

Candice Lin

CV

1979 Born in Concord, Massachusetts, USA

Lives and works in Los Angeles, USA

Education

2004 M.F.A. New Genres, San Francisco Art Institute, San Francisco, USA

2001 B.A. Semiotics & B.A. Visual Arts, Brown University, Providence, Rhode Island, USA

Solo And Two Person Exhibitions

2020 Pigs and Poison, Spike Island, Bristol, UK (forthcoming)

Pigs and Poison, Govett-Brewster Art Gallery, New Plymouth, New Zealand (forthcoming)

Natural History: A Half-Eaten Portrait, an Unrecognizable Landscape, a Still, Still Life, Nicols Gallery, Pitzer College, Claremont, USA

2019 A materialist history of contagion, Banff Art Center, Walter Philips Gallery, Banff, Canada

Spice, Ludlow 38, New York, USA

Meaningless Squiggles, François Ghebaly, Los Angeles, USA

The Inscrutable Speech of Objects, Weingart Gallery, Occidental College, Los Angeles, USA

2018 A Hard White Body, a Porous Slip, Reva and David Logan Center for the Arts, University of Chicago, Chicago, USA

A Hard White Body, a Soft White Worm, Portikus, Frankfurt/Main, Germany

2017 Un corps blanc exquis/A Hard White Body, Bétonsalon, Paris, France (curated by Lotte Arndt and Lucas Morin)

LESBIAN GULLS, DEAD ZONES, SWEAT AND T., Human Resources, Los Angeles, USA (with Patrick Staff)

2016 The mountain, Commonwealth and Council, Los Angeles, USA

A Body Reduced to Brilliant Colour, Gasworks, London, United Kingdom

2015 You are a spacious fluid sac, Ghebaly Gallery, Los Angeles, USA

It was only a moment for you, CAAA (Centro para os Assents da Arte e Arquitectura), Guimarães, Portugal

Sycorax's Garden, 18th Street Arts Center, Santa Monica, California, USA

Plants in Transition, 18th Street Arts Center, Santa Monica, California, USA (with Patrick Staff)

Plants in Transition, CAAA (Centro para os Assents da Arte e Arquitectura), Guimarães, Portugal (collaboration with Patrick Staff)

Candice Lin / Martine Syms, Bernard Charnwut Chan Gallery, Pomona College, Pomona, California, USA

2014 Quadrado Azul at Present Future, Artissima, Turin, Italy (curated by Catalina Lozano)

2013 The long-lasting intimacy of strangers, Galeria Quadrado Azul, Porto, Portugal

2012 It Makes the Patient See Pictures, Ghebaly Gallery, Los Angeles, USA

Inanimism, Hudson D. Walker Gallery, Provincetown, Massachusetts, USA

2010 Holograms, Ghebaly Gallery, Los Angeles, USA

2009 The Sexual Life of Savages, Chung King Project, Los Angeles, USA

2007 Sicknesses of the Spirit, Lisa Dent Gallery, San Francisco, USA

Selected Group Exhibitions

2021 Prospect 5 Biennial, New Orleans, USA (forthcoming)

13th Gwangju Biennale: Minds Rising, Spirits Tuning, Gwangju, South Korea (forthcoming)

2020 Visionary New England, deCordova Sculpture Park and Museum, Lincoln, USA

Excerpts, Marjorie Barrick Museum of Art, University of Nevada, Las Vegas, USA

To Thomas, École nationale supérieure d'art de Bourges, Bourges, France

Paul R. Jones Museum, University of Alabama, Birmingham, USA

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- 2019 The Knife Without a Blade That Lacks a Handle, CRAC Alsace, Altkirch, France (curated by Elfi Turpin)
The Long Term You Cannot Afford. On The Distribution Of The Toxic, Savvy Contemporary, Berlin, Germany (curated by Antonia Alampi)
Home Works 8, Ashkal Alwan, Beirut, Lebanon
Dialogues on a Future Communication, 1014, A collaboration between the Goethe Institute and the Metropolitan Museum of Art (curated by Niama Sandy and Jenny Brockmann)
I will return, and I will be millions, Ashkal Alwan, Beirut, Lebanon
Paroxym of Sublime, Los Angeles Contemporary Exhibitions, Los Angeles, USA
Bad Peach, Francois Ghebaly, Los Angeles, USA
The Spirits' Day Is Our Night, CRAC Alsace, Altkirch, France (curated by Catalina Lozano & Elfi Turpin)
This is Not an Apricot, Sixty Eight Art Institute, Copenhagen, Denmark
An Opera for Animals. Rockbund Art Museum, Shanghai, China (Co-Organizer is Para Site, curated by Cosmin Costinas, Hsieh Feng-Rong, Claire Shea, Billy Tang)
The Body Electric, Walker Art Museum, Minneapolis, USA; traveled to Yerba Buena Center for the Arts, San Francisco, USA
Ghost in the Ghost, Tiger Strikes Asteroid, New York, USA (curated by Anne Anlin Cheng)
I, I, I, I, I, I, I, I, Kathy Acker, ICA London, UK
Candelilla, Coatlicue, and the Breathing Machine, Ballroom Marfa, Marfa, Texas, USA (curated by Laura Copelin)
Fiskars Village Art and Design Biennale 2019, Fiskars Village, Fiskari, Finland
Entangled Matter, Garden, Los Angeles, USA (curated by Kavior Moon)
Borders, James Cohan Gallery, New York, USA
Curriculum, EFA Project Space, New York, USA
Audible Bacillus, Zilkha Gallery, Wesleyan University, Middletown, Connecticut, USA (curated by Ben Chaffee)
- 2018 Floraphilia: Floraphilia. Plants as archives, Akademie Der Künste Der Welt, Köln, Germany (curated by Aneta Rostkowska)
Floraphilia: Cinematic/ Transmedial Herbarium, Akademie Der Künste Der Welt, Köln, Germany (curated by Mathias Antlfinger, Verena Friedrich, Ute Hörner and Aneta Rostkowska)
After The Finish Line, Galleri Susanne Ottesen, Copenhagen, Denmark (curated by Helga Christoffersen)
Taipei Biennial 11: Post-Nature—A Museum as an Ecosystem, Taipei Fine Arts Museum, Taipei, Taiwan
The Share of Opulence; Doubled; Fractional, Sophie Tappeiner Gallery, Vienna, Austria
Waking the Witch — Old Ways, New Rites, Oriel Davies Gallery, Newtown, Wales
Between Bodies, The Henry Art Gallery, University of Washington, Seattle, USA
Postscript: Cataloguing Exhibitions, Chan Gallery, Pomona College, Pomona, USA
A Matter of Course, Guggenheim Gallery, Chapman College, Orange, USA
ANTI-, Athens Biennale 2018, Athens, Greece (curated by Stefanie Hessler, Poka-yio and Kostis Stafylakis)
Holen und Bringen / Get and Bring, Werkleitz Festival, Halle, Germany (curated by Juliane Schickendanz and Konrad Renner)
Blessed be: Mysticism, Spirituality, and the Occult in Contemporary Art, Museum of Contemporary Art, Tuscon, Arizona, USA (curated by Ginger Shulick Porcella)
Floraphilia. Plants as Archives, Akademie der Künste der Welt, Cologne, Germany
Liquid Dreams, Ghebaly Gallery, Los Angeles, USA
Made in L.A. 2018, The Hammer, Los Angeles, USA
Demolition WoManhood, Skibum MacArthur, Los Angeles, USA
Bounty, Grice Bench, Los Angeles, California, USA, (curated by Nick Herman)

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- Hyperobjects, Ballroom Marfa, Marfa, USA (curated by Timothy Morton and Laura Copelin)
- In and Out of Place, Hessel Museum, Bard College, Annandale-on-Hudson, USA
- 2017 Preservation, Barrick Museum at University of Nevada Las Vegas, Las Vegas, USA (curated by Aurora Tang)
- Manipulate the World: Connecting Öyvind Fahlström, Moderna Museet, Stockholm, Sweden (curated by Fredrik Liew with Goldin+Senneby)
- Trigger: Gender as a Tool and as a Weapon, New Museum, New York, USA (curated by Johanna Burton, Natalie Bell, and Sara O’Keeffe)
- Upon a Shifting Plate, Sharjah Biennial 13: Tamawuj, Beirut, Lebanon (curated by Christine Tohme and organized by Ashkal Alwan [Mohammed Abdallah and Kasia Wlaszczyk])
- How deep is your love?, Cooper Cole, Toronto, Canada (curated by Jenine Marsh)
- Ex-Libris, Guggenheim Gallery at Chapman University, Orange, California, USA (curated by Marcus Herse)
- Ours is a City of Writers, Los Angeles Municipal Art Gallery, Los Angeles, USA (curated by Simon Leung, Jamie Nisbet and Suzanne Hudson)
- Canibalia, redux, HANGAR, Lisbon, Portugal (curated by Julia Morandeira Arrizabalaga)
- In Practice: Material Deviance, SculptureCenter, New York, USA (curated by Alexis Wilkinson)
- The Ecstasy of Mary Shelley, LACE, Los Angeles, USA (curated by Virginia Broersma, Nick Brown and Kio Griffith)
- 2016 Hallstatt, Galeria Fortes D’Aloia & Gabriel, Sao Paulo, Brazil (curated by Maria do Carmo M.P. de Pontes and Kiki Mazzucchelli)
- Dek Hed, The Thing Quarterly, San Francisco, USA (curated by Ross Simonini)
- Snorkel Dreams, Machine Project exhibition in and around the Annenberg Beach House Swimming Pool, Los Angeles, USA
- The First Horizons of Juno, MASS Gallery, Austin, Texas, USA (curated by C.C. Marsh and Ariel Evans)
- A Kingdom of Hours, Gasworks, London; TEOR / ética, Costa Rica (curated by Robert Leckie and Miguel Lopez)
- Please Have Enough Acid in the Dish, M+B Gallery, Los Angeles, USA (curated by Vinny Dotolo)
- Mushrooms & Honey, metro pcs and Eitherway LA, Los Angeles, USA (organized by Nick Kramer and Julia Leonard)
- The Wedding Project, Art Dubai Projects and Delfina Foundation, Mina A’Salam Hotel, Dubai, UAE.
- This Wicked Tongue, Charlie James Gallery, Los Angeles, USA (curated by Cindy Rehm)
- Current: LA Public Art Biennial, presented by the Department of Cultural Affairs, Los Angeles, USA
- Albert Herter, Caitlin Keogh, and Candice Lin, Koenig & Clinton, New York, USA
- 2015 Off-Road Expo, Commissioned by Machine Project and High Desert Test Sites
- Transformation Marathon, Serpentine Galleries, London, United Kingdom
- Cumuli II, Trading Places, L40, Berlin, Germany (curated by Robert Gschwantner, Ralf Hoedt, Jana Müller, Regine Müller-Waldeck, Simon Wachsmuth, Vanja Sisek, Nina Mielcarczyk and Susanne Prin)
- Canibalia, Kadist Art Foundation, Paris, France
- 2014 A Machine desires instructions as a garden desires discipline, FRAC Lorraine, France; Alhondiga Bilbao, Spain (curated by Catalina Lozano)
- Spectacular Subdivision, High Desert Test Sites, Wonder Valley, California, USA (curated by Jay Lizo)
- Unruly, Wignall Museum of Contemporary Art, Rancho Cucamonga, California, USA (curated by Roman Stollenwerk)
- 2013 MexiCali Biennial 2013: Cannibalism in the New World, Vincent Price Art Museum, Monterey Park, California, USA (curated by Ed Gomez, Luis G. Hernandez, Amy Pederson)
- New Stories from the Edge of Asia: This/That, San Jose Museum of Art, San Jose, California, USA
- True Believers, Torrance Art Museum, Torrance, California, USA
- Folding Time Rhymes, Greene Exhibitions, Los Angeles, USA
- 2012 Shapes and Forces, Quadrado Azul Gallery, Porto, Portugal (curated by Oscar Faria)

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- Los Angeles-Contemporary Tendencies, Helene Bailly Gallery, Paris, France
Cave-In, Cueva Arcillas, Puerto Rico (curated by Ramiken Crucible)
Beached, Provincetown Art Association and Museum, Provincetown, Massachusetts, USA
Plus ou moins sorcières, La Maison Populaire, Montreuil, France (curated by Anna Colin)
Deep Space, Ghebaly Gallery, Los Angeles, USA
- 2011 Ghetto Biennial 2, Port au Prince, Haiti (curated by Leah Gordon)
ARTLAB+Film Forum: Women Empowered, Hirshhorn Museum and Transformer Gallery, Washington, DC, USA (curated by Adoma Owusu)
Black is the Color of True, in conjunction with Pacific Standard Time: Art in L.A. 1945-1980, Co/Lab & Monte Vista, Los Angeles, USA. Organized by the Getty Center (curated by Jay Lizo)
Suggested Reading, The Fellows of Contemporary Art, Los Angeles, USA (curated by Kristine Thompson)
Eslov Wide Shut, Eslövs Kommun and Mallorca Landings, Blomsterberg's Warehouse, Eslöv, Sweden (curated by Stefan Lundgren and Liv Stolz)
Whole New Animal, Intimate Theater, Luckman Fine Arts Complex, California State University L.A., Los Angeles, USA
Becoming Animal, Glendale College Art Gallery, Glendale, California, USA
Gathered in a Clearing, LEVEL, Brisbane, Australia (curated by CamLab)
Bodies and/as Things, Cerritos College Art Gallery, Cerritos, California, USA
- 2010 The Mystics Circle, Human Resources, Los Angeles, USA
Nor Or, Pieter, Los Angeles, USA
Dream-In, Armand Hammer Museum, Los Angeles, USA
Monte Vista, 12 Gauge series, Torrance Art Museum, Torrance, California, USA
Bad Thing, Sea and Space, Los Angeles, USA
- 2009 Because the Night, Guggenheim Gallery, Chapman University, Orange, California, USA
Glue, Paper, Scissors, Luckman Fine Arts Complex, Los Angeles, USA
1999, China Art Objects, Los Angeles, USA
- 2008 The Ups & Downs, Betalevel, Los Angeles, USA
The Mystical, Scatological, and the Occult, Montevista, Los Angeles, USA
Alternative Places, LAX Airport, Los Angeles, USA
- 2007 The Sundowners, Happy Lion Gallery, Los Angeles, USA
Humor Us, La Municipal Art Gallery, Los Angeles, USA
The Pyramid Show, Monte Vista, Los Angeles, USA
American Symposium, Armory Center for the Arts, Pasadena, California, USA
The Ordinary Fantastic, Milliken Gallery, Stockholm, Sweden
A Warning Shouldn't be Pleasant, West Los Angeles College Gallery, Los Angeles, USA
Beautiful Deceptions, Studio Avenue 50, Los Angeles, USA
Conversation with the Artists, Los Angeles Municipal Art Gallery at Barnsdall Park, Los Angeles, USA
- 2006 Video Picnic, Variety Candy, Los Angeles, USA
Halloweird, 111 Minna Gallery, San Francisco; Central Cinema, Seattle; Axiom Theater, Houston; Out North, Anchorage; Project 101, Paris; CHOAS Studios, Colorado Springs; Indie Memphis, Memphis (curated by Microcinema International)
Brave New World, Lizabeth Oliveria Gallery, Los Angeles, USA
Sean Horchy, Candice Lin, and Tim Sullivan, Lisa Dent Gallery, San Francisco, USA
Video-Drive-IN: OK. Quoi?! Contemporary Arts Festival, Struts Gallery, Sackville, New Brunswick, Canada

Awards / Residencies / Commissions

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- 2019 Joan Mitchell Foundation Award
- 2018 The Artists Projects of Los Angeles (TAP/LA) Award, Los Angeles, USA
Davidoff Artist in Residence, La Romana, Dominican Republic
- 2017 Louis Comfort Tiffany Foundation Award, New York, USA
Artist in Residence, Centre International des Récollets, Paris, France
- 2016 Artist in Residence Program 2016, Headlands Center for the Arts, San Francisco, USA
- 2015 Artist Lab Resident, 18th Street Arts Center, Santa Monica, California, USA
- 2014 California Community Foundation Emerging Artist Fellowship
Delfina Foundation, Politics of Food, Short Residency, London, United Kingdom
- 2012 Investing in Artists, Center for Cultural Innovation, Los Angeles, USA
Non-Senate Faculty Development Award, University of California, Riverside, California, USA
Artist in Residence, Fine Arts Work Center, Provincetown, Massachusetts, USA
- 2011 Artist Resource Completion Grant, Center for Cultural Innovation, Los Angeles, USA
Artist in Residence, Deutsche Börse Residency Program, Frankfurter Kunstverein, Germany
Artist in Residence, Sacatar Foundation, Brazil
- 2010 Los Angeles Department of Cultural Affairs Cultural Exchange International Pilot Program Awardee
Thematic Residency 11: Beyond Former Heaven, The Institute of Ethnographic Surrealism, Banff Art Centre, Banff, Canada
- 2009 Smithsonian Artist Research Fellowship, Washington, DC, USA
- 2004 CESTA Artist Residency, Tabor, Czech Republic
San Francisco Art Institute Artist Book Contest Award, San Francisco, USA
- 2003 San Francisco Art Institute Annual Artist Book Contest Award, San Francisco, USA

Monographs

- 2019 *Candice Lin, Book of Secrets*, Edited by Elizabeth Pulsinelli with writing from Renee Gladman, (Occidental College/ Permanent Printing, Los Angeles/Hong Kong) 2019, ISBN: 978-0-578-48241-5.
Candice Lin: A Hard White Body, Edited by Lotte Arndt and Yesomi Umlu with contributions from Rizvana Bradley, Mel Y. Chen, Jih-Fei Cheng, Candice Lin, C. Riley Snorton, (University of Chicago Press) 2019, ISBN:9780692138366.

Bibliography

- 2020 "The Land of Milk and Blood," in *Saturation: Racial Matter, Institutional Limits, and the Excesses of Representation*, Edited by C. Riley Snorton and Hentyle Yapp, (Cambridge, MA: New Museum/MIT Press) 2020.
"Dialogue with C. Riley Snorton," *Social Text*, Issue 142, Edited by Joan Lubin and Jeanne Vaccaro, Spring 2020, online.
"Subtleties and Warnings: Power and the Edible Grotesque" in *Politics of Food*, (Delfina Foundation/Sternberg Press) 2020.
- 2019 A World Not Made for Us: A Conversation Between Beatriz Cortez and Candice Lin, *X-TRA Journal*, Winter 2019, Volume 22, Number 2.
In the Wake of Fire: A Conversation with Anna Mayer by Candice Lin and Poppy Coles, *X-TRA Journal*, Summer 2019, Volume 21, Number 4, 40-59.
Conversation with Kandis Williams by Candice Lin and Shana Lutker, *X-TRA Journal*, Spring 2019, Volume, 21, Number 3, 62-69.
"La Charada China" in *A grammar built with rocks*, Edited by Shoghig and Suzy Halajian, *Human*

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Resources/One Archives, Los Angeles, 2019.

- 2018 "A Clear-Eyed Sense of the World: In Conversation with Paul Chaat Smith," X-TRA Contemporary Art Quarterly, Vol. 21, No. 2, Winter 2018, 6-17.
"Introduction to Sacrificio: Artist Project featuring ektor garcia," X-TRA Contemporary Art Quarterly, Vol. 21, No. 2, Winter 2018, 40-51.
"Human Pig Corporation" and "Correspondence Between Jih-Fei Cheng and Candice Lin," On Violence, ed. Rebecca Jagoe and Sharon Kivland, Ma Bibliotheque, ISBN: 9781910055410.
Lin, Candice, "Mice and Moles." Issue 10 – Tolstoyevsky, Book Works, The Happy Hypocrite, ed. Virginija Januškevičiūtė.
Lin, Candice, "Licking the Wound." Hyperobjects for Artists, a Reader, ed. Timothy Morton, Laura Copelin and Peyton Gardner. Published by Ballroom Marfa, Distributed by the Creative Independent, New York.
"Licking the Wound: Three Works from Pacific Standard Time: LA/LA." X-TRA Contemporary Art Quarterly, Vol. 20, Number 4, Fall 2018, 38-62.
- 2017 "X: Miljohn Ruperto: Geomancies," X-TRA Contemporary Art Quarterly, Vol. 20, No. 1. Winter 2017, 6-29.
"What is Contagion, A Roundtable: Candice Lin, Mel Y. Chen & Jih-Fei Cheng." Sublevel Magazine and B- Sides, Feb. 2017
- 2016 Crawling Doubles, Colonial Collecting and Affects, Idea Books.
Lin, Candice, "The long-lasting intimacy of strangers." The Good News, and Images, Oberon, No.2, March 2016.
Lin, Candice, "The long-lasting intimacy of strangers." Crawling Doubles: Colonial Collecting and Affects, Ed. by Mathieu Kleyebe Abonnenc, Lotte Arndt and Catalina Lozano, Idea Books.
- 2015 Lin, Candice and Patrick Staff, "Reading and Smoking (in collaboration with Patrick Staff)," Transformation Marathon, Serpentine Galleries.
Artist booklet, in conjunction with the exhibition "It was only a moment for you," produced by CAAA, Guimaraes, Portugal.
- 2014 Lin, Candice, "On Gala Porras-Kim." Prism of Reality, No. 3.
Lin, Candice, "Animal Shelter." Volume 4: Art, Sex, Literature, edited by Hedi El-Khoti and Robert Dewhurst, Semiotext(e).

Selected Press

- 2020 Moldan, Tessa, "An Anarchist Laboratory at Temporary Gallery. Cologne," Ocula Magazine, July 10, 2020
Yingqian Cai, Nikita, "Letters Against Separation – Nikita Yingqian Cai in Guangzhou," e-flux, June 2020.
"Prospect New Orleans Announces Artist List for Prospect.5," Artforum, March 02, 2020.
Cheng, Anne Anlin, "Yellow Skin, White Gold," Asia Art Archive, Jan 9, 2020.
Daybell, Mark, "Candice Lin," Unequal Measure, January 16, 2020.
- 2019 Sharpe, Emily. "In Pictures | Art Basel Thinks Even Bigger with Meridians," The Art Newspaper, December, 2019.
Boshier, Rosa, "The Haunting Image of Home Amid Climate Change," Hyperallergic, October 15, 2019.
Miranda, Carolina A, "Datebook: Gabriela Ruiz uses technology to reimagine herself in strange ways at VPAM," LA Times, September 20, 2019.
Campbell, Andy, "Candice Lin," Artforum, September 2019.
Hamilton, Diana, "Representing the Violent Histories of the International Drug Trade," Freize, August 23, 2019.
Kopel, Dana, "Impurity Test: Candice Lin at Ludlow 38," Art in America, July 26, 2019.
Kissick, Dean, "Candice Lin Sells Spice in Chinatown," Cultured, July 21, 2019.
Liu, Penny, "'An Opera for Animals' at Rockbund Art Museum," Ocula, July 19, 2019.
Sun, Emily, "'Ghost in the Ghost' Curated by Danielle Wu," Brooklyn Rail, July 2019.

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- Shen, Danni, "'Ghost in the Ghost' Curated by Danielle Wu," Brooklyn Rail, July 2019.
- Neuendorf, Henri, "We're Closer to Mexico Than We Are to Any Major American City' : How Artists in Texas Are Addressing the Border Crisis" Artnet News, July 05, 2019.
- Leckie, Robert, "Cochineal, Tobacco and Piss: Candice Lin," Mousse Magazine 68.
- Osberg, Annabel "Candice Lin; Genesis Belanger," Artillery, June 05 2019.
- Fassa, Layla, "Broken Country: Land and Movement at Ballroom Marfa," Art in America, May 28, 2019
- Tormoen, Erik, "We Sing 'The Body Electric'"," Minnesota Monthly, April 10, 2019.
- Tsui, Enid, "Monster Cockroach, Celine Dion and Ex-Chinese Leader Hu Jintao Make This Art Show a Must-See," South China Morning Post, March 27, 2019.
- De Dobay Rifelj, Claire. "Entangled Matter at Garden," Contemporary Art Review.la, March 13, 2019.
- Wagley, Catherine, "LA artist Candice Lin replays colonial violence with piss, plants, and razor wire," Art Basel, March, 2019.
- Maxamiliano Duran, Alex Greenberger, "15 Los Angeles Artist to Watch," Art News, January 09, 2019.
- Miranda, Carolina A,. "Datebook: LA Artist Brian Rea Renders Patterns in Words at CMay Gallery,." LA Times, March 07, 2019.
- Miranda, Carolina A, "Datebook: Paintings of Sport and Art Inspired by Convenience Stores and Confession," LA Times, January 2019.
- McDonald, John, "Art Basel Hong Kong Signals the Voyage of International Art From West to East," The Sydney Morning Herald, April 2019.
- Larigakis, Sophia, "Curriculum: Spaces of Learning and Unlearning," Artforum, March 2019.
- Clements, Alexix, "Cleaning Up the White Cube," Hyperallergic, February 2019.
- Sajej, Nadja, "Beyond Borders: the Artists Using Their Work to Take on Division," The Guardian, January 2019.
- Durón, Maximiliano and Alex Greenberer, "L.A. Artists to Watch," Artnews, Vol. 117, No. 4, Winter, 2019, 101
- 2018 Goldner, Liz, "For Artist Richard Turner, There's a Hidden Story in Every Stone," LA Times, September 19, 2018
- Moon, Kevin, "A Multiplicity of Perspectives: 'Made in L.A. 2018' Succeeds by Refusng to Define a Los Angeles Aesthetic," Artnews, Fall 2018, Vol. 117, No. 3, 126.
- Holte, Michael Ned. "Candice Lin," Artforum, November 2018, Vol. 57, No.3, 222-227.
- Wu, Danielle. "Interrogating Histories with an Ecosystem of Porcelain and Piss," Chicago Magazine, October 12, 2018. Online.
- Conrad, CA. "Tribute to Erosion," Frieze, No. 198, October 2018, 128-132.
- Nazif, Perwana. "Made in L.A. 2018 at the Hammer Museum." Ocula, July 12, 2018.
- Riefe, Jordan. "Ambitious, Diverse and Topical: 'Made in LA 2018' Is the Biennial We Need Right Now." LA Weekly, June 8, 2018.
- Bowron, Alex. "Cooper Cole, Toronto, How deep is your Love?" Esse, 2018.
- Paige, Jameson. "A Hard White Body, A Porous Slip // Logan Center for the Arts" The Seen, September 26, 2018, 128-135. Online.
- Diehl, Travis, "Interior States of the Art", Carla, Issue 12, Summer 2018, 12-17.
- Draganova, Viktoria. "A Different Light: Candice Lin's Sensual Elsewhere," Frieze Magazine, March 2018.
- Uparella, Paola and Carlos A. Jáuregui, "The Vagina and the Eye of Power (Essay on Genitalia and Sovereignty) / A Vagina e o olho do poder (ensaio sobre a genitalidade e a soberania visual)," H- ART. REVISTA DE HISTORIA, TEORIA Y CRITICA DE ARTE , 3 (Julio-Diciembre): 79-114. Online.
- 2017 Sheets, Hilarie. "Transcending the Binary: Gender-Fluid Artists Come Out of the Gray Zone," The New York Times, September 17, 2017, print, page AR16.
- Florian, Federico. "Candice Lin at Gasworks, London." Art in America, 24 February, 2017. Online.
- Diehl, Travis. Interview. WAX magazine, No. 8, Spring 2017.

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- 2016 Bailey, Stephanie. "Critic's Pick: Candice Lin." Artforum, October 2016.
Black, Ezra Jean. "Best in Show 2015." Artillery Magazine, 5 January, 2016.
Kay, Jean. "An interview with Candice Lin." AQNB, 29 November, 2016.
- 2015 Avner, Janna. "Candice Lin and Dan Bayles at Ghebaly Gallery." Contemporary Art Review Los Angeles, 30 September 2015. Online.
Osbourne, Bartucca, Kristen. "Candice Lin: Review." Artillery Magazine, 3 November, 2015.
Diehl, Travis. "Critic's Picks." Artforum, October 2015. Online.
Mizota, Sharon. "Review: Candice Lin explores the unruliness of the natural order at Ghebaly Gallery." Los Angeles Times 16 October 2015.
Wagley, Catherine. "5 art shows you should see in LA this week." LA Weekly, 24 September 2015. Web.
- 2014 Conrad, "Painted Pigeon Project (for Candice Lin)" Ecodeviance: (Soma)tics for the Future Wilderness.
- 2013 Gourbe, Geraldine. "Candice Lin: In front of our dumbfounded eyes is a world savagely and skillfully hallucinated." East of Borneo 26 March 2013. Online.
- 2012 Diehl, Travis. "Reviews: Candice Lin." Artforum 51.4 (2012): 285-286. Print.
Mizota, Sharon. "Review: Candice Lin's unsettling take on contemporary society." Los Angeles Times 12 October 2012: D14. Print.
Steffen, Patrick. "Interview: Candice Lin." Flash Art, May/June 2013: 133. Print.
Tuck, Geoff. "Candice Lin at Francois Ghebaly." Notes on Looking, Contemporary Art from LA. Notes on Looking, 10 November 2010. Online.
- 2011 Kearney, Douglas. "Triptych: Pit Brow Lass Worksong." Suggested Reading, Published by FOCA and Kristine Thompson, 2011.
- 2010 Wolf, Kate, "Reviews and Picks: Looking into L'Origine du Monde." Art Slant. 23 November 2010. Online.
- 2009 Carrier, Johana and Marine Pagés [ed.], Roven editions, Volume 1, Spring-Summer, Paris, April 2009.
- 2008 Alexander, Will and Stan Apps, Marcus Civin, Candice Lin and Mat Timmons, Nest by Marcus Civin and Candice Lin, A Collaboration, The Ups and Downs, Los Angeles: Insert Press, 2008.
- 2007 Wagley, Catherine. "Blood Pact, Review: The Sundowners at the Happy Lion." Art Slant 2 December 2007.
Olofsson, Anders, "Milliken Gallery, Stockholm: Ordinary Fantastic." Konsten 15 May 2007.
- 2006 Borman, Greg, "Sean Horchy, Candice Lin and Tim Sullivan." San Francisco Art Magazine, August 2006.
Janku, Laura Richard, "Regional Roundup." Art Info 3 August 2006. Online.
Knight, Christopher, "Witty, Odd, and Hopeful: Gender and Eroticism." Los Angeles Times 21 July 2006.
- 2005 Wiseman, Goody-B., "I Like a Look of Agony: The Work of Candice Lin and Alice Cattaneo." C International Contemporary Art 84 Winter (2005).