 32
 Schoonenboom, Merlijn, *De ambtenaar naast Clinton*, de Volkskrant, January 19, 2006, pp. 22-23
What (is) Cinema? 5, International Film Festival Rotterdam, Exhibition Calendar, p. 4
- 2005 Grosenick, Uta (ed.), Art Now Vol. 2, Taschen, 2005, pp. 308-311
 Josephsen, Kelly, *Monaco pools compared to putting together a Swiss watch out of concrete*, The Islander News, December 22, 2005, p. 8A
Monaco Reflecting Pool, The Islander News, December 8, 2005, p. 23A
 Pollack, Barbara, *Corporate Power*, Art + Auction, December 2005, pp. 114-118
 Krainak, Paul, *Form Matters: Recursivity and Trauma in Contemporary Art and Architecture*, Art Papers, November/December 2005, pp. 40 - 45
 Stoeber, Michael, *Sarah Morris*, KunstforumInternational, October, 2005, pp. 304- 306 (ill.)

- Hirsch, Faye, *Abstract Generations*, Art in America, October 2005, pp. 123-128, 191
 Comis, Guido, *Populism*, Tema Celeste, September/October 2005, pp. 96-97
 Farquharson, Alex, *Common People*, Frieze, September 2005, pp. 104-107
 „9 Museen für 10 Euro“: Aktion startet morgen, Hannoversche Allgemeine Zeitung, September 21, 2005
 Büsing, Nicole, *Spioninnen im Öffentlichen Raum*, Nordsee-Zeitung, September 9, 2005
Repräsentative Räume, Neue Zürcher Zeitung, September 9, 2005
 Zimmer, Von Klaus, *Stille Pracht der Räume*, DEWEZET, September 3, 2005
Sarah Morris und Candida Höfer, Stadtkind, September 2005 (ill.)
Candida Höfer/ Sarah Morris, Schädelspalter, Spetember 2005
 Glanz, Alexandra Von, *Im Disneyland für kluge Köpfe*, Göttinger Tageblatt, August 30, 2005
Promi-Schau bei Kestner, Neue Presse, August 30, 2005 (ill.)
Logisch und unfehlbar, Göttinger Tageblatt, August 30, 2005
 Zimmer, Von Klaus, *Zurück auf den Boden der Tatsachen- zurück zur Kiktion*, Cellesche Zeitung, August, 29 2005
Die Verdoppelung der Kunst, Braunschweiger Zeitung, August 26, 2005 (ill)
 Queren, von Henning, *Sarah Morris: Die Schönheit von Los Angeles*, Neue Presse, August, 26 2005
Alles nur Fassade, Neue Prese Hannover, Stadt, August, 26 2005 (ill).
Der Traum vom Raum, Hannoversche Allgemeine Zeitung, August 26, 2005
Farbig schillernde Oberflächen, Bremervörder Zeitung, August 26, 2005 (ill)
Raum und Architektur thematisiert, Mindener Tageblatt, August 26, 2005 (ill)
Sarah Morris und ihre Los Angeles-Serie in Hannover, Südthüringer Zeitung, August 26 2005 (ill)
Wenn Farben schweben, Stuttgarter Nachrichten, August 26, 2005 (ill)
Raum und Architektur, Elbe-Jeetzal-Zeitung, August 26, 2005
Kestnergesellschaft widmet sich dem Thema Raum und Architektur, Deutsche Presse-Agentur, August 25, 2005
Sarah Morris, Landeszeitung für die Lüneburger Heide, August 18, 2005
Sarah Morris in der kestnergeselischaft, Stadtkind, August 2005 (ill.)
The Show Must Go On, Prinz, August 2005
Glamour Girls & Raummasketen, Schädelspalter, August 2005 (ill)
 Huntington, Richard, *A Sampling of All Things Abstract-Old and New*,” Buffalo News, August 13, 2005
 Finch, Charlie, *Buffalo Soldier*, artnet.com, August 12, 2005
 Casavecchia, Barbara, *Costruzione di una Star in 48 ore*, D (La Repubblica delle Donne), June 11, 2005, p. 105
 Dipollina, Antonio, *La Fabbrica dei Famosi*, D (La Repubblica delle Donne), June 11, 2005, pp. 103-105
 Morris, Sarah, *Artist's Favourites*, Spike Art Quarterly #04, Summer 2005
Top 15, monopol, June/July 2005, p. 147 (ill.)
 Johnson, Ken, *Everywhere's the Same: Nowhere in Particular*, The New York Times, June 3, 2005
 Lorch, Catrin, *Zehntausend Liter Luft für Jane Austen*, Frankfurter Allgemeine Zeitung, June 11, 2005, p. 37
 Isé, Claudine, Vanishing Point, D.A.P. Distributed Art Publishers: New York, 2005.
 Silva, Horacio, *Just Do It Yourself*, The New York Times Magazine, May 29, 2005, pp. 46-49
 Schwendener, Martha, *Sarah Morris: Friedrich Petzel Gallery*, ArtForum, May 2005 (ill).
Pictures of Power, The Populist, April 8-September 4, 2005, p. 19, (ill).
Mondrian's Legacy, Scholastic Art, March 2005, p.10-11 (ill).
 Maurizio, Gustavo, *The Monaco Fountains*, Urban Abstraction in the Heart of Key
Biscayne, La isla Times, April 2005, p. 16, 18, (ill).
 Salz, Jerry, *We are Theirs*, Village Voice, 23-29 March 2005, p. c 80 (ill).
 Wilson, Eric, *Glamour, Direct from Hollywood*, The New York Times, February 15, 2005, p. B7 (ill).
 Meltzer, Mari, *LA Confidential*, The New York Post, Saturday February 19th, 2005 p. 25 (ill).
 Westerbeke, Julia, *Hot Shots*, Time Out New York, February 17-23, 2005, p. 58 (ill.).
 Shambelan, Elizabeth, *New Film*, V Magazine, Spring Preview 2005 (ill).
Contemporary Voices, Works from the UBS Art Collection, 2005, pp.196-197 (ill).
 Kazanjian, Dodie, *Hollywood Ending*, Vogue, February 2005, p. 138 (ill).
 Wilson, Eric, *Front Row*, The New York Times, 15 February 2005, p. B7 (ill)..
 Young, Paul, *Oscar Night Out*, V Life, December 2004 January 2005, p.38 (ill).
- 2004 Siegel, Katy and Paul Mattick, Money, Thames and Hudson: London, 2004.
 Moll, Sebastian, *Vom Drang zom Wachstum bestimmt (interview)*, Die Tageszeitung, November 22, 2004, p. 16.
 Wainwright, Jean, Audio Arts, Volume 22, 2004.
Schirn Kunsthalle Frankfurt: 3, e-flux.com, September 2004.
 Coomer, Martin, *Parallel lines*, Elle, UK Edition, June 2004, pp.52 (ill).
 Roman, Shari, *That's Entertainment*, Filmmaker, Fall 2004, pp.8 (ill).
 Hackworth, Nick, *Art & Artifice: Sarah Morris*, Dazed and Confused, vol.2 #14, June 2004, pp.138-141(ill).

- Wood, Gaby, *Deconstruction Worker*, Harpers & Queen, June 2004, pp.128-133 (ill).
- Petronio, Ezra and Stephanie Moisdon, *Bar Nothing by Sarah Morris*, Self Service, Fall/Winter, 2004, pp. 302-315, 337 (ill).
- Das Offene Museum – The Open Museum*, Kunstmuseum Wolfsburg, p. 155
- Sarah Morris, Texte zur Kunst– Escape to New York, no. 54, June 2004, pp. 105f.
- Wood, Gaby, *Cinema Verite*, The Observer, May 23, 2004, pp.22-27 (ill).
- Siegel, Katy, *Hollywood unveiled*, Artreview, May 2004, pp. 68-75
- Gauthier, Michel, *Abstract City*, Les images architecturales de Sarah Morris, Les Cahiers du musee national art moderne, no. 87, spring 2004 pp. 34-53
- Siegel, Katy, *Hollywood unveiled*, ArtReview, International edition, May 2004, p. 68-75
- Edition Schellmann, Art editions 4, 2004, no. 238-240
- Grassner, Hubertus, *Preface*, Moving energies # 02 1, Museum Folkwang Essen, 2004
- Jana, Reena, *Sarah Morris - Lost Weekend*, tema celeste, March /April 2004, pp. 97-98
- Nichols, Matthew Guy, *Sarah Morris at Friedrich Petzel*, Art in America, April 2004, pp. 129-130
- Sarah Morris*, Kunstforeningen, Politiken, February 20, 2004
- Sarah Morris*, Kunstforeningen, Politiken, February 13, 2004
- Sandbye, Mette, *Kunstrevy, Sarah Morris*, Kunstforeningen, Weekendavisen, February 12, 2004
- Nielsen, Toke, "Maleri pa sporet af et motiv", Information, February 3, 2004
- Det Skersondag, Fortsat. En Passion for Storbyer*, Jyllandspoten, Morgenavis, Jan. 31, 2004
- Leg Med Kunst, Maleri af Sarah Morris*, Femina, January 30, 2004, p. 38
- Ultramoderne*, Jyllandsposten, Morgenavis, January 30, 2004
- Sarah Morris*, Politiken, January 30, 2004
- Storbyens puls*, Kristeligt Dagblad, January 23, 2004
- Storbyens Vaesen*, Jyllandsposten, Morgenavis, January 23, 2004
- Hornung, Peter Michael, *Portraet af samfundet der aldrig sover*, Politiken, Kunstkritik, January. 23, 2004
- Storbyen Kalder*, Jyllandsposten, Morgenavis, January 16, 2004
- T. D., *Den amerikanske overdadighed*, Kunstudstilling, January 16, 2004
- Scavenius, Bente, *Taet pa storbyernes rum og larm*, Borsen, January 14, 2004
- Kristensen, Pernille, Anker, *I magtens korridorer*, Kunst and Kultur, January 12, 2004
- Event of the Week: Sarah Morris at Kunstforeningen*, In & Out, The Copenhagen Post Guide (cover), January 9-15, 2004
- Borsen, January 9, 2004
- Storbyen I centrum, Kobenhavn*, January 9, 2004
- Don, *Sarah Morris i Kobenhavn*, Borsen, Jan. 2, 2004
- Kristensen, Pernille, *I magtens korridorer*, Kunst and Kultur, January 2004
- Pollack, Barbara, *The Catalysts*, ArtReview, International Edition 2004, pp. 67
- 2003
- Grynsztejn, Madeleine, (ed) *Supernova: Art of the 1990's from the Logan Collection*, San Fransisco Museum of Modern Art Exhibition Catalogue, 2003, pp.70 (ill). Schmid, Michael, *UBS On-Site Artworks*, Swiss Institute for Art Research, 2003
- The Short List, Goings on About Town*, The New Yorker, December 8, 2003, pp. 33
- Cotter, Holland, *Upstate, From Eerie Video To Moods of Shaker Calm*, The New York Times, July 25, 2003, p. E35
- Aiden, Rose, *Brush with Fame*, The Observer Review, October 12, 2003, p. 5
- Genocchio, Benjamin, *Video and Photographs That Teeter on the Edge*, The New York Times, August 17, 2003, p. 7
- Werneburg, Brigitte, *Ich nenne es strategische ödipale Fixierung*, Tazmag, July 26, 2003, p.V
- 3D – Friedrich Petzel Gallery*, Contemporary, issue 52, 2003, p. 27
- Herbert, Martin, *Days Like These: Tate Triennial Exhibition of Contemporay British Art 2003*, Art Monthly, April 2003, p. 264-265
- Denny, Ned, *Variety show*, Newstatesman, March 17, 2003, p.4
- Dorment, Richard, *Serious pleasure*, The Daily Telegraph, February 26, 2003
- Gayford, Martin, *All things bright and banal*, The Sunday Telegraph, March 2, 2003
- Darwent, Charles, *You could call it post-Op, but 'aimless' would do*, The Independent on Sunday, March 12, 2003 Arts ,p. 10
- Keats, Jonathan, *The Art of Architecture*, Dwell, September 2003, pp. 116-122
- Gleaming the Cube*, in: V, no. 22, March/April 2003
- Holroyd, Alex, *A colourful celebration*, Morning Star, November 3, 2003
- Searle, Adrian, *There's nothing gentle about Days Like These*, February 25, 2003, p. 13
- Colard, Jean-Max, *Sim City*, Les Inrockuptibles, #387, April 30 – May 6, p.76-77
- Swimming Pool*, British Vogue, May 2003, pg. 52.

- Pointurier, Marie, *Hors Saison*, British Vogue, May 2003, pg. 96
London Tate Britain: Days Like These, Contemporary, issue 47/48, p. 40-41
Previews, Contemporary, No. 47, 2003, pp. 40
Fraser, Nathalie, *Jeu de Piste*, Numéro, no. 39 December 2002 - January 2003, p.42-43
Private Viewing, Self Service, no. 18 spring/summer 2003, p.158-159
Graw, Isabelle, *Die Bessere Haelfte*, *Macht verwickelt: Sarah Morris*, Dumont, Cologne, 2003, pp. 133-142
Group Shows: Coollustre, Flash Art, July-September 2003, no. 231, p. 57
Trembley, Nicolas, *68 Pool Position*, Numero, no. 42, Avril 2003, p. 68
The Frock of the New, British Vogue, May 2003 Issue, pp. 222f.
Swimming Pool, Paris Vogue, No. 837, May 2003, pp. 52
Painting Pictures - Painting and Media in the Digital Age, Kerber Verlag, 2003. p. 55- 210
Falconer, Morgan, *Days Like These*, ArtReview, vol. 1, no. 6, 2003, pp. 92-93
Sarah Morris, V, no. 22, March-April 2002, p.73
Kino, Carol, *First Among Piers*, Art & Auction, April 2003, pp. 54-58
Spiegler, Marc, *Miami Beach*, Art & Auction, February 2003, pp. 100-101
Huck, Brigitte, *8th Baltic Triennial of International Art*, Artforum, January 2003, p. 147
- 2002 Fraser, Nathalie, *Jeu de Piste*, in: Numero, No. 39, December 2002-January 2003, pp. 42-43
Quadt, Edgar, *Travel Miami Beach*, Art Investor, no. 03, 2002, pp. 82, 92-97
Sasser, Michael W., *Miami Hits the "Big Screen" at MoCA*, Entertainment New & Views, December 6-12, *Sarah Morris: Miami*, Florida International Magazine, December 2002
Dunlop, Beth, *Artist Captures essence of Miami, a city in motion*, The Miami Herald, December 15, 2002
Friedman, Rebecca (ed.), *Beau Monde: Toward a Redeemed Cosmopolitanism*, Site Santa Fe's Fourth International Biennial, July 14, 2001-January 6, 2002, pp. 108-109
Kinsman, Chloe, *Urban Abstraction*, Royal Wings, November-December 2002, p.19
Smith, Roberta, *Clare Woods*, The New York Times, October 21, 2002
Karcher, Eva, *Utopia Am Pool*, German Vogue, November 2002, pg. 171-172
Breuvart, Valérie (ed.), *Vitamin P*, Phaidon Press, 2002, pp. 224-225
Kinsman, Chloe, *Urban Abstraction*, Royal Wings, November-December 2002, pp. 19
Rapture, British Vogue, November 2002, p. 69
This Space for Rent, Flash Art, November 2002, p. 43
Gute, Charles, Samuele Menin and Michele Robecchi (ed.), *Focus Painting Part One*, Flash Art International, vol.34, no. 226, October 2002, p. 83
Baker, Elizabeth C. (ed.), *Your Art Here*, Art In America, no. 11, November 2002, p. 174
Busan Biennale, Exhibition Catalogue, 2002, p. 55
Tuchman, Phyllis, *Sinage of Our Times-Billboard Art*, NY Daily News, October 9, 2002
Burgi, Bernhard Mendes (ed.), *Painting On The Move*, Exhibition Catalogue, 2002
Richards, Kristina, *Bazaar New: Hot Colored Cashmeress*, Harper's Bazaar, August 2002, p. 88
Riemschneider, Burkhard, and Uta Grosenick (ed.), *Art Now*, Taschen, 2002, pp. 308-311
Neumaier, Otto, (German translation) *The Construction of Sarah Morris*, Frame, June 2002, (ill).
Jothady, Manisha, *The Construction of Sarah Morris*, Frame, Number 12, Summer, 2002, p. 42
Smith, Roberta, *Europe Shows the Staying Power of Paint*, The New York Times, July 21, 2002
Pakesch, Peter, *After Reality*, Painting on the Move, p. 218-230
At Speed, Exhibition Pamphlet, 2002
Eakin, Hugh, *Letter From Berlin*, Art & Auction, July 2002, pp. 48-54
Israel, Nico, *XXV Bienal De São Paulo*, Artforum International, Summer 2002, pp. 171-172
Mahrzan, Alexander, *Kunsthalle: Statt Selbstbehauptung waltet die Bestimmtheit*, Basler Zeitung, p. 45
Aidin, Rose, *Something's Afoot*, Telegraph Magazine, May 11, 2002, pp. 64-67
Luz, Kathrin, *Hymen ans Adrenalin*, *Hommagen an die Elektrizitat*, Frame, April/May 2002, pp. 94-100
Normative Krafte, Der Standard, 15 April 2002
Observer: Fine Art for Work's Sake, Financial Times, April 19, 2002
Montague, Jemima, *Urgent Painting*, Frieze, #66, April 2002, p. 88
Cinecity: The Films of Sarah Morris, Washington City Paper, April 5, 2002, p. 106
Howe, Desson and O'Sullivan, Michael, *Morris's Cityscapes*, Washington Post Weekend, March 29, 2002
Bouruet-Aubertot, Veronique, *Urgent Painting*, Beaux Arts Magazine, March 2002
Karcher, Eva, *Tropische Träume - Mythos und Klischee*, Art Investor, No. 3, March 2002, pp. 93-96
Smith, Roberta, *The Armory Show, Grown Up and in Love with Color*, The New York Times, February 22, 2002
Pe-Win, Stella, *Urban Grids*, The Cambridge Student, February 21, 2002, p. 32
Grenon, Ariane, La France Catholique, February 8, 2002, p. 26
Vettese, Angela, *Oltre lo steccato della pittura si o pittura no*, Il Sole - 24 Ore, February 3, 2002

- After Andy: Ten Artists Discuss the Significance of Warhol For Them*, Contemporary Visual Arts, February 2, 2002
- Michelon, Olivier, *Un debrayage bienvenu*, Journal des Arts, January 25 – February 7, 2002
- Regnie, Philippe, *Attention peinture!*, Journal des Arts, January 25 – February 7, 2002
- Dagen, Philippe, *L'Urgent Painting avec precipitation*, Le Monde, January 25, 2002
- Iconografias Metropolitanas*, 25a Bienal de São Paulo, Exhibition Catalogue, 2002, pp. 205, 206, 222-225
- Kolczynska, Paulina, *Tate America: a Collection in the Making*, Tema Celeste, no. 90, March-April 2002, pp. 18-19
- Parker, Lauren, *A Tale of Two Cities*, Smock, Winter 2002, vol.2, no.1, p. 34
- Patrick, Keith (ed.), *Sarah Morris*, Contemporary, February, 2002, p. 38
- Allen, Jennifer, *Darren Almond and Sarah Morris*, Artforum.com, January 24, 2002
- Cohen, Edie, *The Colors of Money*, Interior Design, January, 2002, pp. 138-144
- Robinson, Walter, *Weekend Update*, Artnet.com, January 9, 2002
- Raunchy merchandice on virtually every stand*, The Art Newspaper.com, 2002
- 2001 *Collaborations & Editions Since 1984*, Museum of Modern Art New York, Parkett, Exhibition Catalogue, 2001
- Theim, Anne, *Wohlstrukturiertes Chaos*, in: Berliner Morgenpost, June 1, 2001, pp. 19
- If You Could Have Any Five artworks for your home, what would you choose?*, Frieze, November-December 2001
- Bethenod, Martin, *Le Portrait de MRCLBRNT*, Connaissance des Arts, #587, October 2001, pp. 102-109
- Johnson, Ken, *Sarah Morris: 'Crystal'*, The New York Times, December 21, 2001 p. e44
- Klein, Jennie, *It's a beautiful Morning*, New Art Examiner, November-December 2001, pp. 74-81
- Rindge, Debora, *Reviews SouthWest: Santa Fe*, Art Papers, November-December 2001
- Mitchell, Charles Dee, *Making the Case for Pleasure*, Art in America, November 2001
- Aidin, Rose, *Sarah Morris*, Elle Decor, December-January 2001 pp. 68-72
- Bailey, Glenda (ed.), ... *See This*, Harpers Bazaar, December 2001, p. 116
- Books: Style Press, Vogue*, UK Edition, November 2001, p.69
- Ellis, Patricia (ed.), *Make Magazine*, promotional brochure, November 2001
- De Righi, Roberta, *Liebesperlen und Bandnudeln*, AZ, October 31, 2001
- Grockel, Cornelia, *Im Sog des kirschroten Mundes*, Suddeutsche Zeitung, October 29, 2001, p. 16
- Erfle, Anne, *Mit demDung von Elefanten*, Suddeutsche Zeitung Extra, October 25, 2001
- Von Astrid, Mayerle, *Die Malerei Kehrt zuruck*, Die Welt, October 25, 2001
- Dattenberger, Simone, *Mit strahlender Vitalita*, Munchner Merkur, October 23, 2001
- Stange, Raimar, *Sarah Morris*, Flash Art, translated by Michael Robinson, October 2001, p. 106
- Clayton, Campbell, *Public Offerings*, d'Art International, Fall 2001, pp. 24-27
- Lewinson, David, *Against Design, The Ready-Made, Again*, art-world.com, 2001
- Harris, Susan, *Beau Monde*, Tema Celeste, September-October 2001, p. 100
- Kempkes, Anke, *Sarah Morris*, Frieze, October 2001, p. 100
- Duncan, Michael, *Beau Monde: Towards a Redeemed Cosmopolitanism*, Artforum, October 2001, p. 153
- Spaid, Sue, *Comfort*, ArtText, no. 74, June 2001, pp. 82-83
- Boecker, Susanna, *Abstraktion von Lebensraumen*, Kölnner Stadtanzeiger, September 21-27, 2001
- Imdahl, Georg, *Wo Huaser zu Phantomen schwimmen: Saisonstart in Koln*, FAZ, September 15, 2001
- Boecker, Susanna, *Abstraktion von Lebensraumen*, Kölnner Stadtanzeiger, September 21-27, 2001
- Frangenberg, Frank, *Die Welt im minimalen Raster*, Kölnner Stadtanzeiger, September 8-9, 2001
- Birnbaum, Daniel, *Previews*, Artforum, September, 2001, p.92
- Sarah Morris*, ZOO, September 2001, p 144
- Cosgrave, Bronwyn, *Living Desert Storm*, Vogue, August 2001, pp.164-167
- Kunstmarkt*, Frankfurter Allgemeine Zeitung, no. 186, August 12, 2001, p. 51
- Mysoon, Rizk, *Comfort*, New Art Examiner, July-August, 2001, p. 90
- Drohojowska-Philp, Hunter, *It's a Beautiful World*, Artnet.com, July 17, 2001
- Preuss, Sebastian, *Die Raster des Luxus und der Moden*, Berliner Zeitung, July 5, 2001, p. 14
- Lehnart, Ilona, *Hier wirkt auch die Gegenwart historisch*, Frankfurter Allgemeine Zeitung, June 9, 2001 p. bs3
- Daniels, Corinna, *Rastlos in der grossen Rasterstadt*, Die Welt, June 7, 2001, p. 36
- Der Charme der Pappbecher-Helden*, Focus, no. 23, June 2, 2001, p. 120
- Kuhn, Nicola, *Betorungen Grosstadt*, Der Tagesspiegel Kultur, June 2, 2001, p. 25
- Kuhn, Nicola, *Big City Fascination*, The Berlin Journal, no. 2, Summer 2001, p. 22
- Berlin liegt leider nicht in Amerika*, BZ, June 1, 2001, p. 28
- Thiem, Anne, *Wohlstrukturiertes Chaos*, Berliner Morgenpost, June 1, 2001, p. 19
- Peden, Paul, *Hybrids*, [a-n] Magazine, June 2001
- Godfrey, Tony, *Exhibition Reviews*, Burlington Magazine, June 2001, pp. 390-392
- Preuss, Rita, *Menschenleere*, Ticket, May 31, 2001, p.10

- Siekkinen, Riitta, *Maalaustaide risteytyy ja ajankohtaistuu*, Kaleva, May 2001
 Gleisser, Benjamin, *Center of Attention*, Northern Ohio Live, May 2001
 Ryan, David, *Hybrids*, Art Press, no. 269, May 2001, pp. 75-76
 Vendrame, Simona, *Hybrids*, Tema Celeste, no. 85, May-June 2001, p. 112
 Goodeve, Thyrsa Nicholas, *To Sit with the Speed Addict*, Parkett, no. 61, 2001, pp. 96-107
 Klein, Joe, *Capital—The Formal Seat of an Informal Country*, Parkett, no.61, 2001, pp. 96-117
 Prinzhon, Martin, *Almost Abstraction and Sarah Morris*, Parkett, no. 61, 2001, pp. 118-133s
Hybrids, North West What's On, April 2001
 Chapman, Miles, *Jenny and the Amazing Technicolor Guesthouse*, Elle Décor, no. 82, April 2001, pp. 192-196
 Hornbrook, Kathy, *Museum of Contemporary Art Reclaiming the 'Comfort Zone'*, The Plain Dealer, April 27,
- 2001
- Pushing the Boundaries of Art*, Wrexham Evening Reader, April 25, 2001
 Lack, Jessica, *Exhibitions*, The Guardian, April 23, 2001
 Handley, Malcolm, *Room for excitement in potent color mix*, Daily Post, April 19, 2001
 Clark, Robert, *Hybrids*, The Guardian, April 18, 2001
 Darwent, Charles, *Crossover Canvases Dressed Up as Film? That's not Painting, It's Panic*, The Independent Sunday, April 15, 2001
 Key, Philip, *A Thoroughly Modern Mix*, Daily Post, April 6, 2001
Hybrids, Liverpool, The Guardian— Guide, April 7-April 13, 2001, p. 32
Opening, Art Review, April 2001
 Dannatt, Adrian, *Let them eat art*, The Art Newspaper, no. 113, April 2001, p. 15
 Shave, Stuart, *You Must Curate!*, I-D, no. 208, April 2001, p. 203
The Future of Comfort, Flash Art International, March-April, 2001
Hybrids, Merseyside Arts, March-April 2001
 Cowan, Amber, *Hybrids*, The Times, March 31-April 6, 2001, p. 1f
Worldwide Artists Exhibit, Formby Times, March 29, 2001
 Utter, Douglas Max, *Cold Comfort*, Cleveland Free Times, March 14-20, 2001, p. 26
 Yannopoulos, Charles, *Digital Discomfort*, Clevescene.com, March 29, 2001
Worldwide Artists Exhibit, Formby Times, March 29, 2001
 Litt, Steven, *A Spunky Vision of Domestic Future in The Modern Age*, The Plain Dealer, March 18, 2001
 Kaufman, Kim, *Number 4*, Artivents.com, March 6, 2001
 Hammonds, Chris, *Sarah Morris: Playing Amongst the Ruins*, March 2001, pp. 63-67
 Troncy, Eric, *Epoque epique et pop*, Numero, no. 21, March 2001, pp. 185-195
Comfort, Dwell, March 2001
Sarah Morris and the Zurich Kosmos Laser Beam, Flash Art, January-February 2001, p. 52
Zurich Kosmos Leserart, Frame, January-February 2001
 Anjtte Mayer, Wein, *Sarah Morris steigt aufs Dach*, Kunstzeitung, January 2001, p. 19
 Coles, Alex, *Sarah Morris*, Art & Text, no. 71, November 2000-January 2001, p. 86
 Geerling, Let, *Geschilderde natuurbeelden*, Metropolis M, Number 6, December– January, 2000/2001, p. 24-28
- 2000
- Birnbaum, Daniel, *What if: Art on the Verge of Architecture and Design*, Artforum, December 2000, p. 143
Zeichen setzen, Top Gewinn, December 2000
 Zimmer, William, *Serious Abstract Paintings with a Nonserious Message*, The New York Times, December 31, 2000
 Baldon, Diana, *Sarah Morris*, Tema Celeste, October-December 2000, p. 89
 Dailey, Meghan, *Glee: Painting Now*, Artforum, December 2000, pp. 149-150
Laser-Kunst in der Lasallestrasse, Bezirksjournal, December 2000
 Cosgrave, Bronwyn, *A Fashion for Female Painters*, Harvey Nicols Magazine, Winter 2000, pp. 35-36
Twisted, Witte Raaf, November-December 2000
 Hunt, David, *When Worlds Collide*, Time Out, November 16-23, 2000, p. 81
Up on the Roof with Sarah, Austria Today, November 7-13, 2000, p. 9
 Spijkerman, Sandra, *Beeldende Kunst*, Trouw, November 1, 2000, p. 17
Twisted, Vitrine, November 2000
 Grzonka, Patricia, *Clever and Smart*, Profil, October 23, 2000, pp. 182-184
 Kattenberg, Peter, *Kunstmatige schilderkunst*, Financieele Dagblad, October 14, 2000, p. 27
 M.V., *Carp Kunst*, Carp, October 10, 2000
 Herbstreuth, Peter, *Angriff an der Oberflache*, Berliner Tagesspiegel, October 7, 2000
Twisted, Expats Magazine, October 6, 2000, p. 40
 S.B., *Limo Chic*, British Vogue, October 2000, p. 40
 Jothady, Manisha, *Sarah Morris*, Frame, September-October 2000, p. 127

- Stierner, Flora, *De tijdgeest betrapt*, Algemeen Dagblad, September 26, 2000, p. 29
Twisted, Weekblad Voor Deurne, September 9, 2000
 Koerver, Jens Peter, *New Painting*, in: Frame, No. 17, July-August 2000, pp. 40
Art Listings, in: Time Out London, No. 1562, July 26-August 2 2000, pp. 51
 MacRitchie, Lynn, *Style for Style's Sake*, Financial Times, August 12-13, 2000
 Herbert, Martin, *Sarah Morris*, Time Out, August 2-9, 2000, p.50
 Cosgrave, Bronwyn, *Desert Storm*, British Vogue, pp. 164-167
 Gayford, Martin, *Viva Las Vegas*, in: The Independent Magazine, No. 8, July 2000, pp. 30-31
 Buck, Louisa, *Sarah Morris*, The Art Newspaper, July-August 2000, p. 71
 Falconer, Morgan, *Jay's Morris*, Highbury & Islington Express, July 28, 2000
am/pm, Time Out, July 26-August 2, 2000, pp. 5, 51
 Grant, Simon, *Lost and Vague in Las Vegas*, Evening Standard, July 21, 2000
 Herbstreuth, Peter, *Megastructuren urbaner Raume*, Kunst-Bulletin, July 2000, pp. 14-19
 Gayford, Martin, *Viva Las Vegas!*, The Independent Magazine, July 8, 2000, pp. 30-31
 Uberblick, Ein Koerver, and Jens Peter, *New Painting*, Frame, July-August 2000, p. 40
 Morley, Simon, *Two Painters and a Fresh Attempt at Subversion*, The Independent Sunday, July 16, 2000, p. 4
 Wolmer, Bruce (ed.), *Art in Auction*, Summer 2000, Special Internet Issue, vol. 22, no. 10, p. 128
 Allfree, Claire, *Sarah Morris*, Metro, July 10, 2000, p. 18
 Buys, Sara, *Don't Miss*, British Vogue, July 2000, p. 31
Sept Facons de Voir Kate Moss, Photo, July 2000, p. 20
 Basting, Barbara, *Aus der Grossen Jukebox*, Frankfurter Allgemeine Zeitung, June 24, 2000, p. 55
Sexualisiert Hysterisch, Zuritipp, Tages Anzeiger, June 8, 2000, p. 56
 Graw, Isabelle, *Glanzend in die Moderne Verwickelt*, Die Tageszeitung, June 16, 2000, p.15
 Graw, Isabelle, *Learning from Fashion*, Make Magazine, June 2000, pp. 18-19
 Karcher, Eva, *Die Jungen Bunten*, German Vogue, June 2000, pp. 62-64
 Moore, Margaret, *Sarah Morris*, Hemispheres, June 2000, pp. 90-95
Vienna: Sarah Morris, AUA Skylines, June 2000
 Troncy, Eric, *Pop Star*, Numero, no. 13, May 2000, pp. 168-173
 Picardie, Justine, *Creating Kate*, Vogue, May 2000, pp. 158-171
 O'Connell, Alex, *Moss is Muse for Brit Art Pack*, The Times, April 15, 2000, pp. 9, 21
 Pesch, Martin, *Sarah Morris*, Kunstforum, April-June 2000, pp. 425-426
 Eberl, Robert, *Die Raster-Queen*, International, Spring 2000, pp. 110-115
 Lintzel, Aram, *Urbane Glücksspiele*, Frankfurter Allgemeine, April 20, 2000, p. bs7
 A.K., *Talking Fashion*, American Vogue, March 2000
 Lintzel, Aram, *Hier ist Noch Niemand fit for Fun*, Frankfurter Allgemeine Zeitung, p. bs3
 Morris, Sarah, *Tyre*, Zing, Winter 2000, p. 115-116
 Basating, Barbara, *Aus der grossen Jukebox*, Frankfurter Allgemeine Zeitung, June 24, 2000, no. 144, p. 55
 Hedberg, Hans, *What If*, The Nordic Art Review, no. 5, 2000
Konstguiden, Dagens Nyheter, May 5, 2000
Konst, design och arkitektur, Upsala Nya Tidning, May 4, 2000
 Dailey, Meghan, *Sarah Morris*, Artforum, March 2000, p.130
 T.S., *Fetische der Grosstadt*, Art, February 2000, p. 85
 Neubaur, Caroline, *Ankerplatz fur US-Intelligenz*, Focus, February 2000, pp.138-141
 Kuhn, Nicola, *Selbstportrat in Sandaletten*, Der Tagespiegel, February 27, 2000, p. 25
 Cotter, Holland, *With a Nervy Sense of Today*, The New York Times, February 25, 2000
A Curatorial Crossing, Zing Magazine, vol. 3, Winter 2000, pp. 115-117
 Tatlow, Kirsten, *Stellt Frühjahrsprogramm 2000*, American Academy, January 28, 2000
 Von Heydebreck, Amelie, *Dichten und Forschen am Wannsee*, Berliner Zeitung, January 28, 2000
 Bennett, Oliver, *Midtown - HBO/Grace*, The Independent Magazine, January 1, 2000, p. 6
- 1999 Bracewell, Michael, *A Cultural Context for Sarah Morris*, Museum of Modern Art, Oxford, 1999
 Smith, Roberta, *Sarah Morris*, The New York Times, November 26, 1999, p. e41
 Saltz, Jerry, *Out of the Fog*, The Village Voice, December 21, 1999
 Scott, Andrea, *Sarah Morris*, The New Yorker, December 20, 1999
 Graw, Isabelle, *Bilderstrit*, Texte Zur Kunst, December 1999, pp. 194-197
 Fiedler, Tanja, *Jagerin Der Codes*, Berliner Morgenpost, November 2, 1999, p. 23
 Pryde, Josephine, *Corporate Chic*, Text Zur Kunst, no. 35, pp. 306-311
 Kuhn, Nicola, *Visuelle Ode an den Flimmer*, Der Tagespiegel, September 16, 1999, p. a6
 Morris, Sarah, *Innerscapes: An Anthology of Artist's Writings*, Maurizio Pellegrin editor
 Hunt, Jemima, *For Your Eyes Only*, British Vogue, October 1999, pp. 64-67
 Lubbbke, Maren, *Aufnahmen*, Camera Austria, no. 66, p. 118

- Caniglia, Julia, *Frieze*, Artforum, September 1999, pp. 171-172
 Cosgrave, Bronwyn, *It's Show Time*, British Vogue, September 1999, p. 148
 Troncy, Eric, *Les Enfants d'Andy Warhol*, Número, no. 4, June 1999, pp. 150-155
 Searle, Adrian, *Life Thru a Lens*, The Guardian, May 4, 1999, pp. g2 12-13
 Morley, Simon, *The Painted Word*, Contemporary Visual Arts, no. 23, pp. 22-27
 Tozer, John, *Sarah Morris*, Contemporary Visual Arts, no. 23, p. 62
 Elwes, Catherine, *Sarah Morris*, Art Monthly, June 1999, pp. 226-227
Art Press, no. 245, p. 10
 Peacocke, Helen, *Bold Grids of Color*, The Oxford Times, April 16, 1999, p. 17
 Heathcote, Graham, *Mysteries of Life Bind*, The Herald Sun, May 28, 1999, p. 2
A Couple of Swells, British Esquire, May 1999, p. 176
 Shave, Stuart, *Up For It*, I-D, no. 186, p. 90
 Farquharson, Alex, *Painting Lab*, Art Monthly, no. 225, pp. 34-36
 Morrison, Paul, *Bonjour Monsieur Caufield*, Contemporary Visual Arts, no. 22, pp. 26-32
 Gisbourne, Mark, *I Love New York*, Contemporary Visual Arts, no. 2, p. 77
 Graw, Isabell, *Lieblose Liebeserklärung*, Texte Zur Kunst, March 1999
 O'Neill, Lorcan, *Generation XX*, Número, no. 1, March 1999, pp. 196-201
 Theil, Wolf Gunther, *Berlin Culture Discovers Style*, Flash Art, no. 205, March 1999, pp. 96-99
British Vogue, February 1999
 Jocks, Heinz-Norbert, *Sarah Morris-New York als Extrakt*, Kunstforum, January 1999, p.342
Aktuelle Malerei, Noema, January-March 1999, p. 107
 Sladen, Mark, *Painting Lab*, Contemporary Visual Arts, issue 21, pp. 32-37
 Packer, William, *Dumb by Name But Not by Nature*, Financial Times, January 12, 1999
- 1998 Collings, Matthew, *Diary*, Modern Painters, Winter 1998
 Hilton, Tim, *Dumb, Dumber, and Dumbest*, The Independent Sunday, December 13, 1998
 Byrne, Richard, *Exit Poll*, The Independent, December 12, 1998
 Benjamin, Marina, *Meet The Dumbpop Pack*, Evening Standard, December 2, 1998, p. 35
 Kent, Sarah, *Dumb and Dumber*, Time Out, December 9-16, 1998
 Luz, Kathrin, *Pop, Plop, Ex und Hopp*, Die Ziet, November 12, 1998, p. 59
 Haase, Amine, *Kunst auf der Disko-Treppe*, Kolner Stadt-Anzeiger, November 6, 1998
Young Americans 2, The Times, September 5, 1998, p. 5
 Coomer, Martin, *Young at Art*, Time Out, p. 51, September 9-16, 1998
Young Americans 2, The Times Metro, September 5-11, 1998, p. 5
 Packer, William, *The Pointlessness of Irony*, Financial Times, September 16, 1998
 Negrotti, Rosanna, *States of Mind*, What's On, October 7, 1998
In Safe Hands, I-D, October 1998
 Farel, Zena, *All the Young Guns*, Arts, September 11, 1998
 Gayford, Martin, *The Art Game*, The Spectator, September 12, 1998, p. 48
 Holmqvist, Karl, *Hospital*, Flash Art, no. 199, March-April 1998, p. 79
 Crabtree, Amanda, *Malade imaginaire?*, Art Monthly, April 1998, p. 7
- 1997 Rubell, Jennifer, *Two Girls on the Phone*, Documents Sur L'art, Winter 1997, no. 10, pp. 40-47
The Apartment, Elle Decoration, December 1997, pp. 76-83
 Tannert, Christoph, *Zwischen Hospital*, Berliner Zeitung, December 20-21, 1997
 Werneburg, Brigitte, *The Good Beuys*, Taz, December 20-21, 1997
 Tanja, Fiedler, *Auf dem Pappbett endet die Sehnsucht*, Morgenpost, December 12, 1997
 Gillick, Liam, *Future Intense*, Documents Sur L'art, Winter 1997, no. 10, p. 40
Schwarzwaldklinik, Ticket, December 11, 1997
 Gauville, Herve, *Les murs de l'expo ont la parole*, Liberation, November 20, 1997, p. 29
 Casadio, Mariuccia, *Spooky Pop*, Vogue Italia, October 1997, pp. 574-561
Self Service, Black, October 1997, p.15
 Morris, Sarah, and Peter Saville, *Ersatz*, Dazed & Confused, no. 35, October 1997, pp. 130-135
 Thiel, Wolf Gunter, *Found Footage*, Flash Art, May 1997, p. 75
 De Jonge, Peter, *The Rubell's in Miami*, Harper's Bazaar, February 1997, pp. 204-209, 223
Exporama, Art Press, February 1997, p. 16
 Kornbluth, Jesse, *Is South Beach Big Enough For Two Hotel Kings?*, The New York Times, February 16, 1997, p. 53
 Troncy, Eric, *Sarah Morris*, Flash Art, January 1997, no. 192, p. 103
 Goumarre, Laurent, Homogeneite et feminisme, January 1997, no. 3, p. 58

- 1996 Core, Yan, *Sarah Morris, Liar*, Technikart, no. 7, November 1996, p. 18
 Kent, Sarah, *Sarah Morris*, Time Out, March 20-27, 1996, p. 53
Donuts, LS, March 7, 1996
 Saltz, Jerry, *A Year in the Life of Painting*, Art in America, March 1996
- 1994 McKinley Jr., James, *For Artists There's No Art in a Wrecking Ball*, The New York Times, December 20, 1994
 Budney, Jen, Flash Art, October 1994, p. 96
 Ashenberg, Katherine, *Sarah Morris: The New York Times*, June 1994, p. 14
- 1993 Filipovna, Valerie, *Pyschos*, Paper, November 1993, p. 22
- 1992 Seward, Keith, *Sarah Morris*, Artforum, December 1992, p. 93
 Smith, Roberta, *The Curio Shop*, The New York Times, July 3, 1992
- 1991 Ewen, Stuart, *De-Sublimated Advertising*, Artforum, January 1991, pp. 27-28
- 1990 Reschop, Julia, *Reconnaissance*, Paper, May 1990
- 1989 DeCurtis, Anthony, *Postmodern Romance*, Rolling Stone, March 23, 1989, pp. 145-148

PUBLICATIONS

- Extreme Abstraction* (catalogue), Albright-Knox Art Gallery, Buffalo, New York, 2005, p. 82
 Rabinowitz, Cay Sophie (ed.), *Sarah Morris Los Angeles*, 2005
 Screening Program for *Films by Sarah Morris* at National Film Theatre London, 2004.
 Heinrich, Christoph; Zimmer, Nina (eds.), *Heißkalt – Aktuelle Malerei aus der Sammlung Scharpff*, Hamburger Kunsthalle, Staatsgalerie Stuttgart, 2003, pp. 68-71
 Albrecht, Juerg/Schmid, Michael (eds.), *On-Site Artworks*, catalogue of the UBS Art Collection, Swiss Institute for Art Research, 2003, pp. 90 - 97
 Brochure for exhibition at Kunstforeningen, Copenhagen
 Catalogue for *Coollustre - Weather Everything Dramatically Different*, Collection Lambert, Avignon, 2003, pp. 115, 118/119, 208, 238/239, 248/249, 267/268
 Eliasch, Amanda, *British Artists at Work*, 2003
 Hickey, Dave, *Beau Monde: Towards a Redeemed Cosmopolitanism* (Site Santa Fe's Fourth International Biennial), 2002
 Graw, Isabelle, *Die Bessere Hälfte: Künstlerinnen des 20. und 21. Jahrhunderts*, "Frauen am Machtpol: Macht verwickelt/Sarah Morris" p. 133-143
Painting Pictures: Painting and Media in the Digital Age, Kunstmuseum Wolfsburg, 2003
 Wiehager, Renate, *Andy Warhol: Cars*, pg. 117-120, 2003
 Townsend, Chris, *Not to Cut a Pattern, Rapture*, Thames&Hudson, pg. 135-149
Vitamin P: New perspectives in Painting, Phaidon, pg. 224-225
 Montmann, Nina, *Women Artists*, Taschen, pg. 372-377
 Merrell, *Contemporary Rugs - Art and Design*, pg. 150-151
 Scroope, *Cambridge Architecture Journal*, #14, 2002
 Archer, *Globalization and the Post-Medium Condition, Art Since 1960*, Thames & Hudson, pg. 224
Painting on the Move, Bernhard Burgi and Peter Pakesch, Kunstmuseum Basel, Museum für Gegenwartskunst Basel, Kunsthalle Basel, 2002
Brasilia – Ruina e Utopia
 Flaguieres, Patricia, 134 Views of the World, Urgent Painting, pg. 18-31
 Goodeve, Nichols, Thyrsa, Klein, Joe and Prinzhorn, Martin, *Sarah Morris, Parkett*, No. 61, 2001
At Speed, Galerie Max Hetzler, 2002
 Sans, Jerome, and Mark Sanchez, *What is the Artist's Role Today?*, Palais de Tokio, 2001
 Sandler, Irving, *Art Transplant*, British Consul-General, 2001
 Montmann, Nina, *Sarah Morris Women Artists*, Taschen, Uta Grosenivck (ed.), 2001
 Morris, Sarah, *Lightning Field, Cabinet*, no. 3, Summer 2001
 Graw, Isabelle, *Reading the Capital Sarah Morris's New Pictures: The Mystery of Painting*, 2001
 Jones, Ronald, *Capital*, Oktagon, 2001
 Morris, Sarah, *Like This Cherry, Texte Zur Kunst*, no. 42, 2001

Chambers, Kristin, and Michael Sorkin, *Comfort: Reclaiming Place in a Virtual World*, Cleveland Center for Contemporary Art, 2001
Playing Amongst the Ruins, Royal College of Art Galleries, March 2001
 Morris, Sarah, KTMSS, edition, *Texte Zur Kunst*, September 2000, #39
 Cappellazzo, Amy, and Jessica Hough, *Glee: Painting Now*, The Aldrich Center for Contemporary Art & Palm Beach Institute of Contemporary Art, 2000
Flakk or that extraordinary sensation of being abroad, even when at home, Nordic Institute for Contemporary Art, Helsinki and The Nordic House, Reykjavik, 2000
 Burgi, Bernhard, and Diedrich Diederichsen, *Sarah Morris*, Kunsthalle Zurich, June 2000
 Bracewell, Michael, and Michael Tarantino, Rob Bowman, *Modern Worlds*, MOMA Oxford, April 1999
 Werner, Eric Troncy, and Jan Winkelman, *Weather Everything*, Galerie fur Zeitgenossische Kunst Leipzig, 1999
 Grunenberg, Christoph (ed.), *Frieze*, ICA, Boston, 1999
I Love New York, Crossover der Aktuellen Kunst, Museum Ludwig Koln, 1998
 Adams, Book, and Lisa Liebmann, *Young Americans 2*, The Saatchi Gallery, 1988
Fuori Uso '98, Mostrato, Giacinto Di Pietrantonio, 1998
Hospital, Galerie Max Hetzler, 1997
 Apetitallot, Yves, and Eric Troncy, Alessandra Galasso, *Dramatically Different*, Centre National d'Art Contemporain, Grenoble, 1997
 Troncy, Eric, *La Spectateur dans l'exposition*, Centre National d'Art Contemporain, Grenoble, 1997
 Black, *Self Service*, 1997
 Ersatz, Peter Saville and Sarah Morris, *Dazed & Confused*, no. 35, October 1997
 Bourriaud, Nicholas, *Sugar*, Galerie Philippe Rizzo, exhibition catalogue, 1996
Permanant Food, no. 2, 1996
A Project for Blam, Blam, 1993
A Letter, Pataphysics, May 1993
Citizens, Balcon, no. 8-9, 1992
Twenty Second Close-Up, Tema Celeste, Autumn 1992 (Special Edition)
Vitamin P: New Perspectives in Painting, Phaidon, pp. 224-225, 2002

AWARDS

2001 Joan Mitchell Foundation Painting Award
 1999 American Academy-Philip Morris Award, Berlin Prize Fellow

PUBLIC COLLECTIONS

Albright-Knox Art Gallery
 American Express
 Berardo Collection, Sintra
 British Council, London
 Celebrity Cruises GTS Millenium
 Centre d'Art Contemporain, Le Consortium, Dijon
 Dallas Museum of Art, Dallas
 Fondazione Prada, Milan
 Fonds Regional d'Art Contemporain de Bourgogne
 Fonds Regional d'Art Contemporain, Poitou-Charentes
 F.R.A.C. Bourgogne
 F.R.A.C. Poitou-Charentes
 Galerie fur Zeitgenossische Kunst, Leipzig
 Government Art Collection, London
 Hamburger Bahnhof, Berlin
 Kunstmuseum, Wolfsburg
 Le Consortium, Dijon
 Lenbachhaus, Munich
 Miami Art Museum, Miami
 Mora Foundation, London
 Musée d'Art Moderne, Paris
 Museum der Moderne, Salzburg
 Museum of Modern Art, New York

Paine Webber Collection, New York
Saatchi Collection, London
Sammlung DaimlerChrysler, Berlin
Sammlung Goetz, Munich
Sammlung Hoffmann, Berlin
Solomon R. Guggenheim Museum, New York
Stedelijk Museum, Amsterdam
Tate Modern, London
Yale Center for British Art, New Haven
Victoria and Albert Museum, London