

# Candice Lin

## CV

1979 Born in Concord, MA, USA  
Lives and works in Los Angeles, CA, USA

### Education

2004 M.F.A. New Genres, San Francisco Art Institute, San Francisco, CA, USA  
2001 B.A. Semiotics & B.A. Visual Arts, Brown University, Providence, RI, USA

### Solo And Two Person Exhibitions

2023 Almeida & Dale, São Paulo Brazil  
Lithium Sex Demons in the Factory, Canal Projects, New York, USA  
Pomodoro Sculpture Prize, Galleria d'Arte Moderna, Milan, IT

2022 Seeping, Rotting, Resting, Weeping, Berkeley Art Museum & Pacific Film Archive, Berkeley, USA  
Pigs and Poison, Spike Island, Bristol, UK

2021 Seeping, Rotting, Resting, Weeping, Carpenter Center for Visual Arts, Harvard University, Cambridge, USA  
The Glittering Cloud, Kunsthalle Osnabrück, Osnabrück, Germany  
The Agnotology of Tigers, Louisiana State University Museum of Art, New Orleans, USA  
Seeping, Rotting, Resting, Weeping, Walker Art Center, Minneapolis, USA  
Pigs and Poison, Guangdong Times Museum, Guangzhou, China

2020 Roger and Friends, Friends Indeed, San Francisco, USA  
Stressed Herms, Sweat, & Period Gas, ICA, New York University, Shanghai, China  
Pigs and Poison, Govett-Brewster Art Gallery, New Plymouth, New Zealand  
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, NY  
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, IL  
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, UK

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 (with Patrick Staff)  
Candice Lin / Martine Syms, Bernard Charnwut Chan Gallery, Pomona College, Pomona, 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, USA

2010 Holograms, Ghebaly Gallery, Los Angeles, USA

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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

2023 The Irreplaceable Human, Louisiana Museum of Modern Art, Humlebaek, USA

This is a Rehearsal, Chicago Architecture Biennial, Chicago, USA

This Archipelago, VAMA Gallery at Los Angeles City College, Los Angeles, USA

A Story of a Merchant, Kurimanzutto, Mexico City, Mexico

Souvenirs of the Future, Pera Museum, Istanbul, Turkey

Some Trees, The Floating Gallery, Los Angeles, USA

wavelengths (total climate: part 2), Nicoletti Gallery, London, UK

We didn't ask permission, we just did it..., Mishkin Gallery, New York, USA

Clay Pop, Jeffrey Deitch, Los Angeles, USA

Everyone We Know Is Here, Fine Arts Work Center, Provincetown, USA

Linhas Tortas, Mendes Wood, Sao Paulo, Brazil

14th Gwangju Biennale: Soft and weak like water, Gwangju, South Korea

Signals..., Para Site, Hong Kong, China

Thick as Mud, Henry Art Gallery, Seattle, USA

Containment, Wattis Institute, San Francisco, USA

Frontal Sphinx, Mendes Wood, Sao Paulo, Brazil

2022 California Biennial, Orange County Museum of Art, Los Angeles, USA

Nightmare Bathroom, Del Vaz Projects, Los Angeles, USA

Durian on the Skin, François Ghebaly, Los Angeles, USA

Symbionts: Contemporary Artists and the Biosphere, MIT List Visual Arts Center, Cambridge, USA

Matter of Art Biennale, Prague, Czech Republic

Vaster Than Empires, Friends Indeed Gallery, San Francisco, USA

Botanischer Wahnsinn, Kröller-Müller Museum, Otterlo, The Netherlands

MYR, McEvoy Foundation for the Arts, San Francisco, USA

Anozero'21-22: Meia-Noite, Coimbra Biennial Of Contemporary Art, Coimbra, Portugal

59th International Art Exhibition of La Biennale di Venezia, curated by Cecilia Alemani, Venice, Italy

2021 I Like LA and LA Likes Me: Joseph Beuys at 100, Track 16, Curated by Andrea Gyorody, Los Angeles, USA

Speaking Tree, Candice Madey, New York, USA

Prospect 5 Biennial, New Orleans, USA

Clay Pop, curated by Alia Williams, Jeffrey Deitch, New York, USA

New Time: Art and Feminisms in the 21st Century, Berkeley Art Museum and Pacific Film Archive, Berkeley, USA

Sensing Nature: Momenta Biennale De L'Image, 17th edition Montreal, Canada

A Biography of Daphne, Australian Centre for Contemporary Art, Southbank, Australia

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

2020 Yes'n't I and II, Sultana, Paris, France

Of Refrains and Liminal Spaces, Suprainfinit Gallery, Bucharest, Romania

The Body Electric, Miami Dade College Galleries of Art + Design, Miami, USA

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

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- Paul R. Jones Museum, University of Alabama, Birmingham, USA
- 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, New York, USA (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, MN; 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, Kathy Acker, ICA London, UK  
Candelilla, Coatlicue, and the Breathing Machine, Ballroom Marfa, Marfa, 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, 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, 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

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- Bounty, Grice Bench, Los Angeles, USA (curated by Nick Herman)
- 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 Wlasczyk])
- 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, TX (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, YSA
- 2015 Off-Road Expo, Commissioned by Machine Project and High Desert Test Sites
- Transformation Marathon, Serpentine Galleries, London, UK
- 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, USA (curated by Jay Lizo)
- Unruly, Wignall Museum of Contemporary Art, Rancho Cucamonga, USA (curated by Roman Stollenwerk)
- 2013 MexiCali Biennial 2013: Cannibalism in the New World, Vincent Price Art Museum, Monterey Park, 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, USA
- True Believers, Torrance Art Museum, Torrance, USA
- Folding Time Rhymes, Greene Exhibitions, Los Angeles, USA

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- 2012 Shapes and Forces, Quadrado Azul Gallery, Porto, Portugal (curated by Oscar Faria)  
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, 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, USA  
Gathered in a Clearing, LEVEL, Brisbane, Australia (curated by CamLab)  
Bodies and/as Things, Cerritos College Art Gallery, Cerritos, 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, USA  
Bad Thing, Sea and Space, Los Angeles, USA
- 2009 Because the Night, Guggenheim Gallery, Chapman University, Orange, 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, 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, USA; Central Cinema, Seattle, USA; Axiom Theater, Houston, USA; Out  
North, Anchorage; Project 101, Paris, France; CHOAS Studios, Colorado Springs, USA; Indie Memphis, Memphis, USA  
(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

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### Awards / Residencies / Commissions

- 2023 Arnaldo Pomodoro Sculpture Prize, Milan, Italy
- 2019 Joan Mitchell Foundation Award, New York, USA
- 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, UK
- 2012 Investing in Artists, Center for Cultural Innovation, Los Angeles, USA  
Non-Senate Faculty Development Award, University of California, Riverside, USA  
Artist in Residence, Fine Arts Work Center, Provincetown, 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

- 2021 *Candice Lin: Seeping, Rotting, Resting, Weeping*, Edited with text by Dan Byers, Victoria Sung. Text by Julia Bryan-Wilson, Mel Y. Chen, Liv Porte, (Carpenter Center For The Visual Arts/Walker Art Center) 2021, ISBN: 9781735230511
- 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 Umolu 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

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- 2019, Volume 22, Number 2.  
Politics of Food, Delphina Foundation and Sternberg Press, November, 2019  
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 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).

### Press

- 2023 Seo Hyung Lee, Diana, "Desire Pulsates in Candice Lin's Demonic Factory," Frieze, October 24, 2023  
Irwin, Michael, "Candice Lin Summons Lithium Factory Sex Demons in New York," Ocula, September 21, 2023  
Tremayne-Pengelly, Alexandra, "Art Behemoths Frieze and Getty Embark on a New Global Partnership," The Observer, August, 14, 2023  
Gilebbi, Giulia, "Artistic Ways: art is in the hands of women. three female artists...", L'Officiel Italia, July 30, 2023  
St. Louis, Andy, "The Gwangju Biennale charts uncertain new waters," APOLLO: The International Art Magazine, May 5, 2023  
Tang, M. Rachel, "Candice Lin's Infected Mythologies," Artreview, April 2023 issue

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- Kaczynska, Ania, "Against the Currents: 3 Must-See Artists at the Gwangju Biennale," Daily Art Magazine, April 27, 2023
- Roberto Ascalon, Swamp Fat: after Candice Lin, Thick as Mud: a Poetic Response, April 26, 2023
- Packard, Cassie, "Symbionts: Contemporary Artists and the Biosphere," Artforum, February 2023 issue
- Tang, Rachel M., "Eco-Artists Imagine a More Symbiotic Future," Art Review, January 30, 2023
- 2022 Miranda, Carolina, "Candice Lin creates a beast-filled world that riffs on colonialism — and internet cats," Los Angeles Times, August 27, 2022
- Cordingley, Sasha, "An Artist's Multi-Species Mythology, Inspired by Her Cat," Hyperallergic, April 6, 2022
- McQuaid, Cate, "Candice Lin turns survival, solitude, and loss into art," the Boston Globe, March 30, 2022
- Wong, Harley, "7 Asian American Artists Using Ceramics to Break New Ground," Artsy, May 17, 2022
- Tang, Rachel, "Candice Lin's Cat Demons Will Heal You," March 11, 2022
- Moon, Kavior, "Sowing Discourse," Art in America, January 31, 2022
- Bailey, Stephanie, "Candice Lin's Material Metaphors Conjure Invisisble Entanglements," January 26, 2022
- 2021 Turner, Brooks, "Candice Lin: Seeping, Rotting, Resting, Weeping," Art Papers, Winter 2021
- Diehl, Travis, "Candice Lin on collective grief and the consolation of cats," Artforum, November 1, 2021
- Berkeley Talks, episode #124: Scholars Judith Butler and Mel Y. Chen discuss artworks in New Time: Art and Feminisms in the 21st century, September 24, 2021
- Kerr, Euen, "Art exhibit is a COVID retreat with layers of meaning," MPR News, August 6, 2021
- Klingelfuss, Jess, "Scented Lard, VR and Flesh Lumps in the Work of Candice Lin," Elephant, July 30, 2021
- Chu, Chloe, "Eat Me," Art Asia Pacific, May/June 2021
- "Candice Lin, Chinese-American artist, on her first solo show in China and its focus on the migrant experience" South China Morning Post, April 3, 2021
- Vikram, Anuradha, "How Can I Teach Art in a Pandemic?" KCET, February 11, 2021
- 2020 Naçi, Silvi, "Artists at Work: Candice Lin," East of Borneo, December 4, 2020
- "Sculptor Candice Lin looks at the history of the plague," RNZ, August 2, 2020
- Miranda, Caroline, "Essential Arts: The art of women's rights, the staging of the DNC," LA Times, August 22, 2020
- Mei Huang, Stephanie, "A Chinese Cure," Carla, Issue 21, 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.
- 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



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- 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.
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