

**Ryan Gander**

1976 Born in Chester, UK  
Lives and works in London and Suffolk, UK

**Education**

2001-2002 Post-Graduate Fine Art Participant  
Rijksakademie van Beeldende Kunsten, Amsterdam, NL  
1999 - 2000 Post-Graduate Fine Art Research Participant  
Jan van Eyck Akademie, Maastricht, NL  
1996 - 1999 First Class Degree, BA (Hons) Interactive Art  
Manchester Metropolitan University, Manchester, UK

**Awards and Prizes**

(\* denotes catalogue)

2019 Hodder Fellowship, Princeton University, New Jersey, USA  
2017 Awarded the OBE, UK  
Award of Doctor of the University, University of Suffolk, UK  
2015 Award of Doctor of Arts of the Manchester Metropolitan University, Honoris  
Causa  
2009 Nominee for The Times / South Bank Show Breakthrough Award, UK  
Winner of the Zurich Art Prize, Haus Konstruktiv, CH\*  
Shortlist for Bishops Square Public Art Commission, Spitalfields, UK  
2008 Paul Hamlyn Award, UK  
2007 DENA Foundation Art Award, FR\*  
2006 ABN AMRO Prize, NL\*  
Baloise Art Statements Prize, Basel Art Fair, CH  
2005 Beck's Futures Shortlist, ICA, London, UK\*  
2004 Cocheme Fellowship, Byam Shaw School of Art, London, UK  
2003 Prix De Rome for Sculpture, NL\*  
2001-2003 Arts Council of England International Fellowship, UK\*

**Solo Exhibitions**

(\* denotes catalogue)

2019 'Some Other Life', Esther Schipper, Berlin, DE (forthcoming)  
'TBC title, Lisson 10th Avenue', New York, USA (forthcoming)  
'TBC title, Kunsthalle Bern', Bern, CH (forthcoming)

2018 'Moonlighting', TARO NASU, Tokyo, JP  
'The Self Righting of All Things', Lisson Gallery, London, London, UK  
'Old Languages in Very Modern Style', gb Agency, Paris, FR  
'Time moves quickly', The Bluecoat, Liverpool Biennial, UK

2017 'Faces of Picasso: The Collection Selected by Ryan Gander' curated by Ryan  
Gander, Remai Modern, Saskatoon, CA  
'Dazaifu Tenmangu Collection works by Ryan Gander', Dazaifu Shrine,  
Fukuoka, JP  
'Ryan Gander - These wings aren't for flying', The National Museum of Art,  
Osaka, Osaka, JP  
'Soft modernism', Hyundai Gallery, Seoul, SKR\*  
'Human/ non Human / Broken / non Broken', CC Foundation, Shanghai, CN

2016 'Heterotopias', Musee d'Art Modern at Contemporain and Aubette 1928,  
Strasbourg, France  
'I Can See Straight Through You', Lisson Gallery, New York, USA

- ‘An exhibition of early works by Ryan Gander at Joe's Gallery to coincide with The Liverpool Biennial', Cactus, Liverpool, UK
- ‘In practice simplicity has never been a problem’, TARO NASU, Tokyo, JP
- ‘Connectivity Suite (and Other Places)’, Esther Schipper Gallery, Berlin, DE
- ‘Make Every Show Like it's Your Last’, MAC, Montreal, Canada
- ‘Creative Play May Entail Some Risk Taking’, Scrapmetal, Toronto, Canada
- ‘To Stand Amongst the Elements and to Interpret What One Knows’, Museum Dhondt-Dhaenens, Belgium
- 2015 ‘Make every show like it's your last’, Aspen Art Museum, Aspen, US
- ‘Jolly Grown Up’, in collaboration with Olive May Gander, Quartz Studio, Turin, IT
- ‘Fieldwork’, Lisson Gallery, London, UK
- ‘Make every show like it's your last’, Vancouver Art Gallery, Vancouver, CA
- ‘The Canter of Edward De Bono - An exhibition of new works by Spencer Anthony’, David Risley Gallery, Copenhagen, DK
- ‘READ ONLY’, Australian Centre for Contemporary Art, Melbourne, AU
- ‘Portrait of a blind artist obscured by flowers’, Singapore Tyler Print Institute, Singapore, SG
- ‘Make every show like it's your last’, OK Center for Contemporary Art, Linz, AT
- ‘Nobody Walks Away from True Collaboration Triumphant or Un-bruised’, collaboration with Mario Garcia Torres, Proyectos Monclova, Mexico City, MX
- 2014 ‘Make every show like it's your last’, CCA Derry, IN
- ‘Retinal Accounts’, gb agency, Paris, FR
- ‘Make every show like it's your last’, Manchester Art Gallery, Manchester, UK
- ‘Art Park Odrupgaard’, Odrupgaard Museum, Copenhagen, DK
- ‘Chance Everything’, Mostyn, Llandudno, UK
- 2013 ‘Explorers v's Pioneers’, TARO NASU, Tokyo, JP
- ‘Incredibly shiny stuff that doesn't mean anything’, Okayama Kyokuto Hospital, Okayama, JP
- ‘The artists have the keys’, 2 Willow Road, London, UK
- ‘Make every show like it's your last’, Frac île-de-France, Le Plateau, Paris, FR
- ‘Associative Photographs, 2004’, Zabudowicz Collection, New York, US
- ‘Once upon a bicycle, not so long ago’, Annet Gelink Gallery, Amsterdam, NL
- ‘Desktop Residency’, [www.desktopresidency.com](http://www.desktopresidency.com)
- 2012 ‘Boing boing squirt’, Museo Tamayo, Mexico, MX
- ‘These are the things that I don't understand’, Daiwa Press Viewing Room, Hiroshima, JP
- ‘Ryan Gander: An Exhibition of Recent Paintings’, David Risley Gallery, Copenhagen, DK
- ‘Esperluette’, Palais de Tokyo, Paris, FR
- ‘The Fallout of Living’, Lisson Gallery, London, UK
- ‘Lost in my own recursive narrative’, Fondazione Morra Greco, Napoli, IT
- ‘An exercise in cultural semaphore’ gb agency, Paris, FR
- 2011 ‘Really Shiny Things That Don't Mean Anything’, Trybuna Honorowa, Plac Defilad, Muzeum Sztuki Nowoczesnej w Warszawie, Warsaw, PL
- ‘Ryan Gander’, Billboard for Edinburgh: Year 4, Ingleby Gallery, Edinburgh, UK
- ‘Icarus Falling – An Exhibition Lost’, Maison Hermès, Le Forum, Tokyo, JP
- ‘New Collisions in Culturefield’, Johnen Galerie, Berlin, DE
- ‘Locked Room Scenario’, The Depot, Commissioned by Artangel, London, UK
- ‘Meaning...surrounds me now’, 1223 Gendaikaiga, Tokyo, JP
- ‘Now there's not enough of it to go around’ Annet Gelink Gallery, Amsterdam, NL
- ‘You have my word’, Dazaifu Tenmangu, Fukuoka, JP
- ‘Attempting to remain light on ones feet: Work from Daiwa Collection’, Okinawa Prefectural Museum, Okinawa, JP
- ‘Ftt, Ft, Ftt, Ftt, Ftttt, Ftt, or somewhere between a modern representation of how a contemporary gesture came into being, an illustration of the physicality of an argument between Theo and Piet regarding the dynamic aspect of the diagonal line and attempting to produce a chroma-key set for a hundred cinematic scenes’ TARO NASU, Tokyo, JP

- 2010  
 'Saying something is made of something when it is actually made of something else', YU-UN, Tokyo, JP  
 'The Happy Prince', Public Art Fund, Doris C. Freedman Plaza, Central Park, New York, US  
 'Intervals: Ryan Gander', Soloman R. Guggenheim Museum, New York, US  
 'Approach it slowly from the left', Haus Konstruktiv, Zurich, CH\*  
 'You walk into a space, any space', Lisson Gallery, London UK  
 'I am an Aurefilian', TARO NASU, Tokyo, JP  
 'A Whole Hole' G-Tokyo, Tokyo, JP
- 2009  
 'The die is cast', Villa Arson, Nice, FR \*  
 'We Are Constant', Frieze Art Fair Projects, London, UK  
 'It's a right Heath Robinson affair', gb agency, Paris, FR  
 'It's a right Heath Robinson affair', Kadist Art Foundation, Paris, FR  
 'As it presents itself', Picture This, Bristol, UK  
 'Heralded as the new black', Museum Boijmans Van Beuningen, Rotterdam, NL\*  
 'I let somebody get under my skin' Annet Gelink Gallery, Amsterdam, NL
- 2008  
 'Heralded as the new black', Ikon Gallery, Birmingham, UK \*  
 'Heralded as the new black', South London Gallery, London, UK \*  
 'Something Vague', St Gallen Kunstverein, Switzerland, CH  
 'Something Vague', Bonner Kunstverein, Bonn, DE  
 'How I learnt to use my senses, how I learnt to think and how I learnt to feel', TARO NASU, Tokyo, JP  
 'Championed by Rigour' Tanya Bonakdar Gallery, New York, US  
 'And it came to life' Marz Galleria, Lisbon, PT  
 'Basquiat', STORE Gallery, London, UK
- 2007  
 'Ghostwriter subtext (Towards a significantly more plausible interrobang)', TARO NASU, Tokyo, JP  
 'More than the weight of your shadow' Daiwa Press Viewing Room, Hiroshima, JP  
 'Passengers', CCA Wattis Institute for Contemporary Arts, San Francisco, US  
 'Short cut through the trees' MUMOK, Vienna, AU \*  
 'The Last Work', Stedelijk Museum, Amsterdam, NL  
 'Of Any Actual Person, Living or Dead' (with Aurélien Froment) STORE, London, UK
- 2006  
 'Ryan Gander', Massimo De Carlo, Milan, IT  
 'Ghostwriter Subtext (Towards a significantly more plausible interrobang)', Premier Container, Art Basel Premier with STORE, Miami, US  
 'Didactease', Marc Foxx, Los Angeles, US  
 'Cinema Verso', Whitechapel East Wing, London, UK  
 'Spencer, forget about good', Art Basel Unlimited with Annet Gelink Gallery, Basel  
 'The title taken from reading that book (with George Henry Longly), Elisabeth Kauffman, Zurich, CH  
 'Is This Guilt In You Too – (The study of a car in a field)', MUMOK, Vienna, AT  
 'Your clumsiness is the next man's stealth', Annet Gelink Gallery, Amsterdam, NL  
 'Nine Projects for the Pavilion de l'Esprit Nouveau, MAMbo, GAM, Bologna, IT
- 2005  
 'But it was all green', Artists Space, New York, US  
 'Of Any Actual Person, Living or Dead', Les Laboratoires d'Aubervilliers, (with Aurélien Froment) F\*  
 'Is This Guilt in You Too' – (The Study of a Car in a Field)', Art Basel Statements with Annet Gelink Gallery, Basel, CH  
 'Is This Guilt in You Too' – (The Study of a Car in a Field), Annet Gelink Gallery, Amsterdam, NL  
 'Somewhere between 1886 and 2030 (2005)', Store, London, UK\*
- 2004  
 'An Incomplete History of Ideas', Cornerhouse, Manchester, UK\*  
 'But it was all green', Annet Gelink Gallery, Amsterdam, NL  
 'La Galerie dans ma Poche', Leeds and London, UK
- 2003  
 'But it was all green', STORE, London, UK
- 2002  
 'The Death of Abbé Faria', Stedelijk Museum Bureau, Amsterdam, NL\*  
 'Marie Aurore Sorry', The International 3, Manchester, UK\*  
 'In Return', (with Shahryar Nashat), Centre Pasquart, Bienne, CH

**Group Exhibitions**

(\* denotes catalogue)

- 2019
- ‘The Historian’s Craft’, ICA Milano, IT
  - ‘Hate Speech, Aggression and Intimacy’, Künstlerhaus. Halle für Kunst & Medien, Graz, AT
  - ‘Drawing Biennial 2019’, Drawing Room, London, UK
  - ‘Jews, Money, Myth’, Jewish Museum, London, UK
  - ‘Time Kills - Time-based art from Julia Stoschek Collection’, Sesc, Sao Paulo, BR
  - ‘In My Shoes: Art and the Self Since the 1990s’, Aberystwyth Arts Centre, Aberystwyth, UK
- 2018
- ‘Fleeting Exists’, Sursock Museum, Beirut, Lebanon
  - ‘Knock, Knock: Humour in Contemporary Art’, South London Gallery, London, UK
  - ‘Open Call’, Atlas House, Annual Ipswich Biennial, UK
  - ‘Beautiful world, where are you?’, The Metropolitan Cathedral, Liverpool Biennial, UK
  - ‘Time moves quickly’, The Bluecoat, Liverpool Biennial, UK
  - MusMex Shoreditch, London, UK
  - ‘Fleeting Exists’, Sursock Museum, Beirut, LBN
  - ‘Ryan Gander - These wings aren't for flying’, The National Museum of Art, Osaka, Osaka, JP
  - MusMex, London, UK
  - ‘Fleeting Exists’, Sursock Museum, Beirut, LBN
  - ‘In My Shoes: Art and the Self Since the 1990s’, Attenborough Center, UK
  - ‘Summer Exhibition 2018’, Royal Academy of Art, London, UK
  - ‘Dime-Store Alchemy’, FLAG Art Foundation, New York, USA
  - ‘Velvet Ropes’, David Risley Gallery, Copenhagen, DK
  - ‘KADIST: General Rehearsal’, Moscow Museum of Modern Art, Moscow, RU
  - Art Cologne, Lisson Gallery, Cologne, DE
  - ‘KADIST: General Rehearsal’, Moscow Museum of Modern Art, Moscow, RU
  - Art Cologne, Lisson Gallery, Cologne, DE
  - ‘In My Shoes: Art and the Self Since the 1990s’, Yorkshire Sculpture Park, UK
  - ‘Other Places’, Sydney Biennale, Sydney, AU
  - ‘Chair, Chair, Chair, Lamp, Table, Bed, Sofa’, David Risley Gallery, Copenhagen, DK
  - ‘Other Places’, Sydney Biennale, Sydney, AU
  - ‘Chair, Chair, Chair, Lamp, Table, Bed, Sofa’, David Risley Gallery, Copenhagen, DK
  - ‘Triennial of Contemporary Art by Sea’, Beaufort Triennial, Koksijde, BE
  - ‘GAUDIOPOLIS’, Kulturstiftung Des Bundes, Project Leitung, Leipzig, DE
  - ‘RESONANCE by Frac Normande Rouen’, Musée des Beaux-arts de Rouen, FR
  - ‘Degas: A Passion for Perfection’, Denver Art Museum, US
  - ‘The Stories of Almost Everyone. Curated by Aram Moshayedi’, Hammer Museum, Los Angeles, US
  - ‘ZEIGEN. An Audio Tour through the Collection of NMAO’, National Museum of Osaka, JP
  - ‘Darbyshire, Gander, Pica, Starling’, Hayward Gallery, London, UK
  - ‘The Land We Live In - The Land We Left Behind’, Hauser & Wirth, Somerset, UK
  - ‘The Land We Live In - The Land We Left Behind’, Hauser & Wirth, Somerset, UK
- 2017
- ‘Dance to the Music of Time – A Homage to Howard Hodgkin’, Dvir Gallery, Brussels, BE
  - ‘Push Play’, ICI, Vicki Myhren Gallery, University of Denver, US
  - ‘De Fotokopie’, Irma Boom Studio, Amsterdam, NL
  - ‘Iconoclash / Il conflitto delle immagini’, Museo di Castelvecchio, Verona, IT
  - ‘Publishing as an Artistic Toolbox: 1989-2017’, Kunsthalle Wien, Vienna, AT\*

2016

‘A Year From Monday In Mexico’ Fifi Projects, Monterrey, MX  
 ‘Art Lesson’, Museo Thyssen-Bornemisza, Madrid, SP  
 ‘Art of the Postcard, Handel Street Projects, London, UK  
 ‘Field Guide’, Remai Modern, Saskatoon, CA\*  
 ‘We Are Not Alone’, Athr Gallery, Jeddah, SAU  
 ‘Everything at Once’, The Store, London, UK\*  
 ‘Degas: A Passion for Perfection’, Fitzwilliam Museum, Oxford, UK  
 ‘We Came Here to Conquer’, Norfolk Museum, Norwich, UK\*  
 ‘Magic Lantern Film Festival’, Cinema dei Piccoli, Rome, IT  
 ‘Enjoy, Art Meets Amusement’, Bramante Cloister Gallery, Rome, IT  
 ‘Synthetic landscapes, Reviewing the ‘ideal’ landscape: A Meadow Arts contemporary art exhibition in two venues’, Shrewsbury Museum, Shrewsbury, UK  
 ‘Perfectly Concocted Context’, curated by Jonathan Monk. Cherry and Martin, Los Angeles, USA  
 ‘Het Zalig Nietsdoen’, Museum Kranrnburgh, Bergen, NO  
 ‘Original Fake’, MAISTERRAVALBUENA, Madrid, ES  
 ‘The Transported Man’, Eli and Edythe Broad Art Museum, East Lansing, US  
 ‘I want! I want! Art and Technology’, Birmingham Museum and Art Gallery, Birmingham, UK  
 ‘Colori’, Castello di Rivoli, Museo d’Arte Contemporanea, Torino, IT  
 ‘Lisson Presents...’, Lisson Gallery, London, UK  
 ‘Night in the Museum’, curated by Ryan Gander, The Attenborough Centre, Leicester, UK\*  
 ‘Pallaksh Pallaksh’, Dvir Gallery, Tel Aviv, IL  
 ‘Push Play’, ICI, Hendreen Gallery, Seattle University, US  
 ‘The Greatest Story Ever Told’, The National Museum of Art Osaka, Osaka, JP  
 Aichi Arts Center Temporary Exhibition, Aichi Arts Center, Aichi, JP  
 ‘Night in the Museum’, curated by Ryan Gander, Birmingham Museum and Art Gallery, Birmingham, UK\*  
 ‘Heterotopias. Avant-Gardes in Contemporary Art’, curated by Camille Giertler, Musée d’art moderne et contemporain de Strasbourg, Strasbourg, FR\*  
 ‘Painters? Paintings?’ David Risley Gallery, Copenhagen, DK  
 ‘Push Play’, ICI, Sheila C. Johnson Design Center, Parson School of Design, New York, US  
 ‘Time Lines: Ryan Gander, Cally Spooner, Mark Geffriaud’, gb agency at Independent Regence, Brussels, BE  
 ‘Multiplier’, Frans Masereel Centrum, Kasterlee, BE  
 ‘Renaissances, Un Hommage Contemporain à Florence’, Fondation Etrillard, Paris, FR ‘開発/Development’, curated by Liam Gillick, Okayama Art Summit, Okayama, JP ‘British Art Show 8’, Southampton City Art Gallery, Southampton, UK  
 ‘Sometimes you cannot fight it because you are part of it’, Performance, Nuit Blanche, Paris, FR  
 ‘The Last Word in Art?’, The Wilson, Cheltenham, UK  
 ‘The Plaza’, curated by GLITCH Collective, Mostyn, Llandudno, UK  
 ‘Wall to Wall. Carpets by Artists’, curated by Cornelia Lauf, Museum of Contemporary Art, Cleveland, US  
 ‘Five / Fifty / Five Hundred’, Lisson Gallery Milan, Milan, IT  
 ‘SILLETEROS’, Kinman Gallery, London, UK  
 ‘Night in the Museum’, curated by Ryan Gander, Longside Gallery, Yorkshire Sculpture Park, Yorkshire, UK  
 ‘British Art Show 8’, Norwich University of the Arts, Norwich, UK  
 ‘Which Mirror Do You Want to Lick?’, BRNO Biennial, Brno, CZE  
 ‘Portrait of the artist as ‘alter’’, Frac Haute-Normandie, Sotteville-lès-Rouen, FR  
 ‘Quand fondra la neige, où ira le blanc’, Palazzo Fortuny, Venice, IT  
 ‘La collection Thea Westreich Wagner et Ethan Wagner [Collected by Thea Westreich Wagner and Ethan Wagner]’, Centre Pompidou, Paris, FR  
 ‘Not all that Falls Has Wings’, ARTER Space, Istanbul, TR

- ‘FOUND’, curated by Cornelia Parker, Foundling Museum, London, UK  
 ‘Traces (From Mr and Mrs Lemaitre collection)’, Himalayas Museum, Shanghai, CN  
 ‘Traces (From Mr and Mrs Lemaitre collection)’, Minsheng Art Museum, Beijing, CN  
 ‘Good things come...’, curated by Kevin Hunt, The Gallery, Plymouth College of Art, Plymouth, UK  
 ‘This Is Your Replacement’, curated by Adam Carr, Sies + Höke, Dusseldorf, DE  
 ‘Je Ne Sais What?’, curated by Francesco Paolo Francica, Carnelutti Firm Law, Milan, IT  
 ‘La collection mise à nu par ses artistes, même’, Maison de la Vache qui Rit (House of the Laughing Cow), Lons-le-Saunier, FR  
 ‘Installation Views’, Mario Garcia Torres, Espacio de Arte Careyes, Careyes  
 ‘Push Play’, ICI, The Rooms, Provincial Art Gallery Division, St. John’s, CA  
 ‘Theatre Dreams of a Beautiful Afternoon’, Annet Gelink Gallery, Amsterdam, NL  
 ‘Earnest Hawker’ Performance, Aspen Art Museum, Aspen, US  
 ‘Prière de toucher, le tactile dans l’art’, Tinguely Museum, Basel, CH  
 ‘ME’, Schirn Kunsthalle Frankfurt, Frankfurt, DE  
 ‘The Coveter’, curated by Alex Glauber, Dickinson Roundell, New York, US  
 ‘British Art Show 8’, Talbot Rice Gallery, Edinburgh, UK  
 ‘La Collection mise à nue par ses artistes, même’, Maison de la Vache Qui Rit, Lons le Saunier, Paris, FR  
 ‘On the immense and the numberless’, David Risley Gallery, Copenhagen, DK  
 ‘Push Play’, ICI, Museum London, London, CA
- 2015
- ‘Collateral Drawing’, Waterfront Gallery, University Campus Suffolk, Ipswich, UK  
 ‘Banco, Mistral, Olive... Roger Excoffonetses alphabets’, Library of Alcazar Marseille, FR  
 ‘A.N.T.H.R.O.P.O.C.E.N.E’, Meessen De Clercq, Brussels, BE  
 ‘Earnest Hawker’ Performance, in collaboration with Performa, Art Basel Miami, Miami, US  
 ‘Duh?’, Focal Point Gallery, Southed-On-Sea, UK  
 ‘Transparencies’, Bielefelder Kunstverein and the Kunstverein Nürnberg, Nürnberg, DE  
 ‘Push Play’, ICI, Handwerker Gallery, Ithaca College, New York, US  
 ‘Earnest Hawker’ Performance, Performa 15, New York, US  
 ‘British Art Show 8’, Leeds Art Gallery, Leeds, UK  
 ‘Comisart. GroBiga m'pfa habla horem\* La Colección Performativa’, Caixaforum Barcelona, Barcelona SP  
 ‘IKEA’, Warrington Museum & Art Gallery, Warrington, UK  
 ‘By Boat (Farewell)’, curated by Adam Carr, Jose Garcia, Mexico City, MX  
 ‘Lisson Gallery & STPI present Collaborations: Richard Deacon, Ryan Gander, Shirazeh Houshiary, Jason Martin & Jorinde Voigt’, Singapore Tyler Print Institute, Singapore, SG  
 ‘CRU’, curated by Marcello Dantes, Centro Cultural Banco do Brasil, Rio de Janeiro, BR  
 ‘Buiness as usual’, Turf Projects, Croydon, UK  
 ‘Pequod’, Columbia 11, Monaco, MC  
 ‘Art Festival Watou’, Watou, BE  
 ‘Immateriality’, SESC Belenzinho, Sao Paulo, BR  
 ‘TAVERNA – WE ARE OPEN’, Icastica 2015, Arezzo, IT  
 ‘STATION TO STATION: A 30 Day Happening. A project by Doug Aitken’, Barbican, London, UK  
 ‘Constellating Images’, Villa du Parc, Annemasse, FR  
 ‘Open City’, Lublin, PL  
 ‘Ryan Gander and A.FOUR present Brand Evalgelism and The universe as I knew it aged 5, collapsed and expanded several times or more (Reflector)’, Wild West Active Space, Maastricht, NL  
 ‘This Sentence’, curated by Public Fiction, China Art Objects, Los Angeles, US  
 ‘Adventures In Bronze, Clay & Stone’, curated by Adam Carr, Arezzo Biennale Arts Festival, Arezzo, IT  
 ‘Art as a Verb’, Artspace, Sydney, AU  
 ‘Between the Idea and Experience’, 12th Havana Biennial, Havana, CU

- ‘When I Give, I Give Myself, Van Gogh Museum, Amsterdam, NL  
 ‘Panorama’, High Line, New York, US  
 ‘Let’s start playing the game’, De Brakke Grond, Amsterdam, NL  
 ‘Business as Usual’, Set The Controls For The Heart Of The Sun, Leeds, UK  
 ‘Push Play’, ICI, Art Gallery of Greater Victoria, Victoria, Canada  
 ‘Back to the future’, Annet Gelink Gallery, Amsterdam, NL  
 ‘Re-Corbusier. Seize œuvres contemporaines’, Fondation Le Corbusier Maison  
 La Roche, Paris, FR  
 SCHLAFLOS’, curated by Mario Codognato, 21er Haus, Vienna, AT  
 ‘Considering Britain’, curated by Simon Fujiwara, Hayward Gallery, London,  
 UK  
 ‘Private Utopia’, Okayama Museum of Art, Okayama, JP,  
 ‘In \_\_ We Trust: Art and Money’, Columbus Museum of Art, Ohio, US  
 ‘Private Utopia’, Dunedin Public Art Gallery, Dunedin, NZ  
 ‘Push Play’, ICI, College of Wooster Art Museum, Wooster, US
- 2014
- ‘Curatorial Open 2014: Listening’, with Haroon Mirza, Bluecoat, Liverpool, UK  
 ‘SMALL’, curated by Adam Carr, Frutta Gallery, Rome, IT  
 ‘Art Basel Miami Public Sector’, curated by Nicholas Baume, Miami, US  
 ‘Private Utopia’, Museum of Art, Kochi, JP  
 ‘SOME / THINGS’, Proyectos Monclova, Mexico, MX  
 ‘Imagineering’, Okayama Castle, Okayama, JP  
 ‘L’Avenir / Looking Forward’, curated by Gregory Burke and Peggy Gale, La  
 Biennale de Montréal, Montréal, CA  
 ‘Inside’, Palais de Tokyo, Paris, FR  
 ‘The Peace One Day’, ICA, London, UK  
 ‘Art as a Verb’, Monash University Museum of Art, Melbourne, AU  
 ‘Exercises for a Revolution’, in collaboration with Nomas Foundation, MAXXI  
 Museum, Rome, IT  
 ‘In \_\_ We Trust: Art and Money’, curated by Tyler Cann, Columbus Museum of  
 Art, Columbus, US  
 ‘A man walks into a bar...’, Landshuter Strasse 49, Mainburg, DE  
 ‘and the stage darkens (or this voice is a big whale)’, curated by Hana Noorali  
 and Lynton Talbot, Hanway Place, London, UK  
 ‘On the Devolution of Culture’, Rob Tufnell, London, UK  
 ‘Curatorial Open 2014: Listening’, BALTIC’s project space at B39, Newcastle,  
 UK  
 ‘Blue Times’, Kunsthalle Wien, Vienna, AT  
 ‘S1 Salon Invites’, with Cactus Gallery, Sheffield, UK  
 ‘Cycle’, CCBB, São Paulo, BR  
 ‘Wish you were here?’, Atkinson Art Gallery, Southport, UK  
 Là-bas, curated by Saädane Afif, Kunsthau, Glarus, CH  
 ‘I Would Like to Join a Club and Hit Myself with It’, Castlefield Gallery,  
 Manchester, UK ‘The Human Factor’, Hayward Gallery, London, UK  
 ‘18 Ausstellungen’, curated by Michael Müller, Galerie Thomas Schulte, Berlin,  
 DE ‘NOUVELLE GÉNÉRATION’, Frac Nord-Pas de Calais, Dunkerque, FR  
 ‘Black and White’ room at The Summer Exhibition, curated by Cornelia Parker,  
 Royal Academy of Arts, London, UK  
 ‘Art Basel Unlimited’, Art 45 Basel, CH  
 ‘Art Parcours’, Art 45 Basel, CH  
 ‘Perduti Nel Paesaggio’, MART, Museo di arte moderna e contemporanea di  
 Trento e Rovereto corso Bettini, IT  
 ‘Private Utopia’, Itami City Museum of Art, Itami, JP  
 ‘Will happiness find me?’, Ishikawa Collection, Opera City Art Gallery, Tokyo,  
 JP ‘Decorum’, Power Plant Station of Art, Shanghai, CN  
 ‘Ici’, Berlin Biennial, Berlin, DE  
 ‘Ici’, Leopold Hoesch Museum, Düren, DE  
 ‘Pierre Huyghe +/-’, curated by Jenny Jaskey & Florence Ostende, The Artist’s  
 Institute, New York, US  
 ‘Push Play’, ICI, Arcadia University Art Gallery, Glenside, US

2013

‘PER/FORM’, curated by Chantal Pontbriand, CA2M Centro de Arte Dos de Mayo, Madrid, ES  
 ‘Dans Cinquante Ans D’ici’, curated by Niekolaas Johannes Lekkerkerk, Les Territoires, Montreal, CA  
 ‘On the presence of fireflies’, Musée Carré d’Art, Nîmes, FR  
 ‘Reading’, Leo Xu Projects, Shanghai, CN  
 ‘d’Actions Artistiques Contemporaines’, Strasbourg, FR  
 ‘Free Play’, curated by Melissa E. Feldman, Arcadia University Art Gallery, US  
 le Nouveau Festival, Centre Pompidou, Paris, FR  
 ‘END’, curated by Joe Orr, Cactus on Tour, TOAST, Manchester, UK  
 ‘The Postcard is a Public Work of Art’, Curated by Jeremy Cooper, X Marks the Bökship, London, UK  
 ‘Private Utopia’, Tokyo Station Gallery, Tokyo, JP  
 ‘Return Journey’ curated by Adam Carr, Mostyn, Llandudno, UK  
 ‘Abstract Generation: Now in Print’, MoMA, New York, US  
 ‘ROSE’, curated by Elodie Royer and Yoann Gourmel, Centre Européen  
 ‘The Parergon and the Gutter’, David Risley Gallery, Copenhagen, DK  
 ‘Wu Tang – Killa Beez’, Blip Blip Blip, Leeds, UK  
 ‘Nostalgic for the Future’, Lisson Gallery, London, UK  
 ‘ONE TORINO #1’, an appropriation by Santo Tolone, Castello Di Rovolio, Turin, IT  
 ‘Mijn Derde Land’ My Third Country’, curated by Carolyn H Drake, Frankendael Foundation, Amsterdam, NL  
 ‘De leur temps (4), Regards croisés sur la jeune création’, Le Hangar à Banane, Nantes, FR  
 ‘TAPIS/TAPISERIES’, curated by Anne Dressen, Musée d’Art Moderne de la Ville de Paris, Paris, FR  
 ‘El ojo en el tiempo: obras de la Colección Adrastus (The Eye on Time: Works from Adrastus Collection)’, curated by Carlos Palacios, Museo de Arte Carrillo Gil, Mexico, MX  
 ‘Les apparitions’, curated by François Loustau, la Chapelle de la Pérsévérance, Pau, FR  
 ‘Dear Portrait’, curated by Adam Carr, Mostyn, Llandudno, UK  
 ‘Revealed’, curated by Thea Westreich Art Advisory Services, Stonescape, California, US  
 ‘Postscript’, curated by Nora Burnett Abrams and Andrea Andersson, The Power Plant Contemporary Art Gallery, Toronto, CA  
 ‘SNAP 2013: Art at the Aldeburgh Festival’, Snape Maltings, UK  
 ‘Postscript’, curated by Nora Burnett Abrams and Andrea Andersson, The Eli & Edythe Broad Art Museum, Michigan State University, Michigan, US  
 ‘Snap 2012 - The Portfolio’, Paul Stolper, London, UK  
 ‘The Magic of the State’, curated by Silvia Sgualdini and Beirut (Sarah Rifky and Jens Maier-Rothe), Beirut space, Cairo, EG  
 ‘The Magic of the State’, curated by Silvia Sgualdini and Beirut (Sarah Rifky and Jens Maier-Rothe), Lisson Gallery, London, UK  
 ‘Broken Windows’, curated by Benoit Maire, New York Gallery, New York, UK  
 ‘Cinematic Moments’, CCA Wattis Institute for Contemporary Arts, San Francisco, US  
 ‘Superusurpedsupper’, a performance by jugedamos, Nommas Foundation, Rome, IT  
 ‘An Arrangement In White’, curated by Doug Bowen, XO, Leeds, UK  
 ‘Book Machine’, curated by Christophe Boutin & Melanie Scarciglia le Nouvelle Festival, Centre Pompidou, Paris, FR  
 ‘Artists’ Artists’, CentrePasquArt Kunsthau Centre d’Art, Biel, CH  
 ‘Société Secrètes’, Musée Alfred Canel, Pont-Audemer, FR  
 ‘Silence (& Sadness)’, curated by Gabriel Lester, Leo Xu Projects, Shanghai, CN  
 ‘If you will, it is not a dream’, Annet Gelink Gallery, Amsterdam, NL  
 ‘Storytelling’, bip bop, www.bipbop.org  
 ‘I Think It Rains’, Burger Collection, Hong Kong, CN  
 ‘BP Walk through British Art’, Tate Britain, London, UK  
 ‘DLA Piper Series: Constellations’, Tate Liverpool, Liverpool, UK



- ‘Helicotrema, Recorded Audio Festival’, MACRO Museo d’Arte Contemporanea Roma, Rome, IT
- ‘Dans Cinquante Ans D’ici’, curated by Niekolaas Johannes Lekkerkerk, part of ‘Livre Imaginé: Source Ouverte 2013, Les Territoires, Montreal, CA
- ‘TECTONIC’, curated by Simon Sakhai, The Moving Museum, Dubai, AE
- ‘The Earth Turns and All Things Slip Away’ curated by Edith Jeřábková + Jiří Kovanda, hunt kastner, Praha, CZ
- ‘Inventing a future’, gb agency, Paris, FR
- ‘A House of Leaves. Third Movement’, David Roberts Art Foundation, London, UK
- ‘Cast Recording’, PRISM, Hollywood, US
- ‘Testing Ground 2013’, Zabłudowicz Collection, London, UK
- 2012 ‘Chester’, CO2, Rome, IT
- ‘The Beginning’, Wild West Active Space, Maastricht, NL
- ‘They came out of nowhere he said, pointing to nowhere’, TARO NASU, Tokyo, JP
- ‘Go Deep or Go Home’, ASC Studios, London, UK
- ‘Postscript’, Museum of Contemporary Art, Denver, US
- ‘Moral Holiday’, NGCA, Sunderland, UK
- ‘9th Shanghai Biennale’, Shanghai, CN
- ‘Chekhov’s Gun’, g39, Cardiff, UK
- ‘Artists of the No’, Projektraum Viktor Bucher, Vienna, AT
- ‘curated\_by’, Galerie Martin Janda, Vienna, AT
- ‘Detective’, Galerie Andreas Huber, Vienna, AT
- ‘Without (Jonathan Monk)’, Meessen de Clerq, Brussels, BE
- ‘Drawing Alive’, Ipswich Museum, Ipswich, UK
- ‘Art by Telephone... Recalled’, CNEAI, Chatou, France Ministry of culture, FR; CAPC, Bordeaux, FR; Emily Harvey Foundation, New York, US
- ‘When Attitudes Became Form Become Attitudes’, CCA Wattis, San Francisco, US
- ‘Documenta 13’, Kassel, DE
- ‘SNAP: Art at the Aldeburgh Festival’, Snape Maltings, UK
- ‘Glazed’, Galerie Chez Valentin, Paris, FR
- ‘Beyond Words’, GAK, Bremen, DE
- ‘British Group Exhibition’, The Arts Club, London, UK
- ‘An Incomplete History of Incomplete Works of Art’, Francesca Minini, Milan, IT
- ‘The eyes of the soul: A selection of works from the collection of Isabelle and Jean-Conrad Lemaitre’, Fundació Godia, Screen from Barcelona, Barcelona, SP
- ‘Accidentally on Purpose’, QUAD, Derby, UK
- ‘FOREIGNERS EVERYWHERE: Contemporary Art from the Pomeranz Collection’, Jewish Museum Vienna, Vienna, AT
- ‘A common feeling’, gb agency, Paris, FR, in conjunction with Murray Guy, New York, US
- ‘The Artists’ Postcard Show’, Spike Island, Bristol, UK
- ‘Several Silences’, Knoxville Museum of Art, TN, US
- ‘MacLean 705’, MacLean 705, School of the Art Institute of Chicago, Chicago, IL, US
- ‘New presentation of the collection’, MNAM, Centre Georges Pompidou, Paris, FR
- ‘Blind Cut’, Marlborough Gallery, New York, US
- ‘Institute of Savages Archives’, Villa Arson, Nice, FR
- ‘Coup Double at Bordeaux’, FRAC Aquitaine, Bordeaux, FR
- ‘Rotary Connection’, Casey Kaplan, New York, US
- 2011 ‘There must be a ‘right way’’, Gallery of the Art School of Brest, Brest, FR
- ‘Politics is Personal’, Stonescape, Calistoga, US
- ‘Le sentiment des choses’, Frac île-de-France, Le Plateau, Paris, FR
- ‘gesture, form, technique’, TARO NASU, Tokyo, JP
- ‘I know about creative block and I know not to call it by name’, Lisson Gallery, Milan, IT
- ‘Our Magic Hour’, Yokohama Triennale 2011, Yokohama, JP
- ‘5X5Castelló11 Premi Internacional d’art contemporani Diputació de Castelló’, Espai

- d'art contemporani de Castelló, Castelló, SP
- 'Round and Round and Round (Part 2): Ryan Gander, Francesco Gennari, Rodney Graham', La collection du Frac Île-de-France, Marne-la-Vallée, FR
- 'The Collectors Show: Onderdeel van / part of *VANUIT HIER – OUT OF HERE*', Van Abbemuseum, Eindhoven, NL
- 'KnowHow!', Campbell Works N16, London, UK
- 'Han Nefkens – 10 jaar mecenas', Museum Boijmans van Beuningen, Rotterdam, NL
- 'Invisibleness is visibleness', MOCA Taipei, TW
- 'The Object of Observation (Changes By Being Observed)', curated by Tim Lee, Johnen Galerie, Berlin, DE
- 'Humid but cool, I think', curated by Ryan Gander, TARO NASU, Tokyo, JP
- 'Two versions of the imaginary', curated by Maria Barnas, Annet Gelink Gallery, Amsterdam, NL
- 'Glaze', curated by George Henry Longly, Bischoff/Weiss, London, UK
- 'Two Times Once – An exhibition by Mr Rossi', Limoncello, London, UK
- 'IllumiNATIONS', curated by Giovanni Carmine & Bice Curiger, 54<sup>th</sup> International Art Exhibition of the Venice Biennale, Venice, IT
- 'Nul si Découvert/ Void if removed', (Érudition concrète 4) curated by Guillaume Désanges, Le Plateau, Frac Île-de-France, Paris, FR
- 'Commercial Break', presented by Garage Centre for Contemporary Culture, Moscow & POST, 54<sup>th</sup> International Venice Biennale, Venice, IT
- 'The Lake of Fire', Den Frei Udstillingsbygning, Copenhagen, DK
- 'Ryan Gander & Michael Marriott', The Russian Club, London, UK
- 'Art Zuid', Amsterdam, NL
- 'The Aldeburgh Beach South Lookout', Aldeburgh, UK
- 'Le Slurm', Haute Ecole d'art, Geneva University, Geneva, CH
- 'Paysages Avec Objets Absents', Centre d'art contemporain de Fribourg, Fribourg, CH
- 'Fat Chance to Dream (Una oportunidad para soñar/ Tania Pardo' Galeria Maisterra Valbuena, Madrid, ES
- 'Invocations of the blank page', Spike Island, Bristol, UK; travelling to NICC, Antwerp, BE
- 'The Shape We're In', 176 Zabłudowicz Collection, London, UK
- 'The missing part', La Sorbonne, Paris, FR
- 'Art + Drama', Whitechapel Gallery, London, UK
- 'Radical Autonomy', Netwerk, Aalst, BE
- 2010 'Laocoon II', COCO, Vienna, AT
- 'Excoffon', IFF, Marseille, FR
- 'Publics and Counterpublics', Centro Andaluz de Arte Contemporaneo CAAC, Seville, ES
- 'Things slowly curve out of sight until they are gone. Afterwards only the curve remains.\*', curated by Élodie Royer & Yoann Gourmel, Hermes Und Der Pfau, Stuttgart, DE
- 'Propective XXIème siècle', Frac Ile-de-France / Le Plateau / L'Antenne France, Paris, FR
- 'Faint to Black', Henninsen Contemporary, Copenhagen, DK
- 'Manifesta 8', Region of Murcia, ES\*
- 'The Art of Camo', Cardi Black Box Gallery, Milan, IT
- 'The Storyteller', Salina Art Center, Salina, Kansas, US
- 'Resonance' Suntory Museum [Tempozan], Osaka, JP
- 'Auto-Kino!', Berlinale, Kunsthalle Berlin, Berlin, DE
- 'Hors d'Oeuvre', Campagne Première, Berlin, DE
- 'About us', Johann König, Berlin, DE
- 'Tatton Park Biennial', Tatton Hall, Knutsford, UK
- 'Sameness and difference', Russian Club Gallery, London, UK
- 'The Crystal Hypothesis', GAMeC Art Centre, Bergamo, IT
- 'Art Parcours', Art 41 Basel, Basel, CH
- 'Art Basel Unlimited', Art 41 Basel, CH
- 'Les Interlocuteurs', Beaux Arts of Toulouse, Toulouse, FR
- 'Hors d'Oeuvre', Campagne Première, Berlin, DE
- 'Ecce Homo Ludens', Musée Régional d'Art Contemporain Languedoc-Roussillon,

- Sérignan, FR  
 ‘Okay, I have had enough, what else can you show me?’, DOCVA, Milan, IT  
 ‘It is it’, Espacio 1414, Santurce, PR  
 ‘Motage’, Maison d’Art Bernard Anthonioz, Paris, FR  
 ‘The Storyteller’, Art Gallery of Ontario, Toronto, Ontario, CA  
 ‘A performance cycle’, Nomias Foundation, Rome, IT  
 ‘Double Bind’, Villa Arson, Nice, FR  
 ‘Dark After After Dark’, Khastoo Gallery, Los Angeles, US  
 ‘Che cosa sono le nuvole?’ Museion – Museum of modern and contemporary art  
 Bolzano, Bolzano, IT  
 ‘The Library of Babel’, 176 Zabłudowicz Collection, London, UK  
 ‘The Boy Who Cried Wolf’ (Lefty Loosey, Righty Tightly)’, gb agency, Paris, FR  
 ‘Exhibition, Exhibition’, Castello di Rivoli – Museo d’Arte Contemporanea, Rivoli, IT  
 ‘Les Belles Images: Second Scenario’, La Box, Bourges, FR  
 ‘FAX’, Para/Site Art Space, Hong Kong, CN  
 ‘Artprox Presents’, Wimbledon College of Art, London, UK  
 ‘The Library of Babel / In and Out of Place’, 176 Zabłudowicz Collection, London, UK  
 ‘Répétition dans l’Épilogue’, Super # 11, Galerie Lucile Corty, Paris, FR  
 ‘Gallery, Galleria, Gallerie’, Norma Mangione Gallery, IT  
 ‘Production Site: The Artist’s Studio Inside-Out’, MCA, Chicago, US  
 ‘The Storyteller’, Sheila C. Johnson Design Center at Parsons The New School for  
 Design, New York, New York, US  
 2009  
 ‘Lisson Presents 6’, Lisson Gallery, London, UK  
 ‘Forms of Enquiry’, Architects Association, London, UK  
 ‘British Subjects: Identity and Self-Fashioning’, Neuberger Museum, Westchester  
 County, New York, US  
 ‘Where water comes together with other water’, Chapter 3, gb agency, Paris, FR  
 ‘7 Words’, Am Nuden Da Session, London, UK  
 ‘Double Bind’, Villa Arson, Nice, FR  
 ‘Space as Medium’, Miami Art Museum, Miami, US  
 ‘Can Art Save Us’, Millennium Galleries, Sheffield, UK  
 ‘Mille e Tre’, Musée du Louvre, Paris, FR  
 ‘The Store’, Artissima, IT  
 ‘Radical Autonomy’, Le Grand Café, Saint Nazaire, FR  
 ‘TV’, Mercer Union, Mercer Union, Toronto, US  
 ‘The Storyteller’, Salina Art Centre, Kansas. US  
 ‘Eleanor Antin, Marcel Broodthaers, Peter Friedl, Ryan Gander’, Erna Hecey Gallery  
 Temporary Space, Cologne, DE  
 ‘Still Nacht’, Outlet, Manchester, UK  
 ‘7a Bienal do Mercosul’, Porto Alegre, BR  
 ‘Sculpture of the Space Age’, David Roberts Foundation, London, UK  
 ‘Chasing Napoleon’, Palais de Tokyo, Paris, FR  
 ‘Assembly’, Yvon Lambert, Paris, FR  
 ‘Richard Prince and the Revolution’, PROJECTE SD, Barcelona, ES  
 ‘Era New Horizons Film Festival’, Warsaw, PL  
 ‘Pete and Repeat’, 176 Zabłudowicz Collection, London, UK \*  
 ‘Paper Show’, David Risley Gallery, Copenhagen, DK  
 ‘Trying to cope with things that aren’t human’, Cell Projects Space, London, UK\*  
 ‘The Space of Words’, MUDAM, Luxembourg, LU\*  
 ‘Talk Show’, ICA, London, UK  
 ‘The Happy Interval’, Tulips & Roses, Vilnius, LI  
 ‘Fax’, The Drawing Center, New York, US\*  
 ‘Natural Wonders’, Baibakov Art Projects, Moscow, RU  
 ‘Contested Ground’, 176 Zabłudowicz Collection, London, UK  
 ‘Trying to cope with things that aren’t human’, David Cunningham Projects, San  
 Francisco, US\*  
 ‘The Malady of Writing’, MACBA, Museu d’Art Contemporani de Barcelona,  
 Barcelona, ES, travelling to Artissima 17, Torino, ES  
 ‘Younger than Jesus’, New Museum, New York, US  
 ‘Lisson presents 4’, Lisson Gallery, London, UK

- ‘Places to be’, Annet Gelink Gallery, Amsterdam, NL  
 ‘The Little Shop on Hoxton Street’, Limoncello Gallery, London, UK  
 ‘Mirrors’, MARCO, Vigo, ES  
 ‘Several Silences’, The Renaissance Society, Chicago, US  
 ‘Desiring Necessities’, John Hansard Gallery, Southampton, UK  
 ‘Trying to cope with things that aren’t human’, AirSpace Gallery, Stoke on Trent, UK\*  
 ‘The Making of Art’, Schirn Kunsthalle Frankfurt, Frankfurt, DE  
 ‘The Storyteller’, ICI, New York, US  
 2008 ‘Never let the truth get in the way of a good story’, Site Gallery, Sheffield, UK  
 ‘A Recent History of Drawing & Writing’, ICA, London, UK  
 ‘Playtime’, Betonsalon, Paris, FR  
 ‘Panorámica ciclo de video, Bailando sin salir de casa’, Museo Tamayo arte contemporáneo, Bosque de Chapultepec, Mexico, MX  
 ‘Wouldn’t it be nice’, Somerset House, London, UK  
 ‘Out of sight’, Proyectos Monclova, Mexico, MX  
 ‘AWOL – Biennale of Young Artists’, META Cultural Foundation, Bucharest, RO  
 ‘Wouldn’t it be nice’, Centre d’art Contemporain, Zurich, CH\*  
 ‘Self Storage’, Curatorial Industries, San Francisco, US  
 ‘I desired what you were, I need what you are’, Galleria Maze, Torino, IT  
 ‘Within the big Structure’, Megastructure, Berlin-Mitte, Berlin, DE  
 ‘Delirious Beijing’, PKM Gallery, Beijing, CN  
 ‘Life on Mars’, 55<sup>th</sup> Carnegie International, Carnegie Museum of Art, Pittsburgh, US  
 ‘Revolutions – forms that turn’, 16<sup>th</sup> Biennale of Sydney, AU  
 ‘As it presents itself’, Whitstable Biennale, Whitstable, UK  
 ‘Featuring’, Galerie Chez Valentin, Paris, FR  
 ‘The flight of the Dodo’, Project Arts Centre, Dublin, IE  
 ‘One of these things is not like other things’, Unosunove Gallery, Rome, IT  
 ‘Art Now Curate’ Tate Modern, London, UK  
 ‘Inaugural Show’, Marz Galleria, Lisbon, PT  
 ‘The show is not a void’, Galeria Luisa Strina, Sao Paulo, BR  
 ‘Future Landscape’, Royal Academy, London, UK  
 2007 ‘Appendix Appendix Radio Play’, Performa 07, New York, US  
 ‘In the Stream of Life’, Betonsalon, Paris, FR  
 ‘For Sale’, Cristina Guerra Contemporary Art, Lisbon, PT\*  
 ‘Wouldn’t it be nice’, Centre d’art contemporain, Geneva, CH\*  
 ‘Words fail me’, MoCAD, Detroit, US  
 ‘Projektion’, Lentos Art Museum, Linz, AT  
 ‘How soon is now’, Luis Seoane Foundation, Coruna, ES  
 ‘Language of Vision’, mima Middlesborough Institute of Modern Art, UK  
 ‘Without’, Yvon Lambert, Paris, FR  
 ‘Zero, Zero, S’, Lyon Biennale, Lyon, FR  
 ‘Plankjes, tak’, Atelier als Spermedium, Artist Space for Contemporary Art, The Hague, NL  
 ‘Twice told tales’, Galerie Michel Rein, Paris, FR  
 ‘You have not been honest’, Museo D’Arte Donnaregina, Naples, IT  
 ‘Whenever It Starts It Is The Right Time’, Frankfurter Kunstverein, Frankfurt, G  
 ‘Blackberrying’, Christina Wilson Galerie, Copenhagen, D\*  
 ‘Der Droste Effekt’, Esther Schipper, Berlin, DE  
 ‘Prediction – Exhibition Trouble’, Paris, FR \*  
 ‘Un touchable’, Patio Herrianom - Museo de Arte Contemporáneo, Valladolid, ES  
 ‘Some Time Waiting’, Kadist Art Foundation, Paris, FR  
 ‘Kit Bashing’, Western Bridge, Seattle, US  
 ‘On the Future of Art School’, STORE, London, UK  
 2006 ‘Constellations’, Tanya Bonakdar, New York, US  
 ‘Curating the Library’, de Singel, Antwerp, BE  
 ‘Projektion’, Museum of Art Lucerne, CH\*  
 ‘Éclipses du Réel’, Centre d’art contemporain, Fribourg, CH\*  
 ‘How soon is now?’, Fundación Luís Seoane, Coruna, ES  
 ‘Wrong’, Klosterfelde, Berlin, DE  
 ‘The show will be open when the show will be closed’, STORE, London, UK

- ‘Radio Transmitted Time Capsule’ with Francesco Manacorda, Radio Gallery, London, UK  
 ‘Whitstable Biennale’, Whitstable, UK  
 ‘Le Confort Moderne’ La Space Station, Poitiers, FR  
 ‘Le Spectre des Armatures’, Glassbox, Paris, FR  
 ‘El Albergue, Holandés’, La Station, Nice, FR  
 ‘Trial Balloons’, MUSAC, Musei de Arte Contemporáneo de Castilla y León, León, ES\*  
 ‘Don Quijote’, Witte de Witte, Rotterdam, NL  
 ‘Objet a Part’, Centre d’art Contemporain, Noisy le sec, FR\*  
 Group show: Pierre Bismuth, Ryan Gander, Karl Haendel and T. Kelly Mason, Cohen and Leslie, New York, US  
 ‘Untouchable’, Villa Arson, Nice, FR  
 ‘Tate Triennial’, Tate Britain, London, UK\*  
 ‘The Standard Hotel’, The Standard Hotel, Miami, US  
 2005 ‘Spectator T’, Sheffield, UK\*  
 ‘T1 Triennial’, Castello di Rivoli Museo d'Arte Contemporanea, Turin, IT\*  
 ‘Free Library’, M + R Gallery, London, UK  
 ‘Romance – A Novel’, Cristina Guerra Contemporary Art, Lisbon P  
 ‘Jaybird’, ZERO... Milan, IT  
 ‘Post No Bills’, White Columns, New York, US  
 ‘An Exhibition Amongst Friends’, gb agency, Paris, FR  
 ‘Invisible Script’, W139, Amsterdam, NL  
 ‘Beck’s Futures’, CCA, Glasgow, UK\*  
 ‘In This Colony’, Kunstfort bij Vijfhuizen, NL\*  
 ‘Beck’s Futures’, ICA, London, UK\*  
 ‘A Show Without Works,’ Project Room, Spazio Lima, Milan, IT\*  
 ‘The World, Abridged,’ Kettles Yard, Cambridge, UK\*  
 ‘Timeline’, The Store & Window 32, Paris, FR  
 2004 ‘Romantic Detachment’, PS1, New York, US\*  
 ‘Romantic Detachment’, Chapter Arts, Cardiff, UK\*  
 ‘Romantic Detachment’, Q Arts, Derby, UK\*  
 ‘Romantic Detachment’, Folly Gallery, Lancaster, UK\*  
 ‘Making Public’, CBK, Dordrecht, NL  
 ‘Summer Pursuits’, Store, London, UK  
 ‘Loose Associations’, Centre Pompidou Beaubourg, Paris, FR  
 ‘Loose Associations’, Foksal Gallery, Warsaw, PL  
 ‘Artist House’, The Round Foundry, Leeds, UK  
 2003 ‘Catch Me’, Onufri, National Gallery of Albania, AL  
 ‘Tourette’s’, W139, Amsterdam, NL\*  
 ‘RDV’, Résonance, Galerie des Terreaux, Lyon Biennale, Lyon, FR  
 ‘Prix de Rome’ (Winner), Museum voor Actuele Kunst, Den Haag, NL\*  
 ‘Grizedale Artist in Residence’, Grizedale, Cumbria, UK  
 2002 ‘Unloaded’, (Disused Military Bunkers), Oberschan, CH\*  
 2001 ‘Record Collection’, Forde Gallery, Geneva, CH  
 ‘In a language’, Project ruimte zuid en oost, Amsterdam, NL  
 ‘On the trams’, The Lowry, Manchester, UK  
 2000 ‘The Oriel Mostyn Open’, Llandudno, UK  
 ‘Square City’, Holden Gallery, Manchester, UK  
 ‘Goethe’s Oak Has Woodworm’, Static Gallery, Liverpool, UK  
 ‘Unfortunately Last Sunday’, Museum Het Domain, Sittard, NL\*  
 ‘Free Space’, Nieuw Internationaal Cultureel Centrum, Antwerpen, BE\*

**Artists Publications / Monographs**

- 2017 ‘Being Picasso’, Remail Modern, Saskatoon, ISBN 978-1-896-35988-5  
 ‘Soft Modernism’, Gallery Hyundai, Seoul, ISBN978-89-6736-067-2  
 ‘Ryan Gander – These wings aren’t for flying’, The National Museum of Art, Osaka

- 2016 'Ryan Gander: Night in the Museum', Hayward Gallery Publishing, London, ISBN 978-1853323492
- 2015 'Fieldwork, The Complete Reader', Bedford Press, London, ISBN 978-1-907414-51-0
- 2014 'Fieldwork An Incomplete Reader', Plazzy Banter, London, ISBN 978-0-9934018-0-0  
 'Culturefield', Koenig Books, London, ISBN 978-3-86335-570-8  
 'The boy who always looked up', Lisson Gallery (with the support of the National Trust and University of Huddersfield) ISBN 978-0-947830-44-1  
 'Artists' Cocktails', Dent-de-Leone, ISBN 978-1-907908-16-3
- 2013 'Parallel Cards', Manchester Art Gallery (with Emilia Bergmark)  
 'The Viewing Room: Volume 14. These are the things I don't understand', Daiwa Press Co. Ltd
- 2012 'Ampersand', Dent-de-Leone, ISBN 9-781907-908088  
 'Le dit du dé', Villa Arson, (with Åbåke) ISBN 978-2-84066-554-0
- 2010 'Ryan Gander: Catalogue Raisonné Vol. 1, Westreich / Wagner Publications; part of the artists' books series Christopher Keller Editions / JRP Ringier, 978-3-03764-146-0
- 2008 'The Viewing Room: Volume 5', Daiwa Press Co. Ltd (with TARO NASU)  
 'Heralded as the new black', Ikon Gallery ISBN 978-1904864370 (with Ikon Gallery)
- 2007 'Appendix Appendix - A Proposal for a TV Series', JRP Ringier ISBN 978-3905770193 (with Stuart Bailey and Christophe Keller)  
 'Intellectual Colours' Silvana Editoriale and Dena Foundation of Contemporary ISBN13:97888-3660875-1 (with Will Holder), ABN AMRO Award.  
 'Parallel Cards', ISBN 978-3-902490-31-5 (with Mia Frostner, Robert Sollis, Paul Tisdell, Rasmus Spanggaard Troelsen)  
 'Loose Associations and other lectures', One Star Press, Paris (with EUROPA)  
 'New New Alphabet', poster, (with Rasmus Spanggaard Troelsen)
- 2006 'Pure Associations', ABN AMRO Art Collection (with Bart van der Heide and Matthias Hartmann) ISBN 9789080267770
- 2005 'From The Alpinist' Fort Vijfhuizen / Artimo, ISBN 90-8546-042-5  
 'It's Like the Spoilt Brat of the Dictionary...' STORE, (with Alice Fisher) ISBN 0-9550142-0-4
- 2004 'The Boy that always looked up', Cornerhouse, (with Sara De Bondt) ISBN 0-948797-44-4
- 2003 Appendix', Artimo (with Stuart Bailey) ISBN 90-75380-60-7
- 2002 'In a language', (with Sara De Bondt) ISBN 0-9542058-1-2

**Teaching / Lectures**

AA School of Architecture, London, UK  
 Art | Basel | Miami Beach | Art Basel Conversations, Miami, US  
 Barbican, London, UK  
 Barnard College, New York City, US  
 Byam Shaw School of Art, London, UK  
 Carnegie Mellon University, Pittsburgh, US  
 Chelsea College of Art and Design, University of the Arts London, London, UK  
 Coventry School of Art and Design, Coventry, UK  
 De Appel, Amsterdam, NL  
 East Street Arts, Leeds, UK  
 Edinburgh University, The Protoacademy, Edinburgh, UK  
 École nationale des beaux-arts, Lyon, FR  
 Frac Ile-de-France / Le Plateau / L'Antenne France, Paris, FR  
 Gerrit Rietveld Akademie, Amsterdam, NL  
 Goldsmiths College, London, UK  
 Leeds Metropolitan University, Leeds, UK  
 Manchester Metropolitan University, UK  
 Piet Zwart Institute, Rotterdam, NL  
 Plymouth College of Art and Design, Plymouth, UK

Proto-Academy, Edinburgh, UK  
 Rietveld Akademie, Amsterdam, NL  
 Roski School of Fine Arts, University of Southern California, Los Angeles, US  
 Royal College of Art, London, UK  
 Ruskin School of Drawing and Fine Art, Oxford, UK  
 Sheffield Hallam University, Sheffield, UK  
 Slade School of Art, London, UK  
 Somerset House, London, UK  
 Staffordshire University, Stoke-on-Trent, UK  
 Tate Britain, London, UK  
 The Society for Contemporary Art at the Art Institute of Chicago, Chicago, US  
 The New School, New York, US  
 The Royal Danish Academy of Art, School of Architecture, Copenhagen, NL  
 UNIDEE Cittadellarte-Fondazione Pistoletto, Biella, IT  
 University of Brighton, Brighton, UK  
 University of East London, London, UK  
 University of Huddersfield, Huddersfield, UK  
 University of South Florida, Florida, US  
 University of Southern California, US  
 University of East London, London, UK  
 University of West England, Bristol, UK  
 Van Gogh Museum, Amsterdam, NL  
 Werkplaats voor typografie, Arnhem, NL  
 Whitechapel Gallery, London, UK  
 Wimbledon College of Art, University of the Arts London, London, UK

### **Curating**

2017                    Remail Modern Picasso Linocut Collection, Remail Modern, Saskatoon, CA  
 2016                    ‘Night in the Museum’, The Attenborough Centre, Leicester, UK  
                           ‘Night in the Museum’, Longside Gallery, Yorkshire Sculpture Park, Yorkshire, UK  
                           ‘Night in the Museum’, Birmingham Museum and Art Gallery, Birmingham, UK  
 2012                    ‘The Greatest Story Ever Told - The Collection curated by Ryan Gander’  
                           The National Museum of Art, Osaka, Osaka, JP  
                           ‘Young British Art II’, DIENSTGEBÄUDE, Zürich, CH  
 2011                    ‘Field of Meaning’, Kimberling Gallery, London, UK  
                           ‘I know about creative block and I know not to call it by name’, Lisson Gallery, Milan, IT  
                           ‘Humid but cool, I think’, curated by Ryan Gander, TARO NASU, Tokyo, JP  
                           ‘Young British Art’, Limoncello, London, UK  
 2008                    ‘The way in which it landed’, Art Now, Tate Britain, London, UK (Artists: Lucy Clout, Nathaniel Mellors, Aurelien Froment, David Renggli, Carol Bove)  
 2007                    Associates Gallery, Project space directed with Rebecca May Marston, London, UK (Artists: Matthew Smith, Stella Capes, Kim Coleman & Jenny Hogarth, Matthew Harrison, Josephine Flynn, Tom Gidley, Sean Edwards, Lucy Clout, Alice Channer, Adria Julia, Ben Cain, Adam Thomas)  
                           ‘Took my hands off your eyes too soon’, Tanya Bonakdar Gallery, New York (Artists: Jesse Ash, Justin Beal, Alice Channer, Sean Edwards, Jack Strange)  
 2004                    ‘Now then now then’, International 3 Gallery, Manchester, UK  
                           (Artists: Josephine Flynn, Harrison & Hughes, Lucy Skaer, Bedwyr Williams)

### **Television**

2017	Ryan Gander: The Idea of Japan. BBC4 The Art Show. Sky Arts
2016	Artsnight. Episode 28. BBC2
2014	The Culture Show: Ryan Gander - The Art of Everything. BBC2
2012	The Culture Show. Episode 12. BBC2 Meet the artist - Ryan Gander: ‘Living is a creative act’. theguardian.com

