

# Martin Creed

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Martin Creed  
Work No. 2950: *WHATEVER*  
2019  
neon

permanent installation, Auckland, NZ





UNDERSTANDING

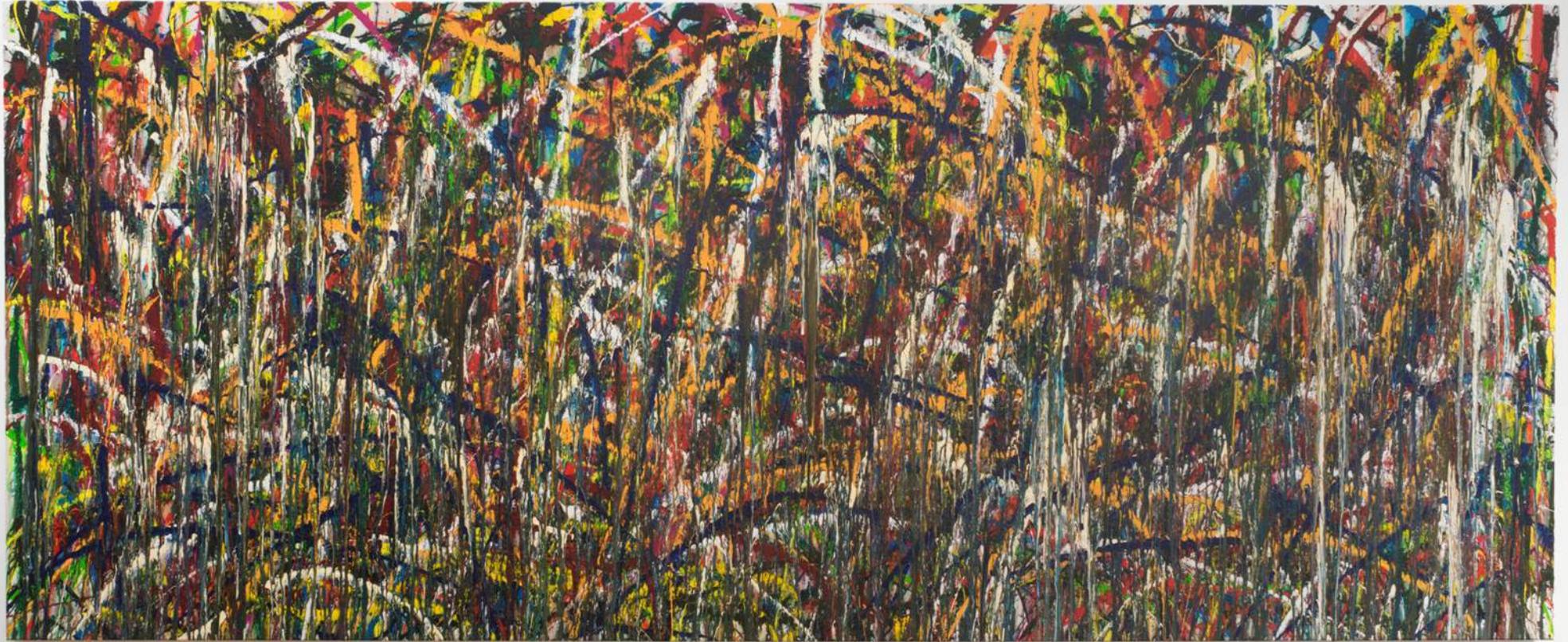
Martin Creed  
Work No. 2630  
*UNDERSTANDING*  
2016

Red Neon, Steel  
658.6 x 1524 x 66cm

Installation at Brooklyn Bridge Park, New York



**Martin Creed**  
*Work No. 925*  
**Chairs**  
2008  
1880 x 550 x 600mm



**Martin Creed**  
**Work No. 2553**  
**2015**  
acrylic on canvas  
3800 x1500mm



Martin Creed  
Work No. 3365  
2018

pencil and coloured marker on paper  
180 x 260mm



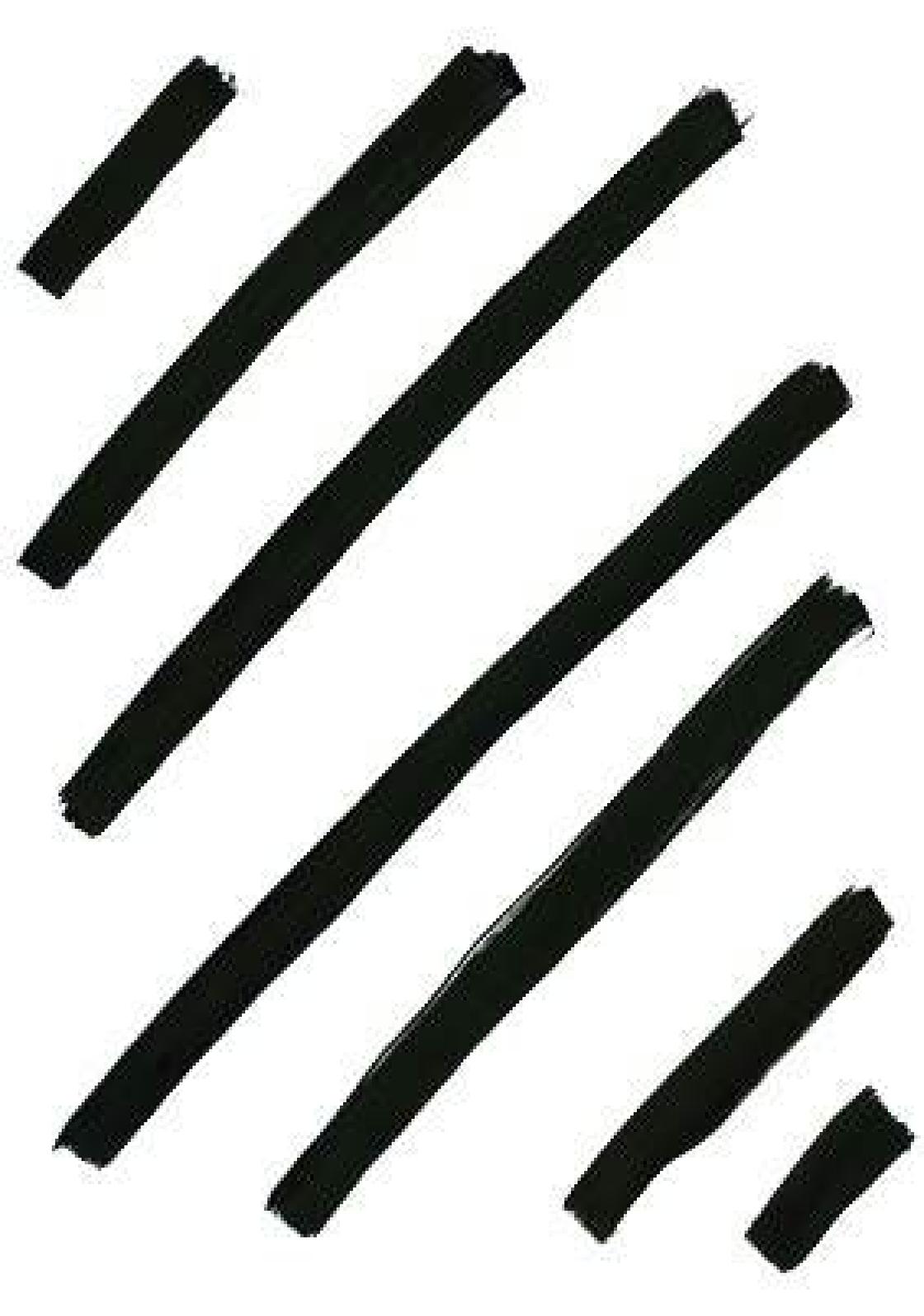


**Martin Creed**  
*Work No. 1233*  
2011  
Acrylic on canvas  
305 x 254mm



Martin Creed  
Installation view, Michael Lett, 2012







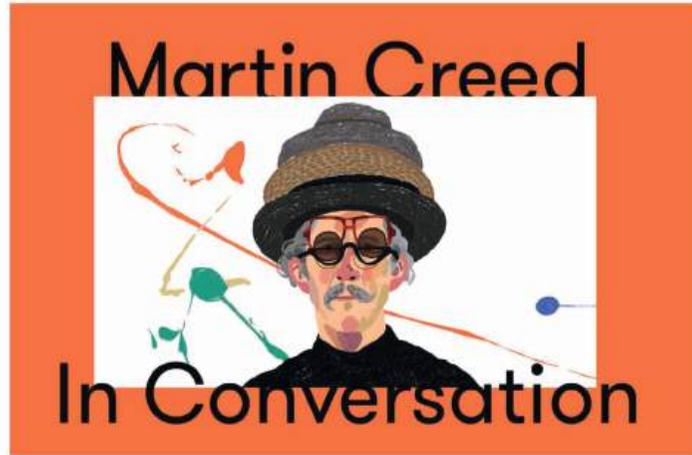


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Martin Creed  
Work No. 329 Half the air in a given space  
2014  
Installation view  
Michael Lett

'Its Nice That', 1 July 2019, London, England



## “I wanna do things that make me happy” Martin Creed in conversation with It’s Nice That

Visiting Santander’s Centro Botín gallery the day before Martin Creed’s *Amigos* show opens, the press representative informs me that we simply have to take the lift – despite the fact that we have no need to go upstairs. The gallery is closed at this point, empty besides an employee who joins us and quickly fixes something inside. As the lift begins to rise, it becomes clear why we’re doing this – a group of opera singers chimes in over the PA system, loudly singing “sí, sí, sí” in higher pitches as we ascend, and then “no, no, no” as we head back down. Due to language barriers, there’s no fine-art chat about the concept behind this piece by the exhibiting artist; instead, we all just can’t stop laughing.

This is the effect Martin Creed’s work has on you. The British, Turner Prize-winning artist and musician makes things that are inclusive, in the broadest sense of the word, whether you’re one of the world’s most coveted curators (*Amigos* was curated by the revered Benjamin Wall) or someone who has not the slightest interest in artistic practices.

Ever since graduating from the Slade School of Art in 1990, Martin has made work which is inherently human, often picking up on societal behaviours. He’s created pieces in which a light switches on and off, filled gallery rooms with balloons, asked everyone in Britain to ring a bell at once, and constructed light installations to inform passers-by that “Everything Is Going To Be Alright”.

But his most recent show at Centro Botín transformed the space, so that it became a work of art in itself. As you entered the garden outside, light fixtures spelt its title in the trees. Inside, you were greeted by staff wearing uniforms splattered in paint, before spotting that the walls were covered in patterns by the artist following a continuous line – other than to make room for a light switch or two. This was all just leading up to the main event, as a group of performers entered the space, playing instruments, sprinting around and performing Martin’s songs. The artist hadn’t just created an exhibition, but facilitated a smile-inducing experience for everyone involved.

The following day, in between Martin making final touches and saying hello to his countless new friends in Santander, we sat down to discuss humour, the awkwardness of going to a gallery, job interviews and how to look for joy in life.



Martin Creed: *AMIGOS*, Centro Botín, photographing by Belen De Benito

**INT** How do you usually feel the day before a show opening?

**MC** Usually quite nervous and excited. But usually by this time it’s too late. I just have to make the best of it now, so in a way it’s easier. It’s like doing a live show, going on stage and whatever happens, if you make mistakes, you just have to accept it. One week before, there’s still time to actually make changes and that’s when a lot of stress happens. That’s why I prefer live shows, because you can’t go back. In a way it’s a relief, but there’s also more adrenaline and it’s more scary in some ways.

**INT** The *Amigos* show is particularly joyful. Were you hoping that people would find it a joyous experience?

**MC** I hope that people do, yeah! If it’s like that, then I’m happy. I think it’s very difficult to work on things with a predetermined goal. If something makes people laugh, or if it makes them happy, then that to me is brilliant... I wanna do things that make me happy. Usually to me, that comes out of difficulties. Like, feeling bad and wanting to feel better and seeing colours makes me happy.

**INT** There’s also a lot of humour in your work. How would you describe your sense of humour?



Martin Creed: *AMIGOS*, Centro Botín, photographing by Belen De Benito

**INT** What makes you really laugh, then?

**MC** Something like, having a laugh in the kitchen sort of thing. Just you know, not some big official comedy, but just joking around about a cup of coffee. Something like that, aye. The little things.

**“To me, the toilet is almost as good as the gallery, if not more helpful in fact.”**

**INT** Earlier you mentioned how visiting galleries can be a self-conscious experience, and you're right. It can be such an awkward thing to do.

**MC** Aye! I think looking at things is really weird... But if you put work in a lift, it can help that problem. Or if you see something right in the doorway before you've even thought you were in the gallery, that can help, because you're not self-conscious or whatever. It's the same reason to put stuff in the toilets, or in the corridor down to the toilet. To me, the toilet is almost as good as the gallery, if not more helpful in fact. You can't go to the toilet in the gallery, so why not look at something in the toilet.

**INT** It makes sense, then, that this show is all-encompassing. Was there a moment when you visited that you thought, "Let's go all out for this"?

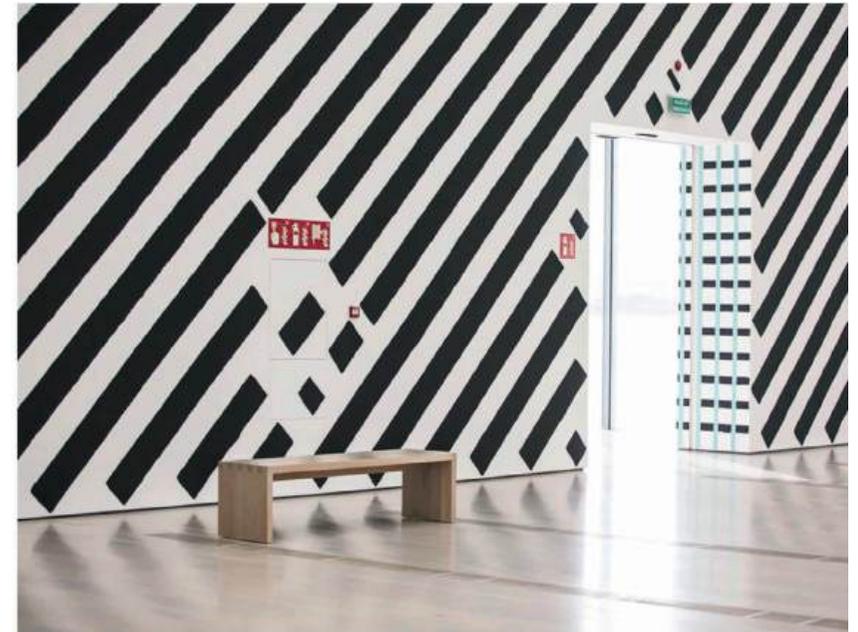
**MC** Aye! Actually I think it was the uniforms of the staff that was when I probably realised like, fuck, we actually have all these grey uniforms and it was actually possible. After we had a meeting to actually do it, there was the idea that there could be uniforms for the staff, the walls, plus music and live action, without anything really being brought into the gallery, just to have it as part of the infrastructure.



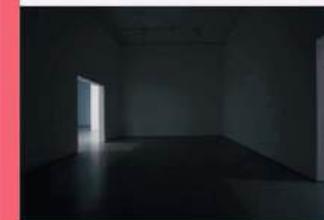
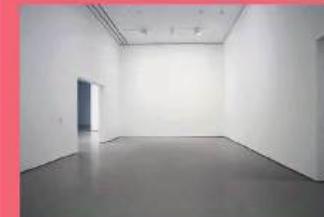
Martin Creed: AMIGOS, Centro Bafin, photography by Belen De Benito



Martin Creed: AMIGOS, Centro Bafin, photography by Belen De Benito



Martin Creed: AMIGOS, Centro Bafin, photography by Belen De Benito



**INT** I was reading something you said about when recording an album, you're writing and thinking about it for a while, but you do it in a week in a studio and then it's done. Do you think that, if more artists worked in that way, it would produce more interesting work?

**MC** Yeah, I think it's a great problem - over-working things, you know. You just take the life out of them. But fear makes you over-work things and that's quite understandable.

**INT** What's your favourite part of a gallery other than the work displayed?

**MC** What I like about art galleries is that you're free to come and go as you please. That's more difficult when you're in a concert hall or theatre, because you get kind of trapped. You can have a laugh if you're with people and walking around, the freedom of it. But I do realise that maybe some people don't feel free. In fact, in art galleries I tend to not like works where you have to queue up to look at them. Or if you have to take your shoes off. Oh god, there's loads of works where you have to take your shoes off, like a room installation with a white carpet or something.

**INT** But when you put on shows it's very common that you'll shift the space and play with what it can be. Did you have a particular experience with galleries, when you were younger?

**MC** I was always getting taken round art galleries and going to the theatre a lot – The Citizens Theatre in Glasgow. I was seeing amazing stage sets, but also getting taken round galleries and seeing installations, also a lot in Germany, because my mother is German.

My parents are Quakers, which is called the Society of Friends. I grew up going to Quaker Sunday School and Quakers don't believe in any hierarchy, they don't like church, they call it a "inserting house". There aren't any sacred spaces, it's just functional. Basically, art galleries are considered sacred, they're special and you have to protect the work. You end up with this sacred space, where people feel like they can't be at home. I feel like that probably affected me quite a lot, that whole Quaker thing.

**INT** The Amigos show is very welcoming in its use of language, with performers speaking in both Spanish and English.

**MC** I've been working on that for quite a few years, to try to do something with different languages – but this is the first time I've done it. Some of the stage shows I do, when I do them in other countries like Korea or places like that, I have a translator on stage. This is more a way of doing it with a performance, but here it is integrated, saying the same word in Spanish and English at the same time.



Martin Creed: Work No. 628, Half the air in a given space, 2008. Dark-blue balloons. Multiple parts, each balloon 16in / 40.6cm. Courtesy the artist and Hauser & Wirth. © Martin Creed. All Rights Reserved. DACS/Artimage 2019. Photography by Chris Randall 2007.



Martin Creed: Work No. 755, SMALL THINGS, 2001. Yellow neon. 15 x 100ft / 4.5 x 30m. Courtesy the artist and Hauser & Wirth. © Martin Creed. All Rights Reserved. DACS/Artimage 2019. photography by Ellen Page Wilson.



Martin Creed: Work No. 1001, 2000. Various coloured balloons. Courtesy the artist and Hauser & Wirth. © Martin Creed. All Rights Reserved. DACS/Artimage 2019. Photography by Ellen Page Wilson.

**"It's quite arrogant to even speak and expect anyone to listen anyway, you know?"**



Martin Creed: AMIGOS, Centro Botín, photography by Helen De Beville.



Martin Creed: AMIGOS, Centro Botín, photography by Helen De Beville.

**INT** Is it important to you that people of all ages visit the gallery?

**MC** Yes. That's the reason I was trying to use Spanish. I didn't want to cater to and just use English. The truth is that about 5%, because it's to do with the problem of words. One of the great problems with words is that you're speaking or using words, by implication it's as if you're speaking out or subconsciously. It's quite arrogant to even speak and expect anyone to listen anyway, you know?

**INT** You're also known for numbering your works and it's a strange discussion a lot about your work – it seems to really fascinate people.

**MC** I don't. It's like a library has catalogue numbers. I think that from music, from doing classical music and all the bebop-era stuff that I made numbers. When I thought that I didn't want to have this, I started numbering them. It means you can treat everything equally, which is good, helpful, whether it's a small thing or a big thing.

**INT** Do you listen to music when you're working?

**MC** I quite often listen to music to help me sleep. Apart from that, I often don't listen to that much music when I'm working. Actually, I remember this producer guy that I work with said that if you want to make music, you shouldn't listen to music. It just gets into your head and you reorganize what you've heard.

**INT** You've been working with musicians in the lead-up to this. How have the workshops been?

**MC** The people are great musicians and I've just been trying out different songs and different bits I wanted to. I think they're amongst the best musicians I've ever worked with, and I'd work with them again, separately or together. They've all come from different places and didn't know each other.

I think there was an expectation at the start as well, because they had the expectation that I would be really picky about who I work with. I remember doing job interviews with people for the role of studio manager at my studio. I did all these interviews with some people, then of course I did more interviews and then second interviews. Then, I started to get to know them and liking them. It just got worse and worse, because I got attracted to all of these different people. I couldn't make a decision... I think job interviews are just shit. They don't work, it's totally artificial. The only way to work with people, I think, is if it happens. If that's the way it goes, you meet someone in a bar and they say I play the violin, and then you try it. It's the same way we were talking about looking at art. If it's all self-conscious then it's just not for.



Martin Creed: AMIGOS, Centro Botín, photography by Helen De Beville.



Martin Creed: AMIGOS, Centro Botín, photography by Belen De Benito

**MT** But it's quite amusing that you've created an artwork that has given someone a job. Maybe they'll make friendships or some of them will fancy each other or something.

**MC** Yeah and that aspect of work is what I find is really important. To take away the idealism in the way of things and just concentrate on the reality. They are a human being and they are doing this to earn money, but they might be interested in it as well, but what their motives are is up to them. That's the way. You can have as many ideas floating in the clouds as you want, but, you know, in the end, you have to go to the toilet and you have to go to sleep.



Martin Creed: AMIGOS, Centro Botín, photography by Belen De Benito

You can take a look at where Martin Creed's work is on display on a global scale with [this handy map](#) pinpointing his works. Centro Botín's current exhibition is *Calder Stories*, which spans five decades of Alexander Calder's career curated by Hans Ulrich Obrist, until 3 November 2019.

[www.martincreed.com](http://www.martincreed.com)

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## MARTIN CREED believes in art MARTIN CREED's art defies belief



ON

71

When he won the Turner Prize in 2001 for exhibiting an empty room in which the lights went on and off at five-second intervals, Scottish artist Martin Creed became a household name for a work that baffled and illuminated in equal measure. The perfect calling card for a man who seems to shun black-and-white thinking, that signature installation was just number 227 in a chronological sequence of artworks that have taken almost as many arresting forms throughout a storied career. Whether he's flooding museums with balloons, emblazoning buildings with reassuring messages in neon, instructing sprinters to run for their lives, or effectuating the restoration of the historic Scotsman Steps in Edinburgh, Martin's practice trips ebulliently yet unfathomably through public and private spaces. Meanwhile, his band, a charmingly potty-mouthed punk group, has played all over the place, including Glastonbury – the holy grail of music festivals. Does Martin Creed consider himself a success, then? That very much depends.

Interview by PENNY MARTIN

Photography by ANDREAS LARSSON

OFF

Penny Martin: When I think of Glasgow, where you're from, I always think of oppositions — it's such a warm, outgoing place, but at the same time it can be quite volatile.

Martin Creed: I've never thought about it like that, but it reminds me of the Rangers and Celtic football rivalry and everything that entails: when I was growing up there, the division was very strong. I guess it's better nowadays. There was obviously a lot of violence as well — not that I experienced any — but I was very into reading books about it, *A Glasgow Gang Observed* and all that.

PM: Is that what you were trying to distance yourself from by coming to London to study at the Slade School of Fine Art?

MC: Eh, I just think that I had to separate myself from my family and from Scottish people in order to be me. When I'm not in Scotland, I suspect being different must give me a bit of confidence. Any times I've done gigs in Scotland though, especially Glasgow, I feel that people can see through me. There, we're all Scottish, you know?

PM: But for me, your accent is such a big part of your videos and the sound of the Martin Creed Band. It's a particularly folky kind of Glaswegian brogue that seems to have the effect of charming audiences, even when you're hurling profanities at them. Were you praised for your singing voice as a child?

MC: I was in the choir at primary school but I didn't start singing properly until I was a teenager. My mum and dad were really into music, especially my dad. He had a little violin and when we moved to Scotland from Yorkshire when I was three, I started learning to play. But after the grade-five theory exam I gave it up as a break for freedom and started learning the piano.

PM: I read that your first songs were composed as you were walking to school, which makes sense since tracks like *Understanding* or *Thinking/Not Thinking* have a sort of relentless rhythm, as if they're being paced out.

MC: That's just like a mantra thing, repeating something to yourself helps as you're walking along. And I suppose I've done lots of work with walking — the whole thing of running, the runners at the Tate or the disabled people crossing the zebra crossing in the video for *You Return*.

PM: The result is quite stark, stylistically. If one of your songs comes on my shuffle in a studio full of people, its stripped-down, repetitive sound can

be quite jarring against all the production values and smooth vocals on the rest of my playlist.

MC: I suppose it is. I feel like I'm unable to add more stuff that might soften it. I like a lot of music that's very soft but I can't make music like that. It feels like I'm being artificial and I can't keep that up. I was really into Billy Bragg when I was growing up — I attended a lot of Campaign for Nuclear Disarmament marches and he was always on a bloody platform — and his very stripped-down, very direct lyrics have some sort of bearing. I was really into The Smiths as well. Just quite no-nonsense kind of music.

PM: With the rather deadpan, dark humour that you share.

MC: The thing about doing songs live is that it's frustrating to communicate the impossibility of communicating. That's why you have to try to be as simple and repetitive as possible. With a lot of music, you can't understand the words — you literally can't understand what they're saying. That's why I like hip-hop. On the few occasions that I've seen hip-hop bands live, I've really liked the fact that you can hear the words and that it's really direct: bang, bang, bang. I saw 2 Live Crew at a party this gallery, Gavin Brown in New York City, did for me. We played in support and I loved it; I felt at home.

PM: How do you mean?

MC: I felt more at home with that hip-hop band than I would have had I been playing with another indie band or whatever. Sometimes when I go to Japan or Southeast Asia, I feel like my visual work is more understood there. I mean, I don't mind having arguments here about whether the lights going on and off is art — I like talking about stuff. But in Korea or Tokyo, that balance is part of the culture — on and off, yin and yang. The unquestionable idea that craft and art are the same, and that life and art are part of the same thing there; drinking tea is an art and there's no sense of high and low. A crumpled ball of paper, a gilded object and a song all have equal value. I suppose it's a Buddhist thing or part of Eastern philosophy.

PM: How do you judge the success of your works?

MC: I mean, one way to judge it is if it sells. And if it gets into the newspapers and feels like a hit, then I love that; your fragile ego gets a boost. But often it's not the work that might be known to people that I make money from. The works that are successful to me are ones that excite me and stand the test of time.

PM: You played Glastonbury last year, didn't you?



Was that the same kind of career zenith as winning the Turner Prize in 2001?

MC: Eh, it was very enjoyable but it was a small stage – a small tent – and it wasn't the best gig that I've ever done. I've been thinking a lot about the Turner lately and when I'm lying in my bed, I wonder what would have happened if I hadn't won it. I think it only encouraged me.

PM: Encouraged you to do what?

MC: I got into art partly because I was a very competitive person. I think a lot of artists are, actually, which is why they get into a field where they don't have to bear the consequences of winning or losing, as sports people do. I earn what would be considered a very good living, I own a house, and another one in Italy, but in art, who says whether you win or lose? That uncontested success can lead to a delusional state where artists begin to think they control the world in some way.

PM: What would losing the prize have done?

MC: I would have had to deal with loss. You know, we're all losers; life is a process of losing every moment and the idea that you can fight against that by being successful isn't realistic. I lost years, winning.

PM: Is that why you don't enjoy putting together survey exhibitions? Do you dread revisiting work from that period?

MC: It's more the fact that with multiple works there's a danger that the relationships run sideways, toward the other works, rather than outwards, to the people. So around the Turner, I made a rule that I'd only show one work at a time. I kept that up for years.

PM: Have you ever followed the art theorist Ernst Gombrich's Piero della Francesca trail in Italy – where you travel for miles around Umbria and Tuscany to see a single painting and then the following day, it's on to the next one?

MC: That sounds great, I often see things in that way. When I visit a gallery, I don't feel I need to see everything; I just go for one thing.

PM: Does that extend to the rest of your life? Do you prefer seeing people one-on-one, too?

MC: Maybe. Talking to lots of people at gigs and talks is definitely different from talking to just one person. I don't like doing interviews on stage – the sideways thing again, where I always feel I have to be polite to the interviewer, which gets in the way of being honest. I prefer talking directly to the people in the audience.

Seen here on the roof of the Hayward Gallery at London's Southbank Centre, Martin chose a Ford Focus for his *Work No. 1686* because it's such a popular model. Every few minutes, the engine starts, the horn sounds and the doors spring open. Photo courtesy of Neon Circus.



The Telegraph

Culture | Art

## Doubt, disgust and peanut butter: an encounter with Martin Creed and his absurd art

By **Alastair Sooke**, CRITIC AT LARGE

18 NOVEMBER 2018 • 7:00AM



Martin Creed, winner of the 2001 Turner Prize. ©GREG HUGO GLEMBINING

“Maybe it would have been better if I hadn’t won the Turner,” says the 50-year-old British artist Martin Creed, referring to his notorious victory in 2001, when he scooped the UK’s top art prize with *Work No 227: The Lights Going On and Off*. As its title suggests (Creed numbers all his artworks sequentially), this consisted of nothing but an empty gallery, with the lights going on and off, every five seconds, in an endless loop.

“I’m really competitive,” he continues. “But if I hadn’t won, I might have learned more.” He laughs. “Because it only encouraged me.”

Some people may share Creed’s regret. For sceptics of contemporary art, he is a bit of a *bête noire*. Past works include a blob of Blu Tack pressed against a wall, a blank sheet of white paper crumpled into a ball, and galleries filled with balloons.

“I do like being naughty,” Creed concedes. “As a child, I loved switching lights on and off to annoy people – when my mum was on the toilet, that kind of thing. That’s partly what I was doing in the Turner Prize.”

Yet, given Creed’s reputation as art’s court jester, the man I meet in the run-up to his new solo show at London’s Hauser & Wirth gallery defies expectations.



Work 3017 (2018) by Martin Creed, a bronze piece of toast. ©GREG HUGO GLEMBINING

Admittedly, Creed – a streak of a man, like a living Giacometti statue – is dressed in what could pass for full motley: a moth-eaten Christian Dior suit, covered with paint, as well as an unusual neck-warmer, of his own design, featuring multicoloured stripes. The look is part artist, part clown, part spiritual guru. But he comes across as the opposite of a wind-up merchant.

Speaking in a Glaswegian brogue – born in Wakefield in 1968, he grew up in Scotland, where his silversmith father taught at Glasgow’s School of Art – Creed is sincere, affable, and ceaselessly anxious. Throughout our interview, he clutches a bottle of hand sanitiser, which he keeps spraying, even though the room is spotlessly clean. Does he suffer from OCD? “Oh, aye, very much,” he replies, before revealing that he used to be “addicted” to wet wipes. “I often feel dirty,” he explains, “and I became a prisoner of carrying them around.”

Creed is remarkably candid about his fears and insecurities. Indeed, I’m not sure I’ve ever met an artist so willing to talk about his feelings. “Disgust with myself has been a constant thing in my life,” he continues, sounding surprisingly cheerful about it. What, specifically, does he find so revolting, I wonder? “Everything,” he replies. “I go to the toilet. I sweat.”

His revulsion with bodily functions accounts for some of his best-known work, including a series of short films from 2006 in which people enter a brightly lit white space before vomiting or defecating on a pristine floor.

Hair is something else that Creed finds repellent. The fact it’s always growing, beyond our control? “Aye,” he replies. “I’ve got a moustache now. I go between thinking it’s great or the worst thing ever.” Drinking a cappuccino, he says, tends to persuade him of the latter.

As it happens, hair will be a big part of Creed’s new exhibition. He’ll premiere a five-minute-long video called *Difficult Thoughts*, in which he repeatedly sticks his wiry grey mop of hair into hedges around London. It plays on his notion that hair offers “a great metaphor for thoughts or feelings” (“It keeps coming, you don’t choose your hair,” he explains, “and you don’t choose your feelings, they just come up”), as well as an observation that the world has “hair” of its own – “in the form of hedges, obviously,” he says, with an ironic smile.



A sprinter in Creed's *Work No 850* (2006) (credit: Tate Art UK)

Connecting these two ideas in a video may sound like another irritating stunt. Yet, during our conversation, which Creed films (“I document everything”), it becomes clear that he doesn’t set out to shock. Rather, “bad feelings” motivate him to work. We are all at the “mercy” of our feelings, “like being a prisoner of some weird captor,” explains Creed, who, for the past decade, has been in a relationship with the psychoanalyst Anouchka Grose, with whom he lives in south London for half the week. He spends the other half at his old flat in the Barbican, which doubles up as a “studio-type space”, and owns a house

on Alicudi, a volcanic island north of Sicily – the legacy of an earlier relationship with an Italian woman.

The curious thing about Creed's art is that, if you didn't know about his vulnerable mental state, you'd never guess it. Typically his work is funny, in an absurdist, deadpan way, and not at all angst-ridden. "Just being serious would be a narrow life," Creed tells me. "So, having a laugh, taking the p---: it's all part of the work."

He doesn't have a conventional studio. "I tried," he says. "But I always felt very self-conscious whenever I went there." But given the nature of his ideas-driven work, which encompasses video, painting, works on paper, neon, sculpture, and performance (for Work No. 850, he instructed runners to sprint through Tate Britain's neoclassical Duveen Galleries every 30 seconds) Creed can work pretty much anywhere, so long as he can record voice memos on his iPhone.



1 don't know what an "artist" is! Martin Creed © 2011. HUGO A. SHANKS

Many of these relate to his parallel career as a musician – he still regularly performs gigs either solo or accompanied by a band. And music is an important part of his art, too. In 2012, he invited people across the UK to mark the start of the London Olympics by ringing a bell, no matter how large or small, "as quickly and loudly as possible for three minutes". Even Big Ben joined in.

His new show will feature live performances by classically trained singers, dressed in "wearable artworks" designed by Creed. He rummages around in a suitcase before producing a pair of misshapen trousers made from charcoal felt, and a strange bonnet-like hat, bristling with black buttons. The exhibition will also include a new series of bronze sculptures, cast from pieces of toast spread with peanut butter.

"I love peanut butter on toast," says Creed, who was inspired to make them after spending time on a retreat last year at a Buddhist monastery in France. Aside from getting up every morning at 5am, the thing he remembers most is that, at breakfast, the monks would wolf down pots of Skippy peanut butter. "They'd have almost a whole jar on one piece of bread," he recalls. "And I just thought, 'I've got to make peanut-butter sculptures! I've been working on them for a year!'"

Creed wanted to display them "like religious artefacts, in candlelight". But the test looked terrible – the gallery resembled, as he puts it, a "bad Hallowe'en party".

Still, experiments like this help inure him to hostility towards his art. "If people say, 'That's s---!', I think, 'Well, yeah, it is s---, right!'" Another chuckle. "Aye, I used the word 'artist' a minute ago, but I don't know what an 'artist' is. I mean, this is an art gallery, and this stuff gets called 'art', but other people do things that don't get called art, and they're just as creative. Everyone is creative, you know." What's so provocative about that?

**Martin Creed**

Born in Wakefield, UK, 1968  
 Slade School of Fine Art, London, UK, 1986 – 1990  
 Lives and works in London, UK

Solo Exhibitions

2025

Michael Lett, 'Like Favourite Socks in a Draw' Auckland, NZ

2023

Museum für Konkrete Kunst, 'Martin Creed. I Don't Know What Art Is', Ingoldstadt, Germany  
 Mercer Art Gallery, 'ARTIST ROOMS: Martin Creed', Harrogate, UK  
 Hauser & Wirth, 'Martin Creed. Step Paintings', St. Moritz, Switzerland

2022

Hauser & Wirth, 'Martin Creed', Los Angeles CA

2019

Kistefos Museet, 'Hodgkin and Creed: Inside Out', Oslo, Norway  
 Centro Botín, 'AMIGOS', Santander, Spain  
 MARE Museum of Contemporary Art, 'Thinking / Not Thinking', Bucharest, Romania

2018

Hauser & Wirth, 'Toast', London, UK  
 Tate Britain, 'ARTIST ROOMS: Martin Creed', London, UK  
 Creator Projects Vejle Town Hall, 'Half the air in a given space', Federica Train Station, Kolding Library, Triangle Region, Denmark  
 The Model, 'Work No. 1701, Work No. 2533 and Work No. 2530', Sligo, Ireland

2017

Fine Arts, 'Martin Creed', Sydney, Australia  
 Harris Museum and Art Gallery, 'ARTIST ROOMS: Martin Creed', Preston, UK  
 Museum Voorlinden, 'Martin Creed. SAY CHEESE!' Wassenaar, Netherlands

2016

Qiao Space, 'Martin Creed. Understanding', Shanghai, China  
 Hauser & Wirth, 'What You Find', Somerset, UK  
 Park Avenue Armory, 'The Back Door', New York NY  
 Public Art Fund, Brooklyn Bridge Park, 'Work No. 2630: UNDERSTANDING', New York NY  
 Kyoto City University Of Arts Art Gallery, 'Martin Creed', Kyoto, Japan  
 Galerie Rüdiger Schöttle, 'Martin Creed', Munich, Germany  
 Galerie im Taxispalais, 'Martin Creed', Innsbruck, Austria  
 Phoenix Art Museum, 'Work No. 2497: Half the air in a given space', Phoenix AZ  
 Qiao Space, 'Martin Creed. Understanding', Shanghai, China

2015

Hauser & Wirth, 'Martin Creed', Zurich, Switzerland  
 Galerie Javier Lopez, 'Martin Creed', Madrid, Spain  
 Gavin Brown's enterprise, 'Work No. 2592', New York NY  
 Henry Art Gallery, 'Work No. 360: Half the air in a given space', Seattle WA  
 Kappatos Gallery, 'Like Water At A Buffet', Athens, Greece  
 Kunsthalle Vogelmann\ Kunstverein Heilbronn, 'Martin Creed', Heilbronn, Germany  
 Michael Lett, 'Martin Creed', Auckland, New Zealand

NEAR EAST, 'Martin Creed', Istanbul, Turkey  
 Peder Lund, 'Martin Creed', Oslo, Norway  
 THEMUSEUM, 'Work No. 1562: Half the air in a given space', Kitchener, Canada

2014

Hayward Gallery, 'What's the Point of It?', London, UK  
 Johnen Galerie, 'Martin Creed', Berlin, Germany  
 Quay Arts, 'ARTIST ROOMS: Martin Creed', Isle of Wight, UK

2013

Aldrich Contemporary Art Museum, 'Scales', Ridgefield CT  
 Ferens Art Gallery, 'ARTIST ROOMS: Martin Creed', Hull, UK  
 Galleria Lorcan O'Neill, 'Martin Creed', Rome, Italy  
 Hauser & Wirth\Gavin Brown's enterprise, New York NY  
 THEMUSEUM, 'Work No. 1513: Half the air in a given space', Kitchener, Canada  
 Museum De Paviljoens, 'Work No. 1562: Half the Air in a Given Space', Almere, Netherlands  
 National Gallery of Canada, 'Work No. 202', Ottawa, Canada  
 Tate Britain, 'ARTISTS ROOMS: Martin Creed, Work No. 227: The lights going on and off', London, UK  
 The Warhol, 'Martin Creed: more or less', Pittsburg, PA  
 Nuit Blanche Paris, 'Work No. 1676: All the Bells', 3 minutes at 19:00, Paris, France  
 The Kitchen, 'Work No. 1020', New York NY  
 Galerie Rüdiger Schöttle, 'Martin Creed', Munich, Germany

2012

CAC Bukovje, 'Martin Creed: Wanting to say Hello', Landskrona, Sweden  
 Centre d'art contemporain de Quimper, le Quartier, 'Work No. 262: Half The Air In A Given Space', Quimper, France  
 Cleveland Art Museum, 'Work No. 965: Half the air in a given space', Cleveland OH  
 House of Art, 'Martin Creed', České Budějovice, Czech Republic  
 Michael Lett, 'Martin Creed', Auckland, New Zealand  
 Museo de Arte de Lima, 'Martin Creed', Lima, Peru  
 Museum of Contemporary Art Chicago, 'Martin Creed Plays Chicago', Chicago IL  
 The Pavement Gallery, 'Work No. 268: Half the air in a given space', Manchester, UK  
 Sketch, 'Martin Creed at sketch', London, UK  
 Tate Liverpool, 'ARTIST ROOMS: Martin Creed', Liverpool, UK

2011

Hauser & Wirth, 'Mothers', London, UK  
 Johnen Galerie Berlin, 'Paintings', Berlin, Germany  
 Galerie Rüdiger Schöttle, 'Showroom. Martin Creed', Munich, Germany  
 MAMAC Musée d'Art Moderne et d'Art Contemporain, 'Work No. 200', Nice, France  
 MARCO Museo d'Arte Contemporánea de Vigo, 'Martin Creed. Works', Vigo, Spain  
 Nasher Sculpture Center, 'Sightings', Dallas TX  
 Rennie Collection, 'Martin Creed. Collected Works', Vancouver, Canada  
 Sala Alcalá 31, 'Things / Cosas', Madrid, Spain  
 Scotsman Steps, 'Work No. 1059', Edinburgh, UK  
 Tardis House, 'Martin Creed', Truro, UK  
 Yorkshire Sculpture Park, 'Martin Creed. Work No. 700', Wakefield, UK

2010

The Common Guild, 'Things', Glasgow, UK  
 Fruitmarket Gallery, 'Down Over Up', Edinburgh, UK  
 Gavin Brown's enterprise, 'Martin Creed', New York NY  
 Hauser & Wirth Outdoor Sculpture, Southwood Garden, St. James's Church, 'Martin Creed: Work No. 700', London, UK  
 HDKV Heidelberger Kunstverein, Heidelberg, Germany

Moscow Museum of Modern Art, 'Numbers', Moscow, Russia  
 Royal Festival Hall, The Chorus Festival, 'Martin Creed: Work No. 409', London, UK  
 Traverse Theatre, The Edinburgh Festival, 'Ballet: Work No. 1020', Edinburgh, UK  
 Western Bridge, 'Open/Closed, Big/Small, Full/Empty, On/Off', Seattle WA

2009

Artsonje Center, 'Martin Creed', Seoul, Korea (Travelling Exhibition)  
 Centre Pompidou-Metz, 'Work No. 245', Metz, France  
 Hauser & Wirth, 'Martin Creed', Zurich, Switzerland  
 Hiromi Yoshii Gallery, 'Martin Creed', Tokyo, Japan  
 Hiroshima City Museum of Contemporary Art, 'Martin Creed', Hiroshima, Japan (Travelling Exhibition)  
 Scottish National Gallery of Modern Art, 'Work No. 975', Edinburgh, UK  
 Tate Britain, 'Work No. 203', London, UK

2008

79A Brick Lane, 'Work No. 160', London, UK  
 Ikon Gallery, 'Martin Creed', Birmingham, UK (Travelling Exhibition)  
 Tate Britain, Duveens Commission 'Work No: 850', London, UK  
 Gavin Brown's enterprise, 'Martin Creed', New York NY  
 Galleria Lorcan O'Neill, 'Martin Creed', Rome, Italy

2007

Abrons Art Center, 'Martin Creed's Variety Show', New York NY  
 The Douglas Hyde Gallery, 'Martin Creed', Dublin, Ireland  
 Galleria Alberto Peola, 'Martin Creed', Turin, Italy  
 Hauser & Wirth Coppermill, 'Martin Creed', London, UK  
 Hessel Museum of Art and CCS Galleries, Bard College, 'Feelings', Annandale-on-Hudson NY  
 Mills Gallery, Boston Center for the Arts, 'The Lights Going On and Off', Boston MA  
 Pace Gallery, 'Small Things', New York NY

2006

'All the bells in a city or town rung as quickly and as loudly as possible for three minutes', San Juan, Puerto Rico  
 Curzon Mayfair, 'SICK FILM', London, UK  
 Fondazione Nicola Trussardi, 'I like things', Milan, Italy  
 Johnen Galerie, 'Work No. 547', Berlin, Germany  
 Haubrok Foundation, 'The lights off', Berlin, Germany  
 Hauser & Wirth, 'Martin Creed', Zurich, Switzerland  
 'Big Dogs MC', Los Angeles CA  
 Michael Lett Gallery, 'Martin Creed', Auckland, New Zealand  
 Tate Modern, 'Martin Creed's Variety Show', London, UK  
 Tate Modern, 'The Wrong Gallery', London, UK

2005

ACCA Australian Centre for Contemporary Art, 'The lights off', Melbourne, Australia  
 Le Comptoir du Nylon, 'The lights going on and off', Brussels, Belgium  
 Galerie Rüdiger Schöttle, 'Martin Creed', Munich, Germany  
 Gavin Brown's enterprise, 'Martin Creed', New York NY  
 Graves Art Gallery, 'Martin Creed', Sheffield, UK  
 Ikon Gallery, 'Work No. 409', Birmingham, UK (Permanent Installation)  
 Kunst-Station Sankt Peters Kirche, 'Lachen', Cologne, Germany  
 Stedelijk Van Abbemuseum, 'Work No. 371: Singing Lift', Eindhoven, Netherlands

2004

Centre for Contemporary Art, 'TWG @ CCA', Kitakyushu, Japan  
 Centre for Contemporary Art, Ujadowski Castle, 'the whole world + the work = the whole world',

Warsaw, Poland  
 Galerie Emmanuel Perrotin, 'Work No. 330', Paris, France  
 Hauser & Wirth, 'Martin Creed', London, UK  
 Johnen Galerie, 'Work No. 360', Berlin, Germany

2003

The British School at Rome, 'Work No. 289', Rome, Italy  
 FRAC Languedoc-Roussillon, 'Beaucoup de Bruit pour Rien' (with Marylene Negro), Montpellier, France  
 Galerie Analix Forever, 'SMALL THINGS', Geneva, Switzerland  
 Gavin Brown's Enterprise, 'Work No. 300', New York NY  
 Kunsthalle Bern, 'Martin Creed', Bern, Switzerland

2002

Alberto Peola Arte Contemporanea, 'A large piece of furniture partially obstructing a door', Turin, Italy  
 The Wrong Gallery, 'Martin Creed', New York NY

2001

Galerie Rüdiger Schöttle, (with Anri Sala), Munich, Germany  
 Hamilton Art Gallery, 'Contemporary Art Project: Martin Creed', Hamilton, Canada  
 Johnen & Schöttle, 'The lights off', Cologne, Germany  
 Micromuseum for Contemporary Art, 'Work No. 265', Palermo, Italy

2000

Arte Continua, 'Arte all'Arte', San Gimignano, Italy  
 Leeds Art Gallery\Bluecoat Gallery, 'MARTINCREEDWORKS', Liverpool, UK (Travelling Exhibition)  
 Camden Arts Centre, 'MARTINCREEDWORKS', London, UK  
 Gavin Brown's enterprise, 'The lights going on and off', New York NY  
 Kunst-Station Sankt Peters Kirche, 'Work No. 252', Cologne, Germany  
 Leeds City Art Gallery, 'MARTINCREEDWORKS', Leeds, UK (Travelling Exhibition)  
 Southampton City Art Gallery, 'MARTINCREEDWORKS', Southampton, UK (Travelling Exhibition)  
 Tate Britain, 'Art Now: Martin Creed', London, UK  
 Tate Britain, 'Work No. 232: the whole world + the work = the whole world', London, UK  
 Times Square / 42nd Street, 'Work No. 225', New York NY

1999

Alberto Peola Arte Contemporanea, 'Martin Creed', Turin, Italy  
 Art Metropole, 'Martin Creed', Toronto, Canada  
 Cabinet Gallery, 'Martin Creed', London, UK  
 Galerie Praz-Delavallade, 'Martin Creed', Paris, France  
 Marc Foxx Gallery, 'Martin Creed', Los Angeles CA  
 The Portico, 'Work No. 203', London, UK  
 Space 1999, 'Work No. 160', London, UK

1998

Galerie Analix B & L Polla, 'Martin Creed', Geneva, Switzerland

1997

The British School at Rome, 'Martin Creed', Rome, Italy  
 Galleria Paolo Vitolo, 'Martin Creed', Milan, Italy  
 Victoria Miro Gallery, 'Martin Creed', London, UK

1995

Camden Arts Centre, 'Martin Creed', London, UK  
 Galerie Analix B & L Polla, 'Martin Creed', Geneva, Switzerland  
 Galleria Paolo Vitolo, 'Martin Creed', Milan, Italy  
 Javier Lopez Gallery, 'Martin Creed: On Going Project', London, UK

1994  
Cubitt Gallery, 'Part 3 of Weekenders', London, UK  
Marc Jancou Gallery, 'Martin Creed', London, UK

1993  
Starkmann Limited, 'Work No. 78', London, UK

Group Exhibitions

2024  
Institute of Modern Art, 'Duty of Care', Brisbane, Australia  
Musée Yves Saint Laurent, 'Cactus...', Marrakech, Morocco

2023  
Sim Smith, 'Stellatundra', London, UK  
Hauser & Wirth Somerset, 'Gruppenausstellung', Bruton, UK  
Ackland Art Museum, University of North Carolina at Chapel Hill, 'Good Object / Bad Object', Chapel Hill NC  
The Auxiliary, 'Two Plus Two Makes Four', cur. Broken Grey Wires, Middlesbrough, UK  
Fundació Joan Miró, 'Imaginary Friends', Barcelona, Spain

2022  
Le Centquatre-Paris, 'Venez jouer avec l'art!', Paris, France  
Museo Jumex, 'Colección Jumex. Martin Creed', Mexico City, Mexico  
Memento Espace Départemental d'Art Contemporain, 'Résidence Secondaire', Auch, France  
Bold Tendencies 2022, 'Love London, UK  
Hauser & Wirth, 'Chromophilia', Zurich, Switzerland

2021  
By Art Matters, 'A Show About Nothing', Hangzhou, China  
'Lumiere Durham 2021', Durham, UK  
Museo Jumex, 'Normal Exceptions: Contemporary Art in Mexico', Mexico City, Mexico  
TANK Shanghai, 'Collection of Qiao Zhibing', Shanghai, China  
RODEO, 'St. Elmo's Fire', Piraeus, Greece  
Lamb London, 'Sorry It's A Mess, We Just Moved In!', London, UK  
Somerset House, 'Beano. The Art of Breaking the Rules', London, UK

2020  
Kunstmuseum Wolfsburg, 'On Everyone's Lips. From Pieter Bruegel to Cindy Sherman', Wolfsburg, Germany  
Bundeskunsthalle, 'Double Lives: Visual Artists Making Music', Bonn, Germany  
Sculpture Park Schlossgut Schwante, 'Sculpture & Nature', Oberkrämer, Germany  
Salisbury Cathedral, '800th Anniversary Exhibition at Salisbury Cathedral', Salisbury, UK  
The Auxiliary, 'BROKENGREYWIRES', Middlesbrough, UK  
The New Art Gallery Walsall, '20:20 Twenty Years of Collecting Contemporary Art', Walsall, UK  
VOX, 'The Musical Years: 1920 - 2020', Montréal, Canada

2019  
Bjorn & Gundorph, 'Gazing into the void', Aarhus, Denmark  
ARoS, 'Objects of Wonder: From Pedestal to Interaction', Aarhus, Denmark  
Wilhelm Hack Museum, 'Can I Show You My Collection? 40 Years - 40 Visiting Masterpieces', Ludwigshafen am Rhein, Germany  
Qianshao Contemporary Art Center, 'Advent: Inventing Landscape, Producing the Earth', Shanghai, China  
Ujazdowski Castle, 'Far Too Many Stories to Fit into so Small a Box', Warsaw, Poland

DIVA Antwerp Home of Diamonds, 'Room of Wonder II', Antwerp, Belgium  
PRAZ-DELAVALLADE, 'The Sound of Silence', Los Angeles CA  
The Hidden Pulse Sydney Opera House, 'Work No. 1701', Sydney, Australia  
Café Gallery Projects, 'DOG SHOW', London, UK  
OK Center of Contemporary Art, 'Wunderkammer', Linz, Austria  
L21Gallery, 'I'm trying to explain', Palma, Spain  
Kunsthalle Bremen, 'Animal Revolution. 200 Years of the Bremen Town Musicians in Art, Kitsch and Society', Bremen, Germany  
Galleria Lorcan O'Neill, 'Change Connect Continue', Rome, Italy  
THEMUSEUM, 'SPECTRUM', Kitchener ON  
Miami Design District, 'Fashion in Film Festival', Miami FL

2018  
MAXXI National Museum of the Arts of the XXI Century, 'THE STREET. Where the World is Made / La Strada. Dove il mondo si crea', Rome, Italy  
South London Gallery, 'Knock Knock: Humour in Contemporary Art', London, UK  
National Gallery of Singapore, 'Minimalism: Space. Light. Object.', Singapore  
Kunsthhaus Pasquart, 'ZEITSPUREN. The Power of Now', Biel, Switzerland  
Anton Kern Gallery, 'The Party', New York NY  
MUMOK Museum Moderner Kunst, 'Double Lives: Visual Artists Making Music', Vienna, Austria  
Santa Maria della Scala, 'Music for the Eyes', Siena, Italy  
Towner Art Gallery, 'The Everyday and Extraordinary', Eastbourne, UK (Travelling Exhibition)  
Birmingham Museums & Art Gallery, 'The Everyday and Extraordinary', Birmingham, UK (Travelling Exhibition)  
PLAY City Circuit for Contemporary Art, Kortrijk, Belgium  
64th International Short Film Festival, Oberhausen, Germany  
Queens Park Railway Club, 'Artists who make music Musicians who make art: A curatorial project with Ross Sinclair', Glasgow, UK  
Firstsite, 'Bronze Age c. 3500 BC-AD 2018', Colchester, UK  
Printed Matter, 'Imprint 93: An archive exhibition of the 90s' collaborative mail art project', New York NY  
Peabody Essex Museum, 'PlayTime', Salem MA  
Hammer Museum, 'Stories of Almost Everyone', Los Angeles CA

2017  
Hauser & Wirth, 'Salon', Zurich, Switzerland  
Annka Kultys Gallery, ']' [, London, UK  
City of London Corporation, 'Sculpture in the City', London, UK  
Galeria Nicodim, 'The Hierophant', Bucharest, Romania  
Gallery Sofie Van de Velde, 'Wordswordswords', Antwerp, Belgium  
Yorkshire Sculpture Park, '[Re]construct. A National Partners Programme Exhibition from the Arts Council Collection', Wakefield, UK  
Handel Street Projects, 'Art of the Postcard', London, UK  
Workplace Gallery, 'The Collective', Gateshead, UK  
Galerie van Gelder, 'This tree is growing', Amsterdam, Netherlands  
Maison des arts Georges & Claude Pompidou, 'Espèce d'objet!', Cajarc, France  
SongEun ArtSpace, 'What is not visible is not invisible. Selection from the 23 French Regional Collections of Contemporary Art (FRAC)', Seoul, Korea  
Fortes D'aloia & Gabriel Carpintaria, 'A Song for Rio (part 2)', Rio de Janeiro, Brazil  
FRAC Nord-Pas de Calais, 'les Objets Domestiquent', Dunkirk, France  
CAC Conceptual Art Centre Bukovje, 'Working Drawings and Other Visible Things on Paper Not Necessarily Meant To Be Viewed as Art (After Bochner)', Landskrona, Sweden

2016  
Galleri F 15, 'Love of the Real', Moss, Norway  
Franz Josefs Kai 3, 'Der Sand aus den Uhren', Vienna, Austria  
Villa Merkel, 'GOOD SPACE political, aesthetic and urban spaces', Esslingen am Neckar, Germany

Jessica Silverman Gallery, 'Let There Be Light', San Francisco CA  
 Galleria Lorcan O'Neill, 'Like a Bird, Not a Feather', Rome, Italy  
 Museum Haus Konstruktiv, 'Thinking Outside the Box', Zurich, Switzerland  
 The Foundling Museum, 'FOUND', London, UK  
 Fraenkel Gallery, 'Home Improvements', San Francisco CA  
 Bury Art Museum & Sculpture Centre, 'Reading As Art', Bury, UK  
 Sunridge Avenue Projects, 'Martin Creed At My Mum's House', Luton, UK  
 The Store, 'The Infinite Mix. Contemporary Sound and Image', London, UK  
 ZKM Center for Art and Media, 'Aby Warburg. Mnemosyne Bilderatlas', Karlsruhe, Germany  
 Nymphius Projekte Berlin, 'Expanded Fields', Berlin, Germany  
 Stadtgalerie Schwaz, 'Formen des Auswurfs', Schwaz, Austria  
 Whitechapel Gallery, 'Imprint 93', London, UK  
 Kunsthaus Hamburg, '... and a world still', Hamburg, Germany  
 le Bel Ordinaire espace d'art contemporain, 'Hopla Boom! Art Contemporain', Billière, France  
 De La Cruz Collection Contemporary Art Space, 'Progressive Praxis', Miami FL  
 Grundy Art Gallery, 'Neon: The Charged Line', Blackpool, UK  
 Kinský Palace, National Gallery Prague, 'Generosity. The Art of Giving', Prague, Czech Republic

## 2015

Art Unlimited, Art Basel, 'Work No. 1701', Basel, Switzerland  
 Aspen Art Museum, 'Stories We Tell Ourselves', Aspen CO  
 Barbican Art Gallery, 'Station to Station', London, UK  
 Baró Galeria, 'Akakor', São Paulo, Brazil  
 Conceptual Art Centre Bukovje, 'Working Drawings And Other Visible Things On Paper Not Necessarily Meant To Be Viewed As Art (After Bochner)', Postojna, Slovenia  
 De La Cruz Contemporary Art Space, 'Beneath the Surface', Miami FL  
 Dunedin Public Art Gallery, 'Private Utopia. Contemporary Works from the British Council Collection', Dunedin, New Zealand  
 Fundació Gaspar, 'Art Strikes Back!', Barcelona, Spain  
 Hauser & Wirth, 'Salon d'Hiver', Zurich, Switzerland  
 Henry Art Gallery, 'Work No. 1562: Half the air in a given space', Seattle WA  
 Johnen Galerie, 'Summer Show ', Berlin, Germany  
 National Galleries UK, 'REFLECTIONS: Creed & LeWitt', Edinburgh, UK  
 Praz-Delavallade, 'Thirty Shades of White', Paris, France  
 The Lowry, 'ExtraORDINARY. Everyday objects & actions in contemporary art', Manchester, UK  
 Zabłudowicz Collection, '20 Years of Collecting. Between Discovery and Invention', London, UK  
 Museion, 'Maurizio Nannucci. Top Hundred', Bolzano, Italy  
 New Media Gallery, 'Pop Art', New Westminster, Canada  
 Artspace Sydney, 'Art as a Verb', Sydney, Australia (Travelling Exhibition)  
 Nymphius Projekte Berlin, 'NOTES ON SCULPTURE. A plea for deceleration', Vienna, Austria

## 2014

Australian Centre for Contemporary Art, 'Optical Mix', Victoria, Australia  
 Auckland Art Gallery Toi o Tamaki, 'A World Undone', Auckland, New Zealand  
 Bestival, 'Martin Creed', Isle of Wight, UK  
 De La Cruz Collection, 'From the Collection. Looking at process', Miami FL  
 Fondazione Prada, 'Art or Sound', Venice, Italy  
 Frieze Sculpture Park, London, UK  
 Genia Schriber University Art Gallery, 'Potent Wilderness. works from the Igal Ahouvi Art Collection', Tel Aviv, Israel  
 Grundy Art Gallery, 'Haunted House', Blackpool, UK  
 Kochi-Muzurus Biennale 2014, 'Whorled Explorations', Kochi, India  
 Kunsthaus Centre PasquArt, 'Le Mouvement. Performing the city', Biel, Switzerland  
 Künstlerhaus KM Halle für Kunst & Medien, 'Ordinary Freaks. The Principle of Coolness in Pop Culture, Theatre and Museum', Graz, Austria  
 Kuro Train, Koraku-kan High School, 'The Okayama Project. Imagineering', Okayama, Japan

Monash University Museum of Art, 'Art as a Verb', Melbourne, Australia (Travelling Exhibition)  
 Palazzo Cavour, 'SHIT AND DIE', Milan, Italy  
 Royal Academy of Arts, 'Summer Exhibition', London, UK  
 Soundscape Park, 'Playfulness', Miami FL  
 split/fountain, 'Untitled (set-up)', Auckland, New Zealand  
 White Night Melbourne 2014, 'Martin Creed', Melbourne, Australia  
 Pippy Houldsworth, 'Old Rope', London, UK  
 KARST, 'On Stage', Plymouth, UK  
 Galerie Poirel, 'Quiz', Nancy, France  
 Gesso Artspace, 'Minimum', Vienna, Austria  
 FAS Contemporary Fine Art Society, 'What Marcel Duchamp Taught Me', London, UK  
 Phillips de Pury & Company, 'Syriart', London, UK

## 2013

Aargauer Kunsthaus, 'Rhythm in it. On rhythm in contemporary art', Aarau, Switzerland  
 David Roberts Art Foundation, 'A House of Leaves', London, UK  
 Galerie Perrotin, 'Happy Birthday Galerie Perrotin / 25 ans', Lille, France  
 Lewis Glucksman Gallery University College Cork, 'Living Loss. The Experience of Illness in Art', Cork, Ireland  
 Lynch Tham, 'Blink', New York NY  
 Museum of St. Albans, 'Arthouse Select', Hertfordshire, UK  
 Nottingham Contemporary, 'The Universal Addressability of Dumb Things', Nottingham, UK (Travelling Exhibition)  
 Parra & Romero, 'Things from before beside things from after around things of the moment', Ibiza, Spain  
 The Public, 'Ordinary/Extra/Ordinary', West Bromwich, UK  
 Richard Telles Fine Art, 'Illuminations', Los Angeles LA  
 Rudiger Schöttle, 'Martin Creed and Steven Claydon', Munich, Germany  
 Schauwerk, 'ROtesque', Sindelfingen, Germany  
 Tacoma Art Museum, 'Works on Paper by Sculptors from the Collection of BNY Mellon', Tacoma WA  
 Tate Britain, 'Simon Starling Commission at Tate Britain', London, UK  
 Ulster Museum, 'Revealed. Government Art Collection', Belfast, UK (Travelling Exhibition)  
 Monash University Museum of Art, 'Reinventing the Wheel. The Readymade Century', Melbourne, Australia  
 i8 Gallery, 'Works on Paper', Reykjavik, Iceland  
 the Bluecoat, 'The Universal Addressability of Dumb Things', Liverpool, UK (Travelling Exhibition)  
 De La Warr Pavilion, 'The Universal Addressability of Dumb Things', Bexhill on Sea, UK (Travelling Exhibition)  
 David Risley Gallery, 'The Parergon and The Gutter', Copenhagen, Denmark  
 Ilster Museum, 'Revealed Government Art Collection', Belfast, UK

## 2012

'Art and the City. Das Festival für Kunst im öffentlichen Raum in Zurich-West', Zurich, Switzerland  
 The Art Foundation, 'Utopraxia', Athens, Greece  
 Benaki Museum, 'Made in Britain Contemporary Art from the British Council Collection 1980 – 2010', Athens, Greece (Travelling Exhibition)  
 Bradford 1 Gallery, '2012: you inspire me... ', Bradford, UK  
 Centre d'art contemporain, La Villa du Parc, 'Painting without painters', Annemasse, France  
 David Roberts Art Foundation, 'A House of Leaves', London, UK  
 Galerie Rüdiger Schöttle, 'Positions on Conceptual Art', Munich, Germany  
 Galleria dell'Accademia, Musei del Polo, 'Art Returns to Art', Florence, Italy  
 GOMA Brisbane, 'Sculpture is everything', Brisbane, Australia  
 Hiroshima MOCA City Museum of Contemporary Art, '2012-1 Building. Art in Relation to Architecture', Hiroshima, Japan  
 HMKV Hartware MedienKunstVerein, 'Sounds Like Silence', Dortmund, Germany

Institut Mathildenhöhe, 'A House Full of Music. Strategies in Music and Art', Darmstadt, Germany  
 Johnen Galerie, 'Watch What Happened!', Berlin, Germany  
 Londonewcastle project Space, 'A Wall is a Surface', London, UK  
 Luhring Augustine Gallery, 'Painting in Space', New York NY  
 Michael Benevento, 'Steel Life', Los Angeles CA  
 MAMbo Museo d'Arte Moderna, 'CARA DOMANI. Opere dalla collezione Ernesto Esposito', Bologna, Italy  
 Minsheng Art Museum, 'Kadist Pathways into a Collection', Shanghai, China  
 Museum Kurhaus, 'Mein Rasierspiegel Von Dries Holthuys bis Joseph Beuys', Kleve, Germany  
 Palazzo de Re Enzo, '0 to 100 the new ages of life', Bologna, Italy (Travelling Exhibition)  
 Richard Telles Fine Art, 'B. Wurtz & Co.', Los Angeles CA  
 Sammlung Falckenberg, 'No Desaster', Hamburg, Germany  
 Stern Maguire, 'LOVE', London, UK  
 Triennale di Milano, '0 to 100 the new ages of life', Milan, Italy (Travelling Exhibition)  
 Lewis Glucksman Gallery, 'Living Loss. The Experience of Illness in Art', Cork, UK  
 Michael Kohn Gallery, 'Into the Mystic', Los Angeles CA  
 Galerie Anke Schmidt, 'Watch What Happened!', Cologne, Germany  
 REMOVE. Johnen Galerie, 'Watch What Happened!', Berlin, Germany  
 Site de Grand-Hornu, 'Le grand Atelier, Musée des Arts Contemporains', Boussu, Belgium  
 The Cat Street Gallery, 'The British Cut', Hong Kong, China  
 Plug In Institute of Contemporary Art, 'Like-Minded', Winnipeg, Canada  
 MAMAC Musée d'Art Moderne et d'Art Contemporain, 'Paper', Nice, France  
 National Gallery of Arts Tirana, 'Made In Britain. Contemporary Art From The British Council Collection 1980 – 2010', Tirana, Albania (Travelling Exhibition)

2011

CCA Andratx, 'Space Oddity', Mallorca, Spain  
 Dojima River Biennale 2011, 'Ecosophia. Art and Architecture', Osaka, Japan  
 Folkestone Triennale, 'A million miles from home', Kent, UK  
 Gustav-Adolf-Strasse 2, 'Architektursommer Rhein-Main 2011. Uncanny Valley. World of living in contemporary Art', Offenbach, Germany  
 Fort Gallery, 'THE ONE SHOW', London, UK  
 Galleria Astuni, 'Environmental Interventions', Bologna, Italy  
 Hong Kong Heritage Museum, 'Made in Britain. Contemporary Art from the British Council Collection 1980 – 2010', Hong Kong, China (Travelling Exhibition)  
 Kunstmuseum Stuttgart, '180°. The Collection in the Cube', Stuttgart, Germany  
 Museum Admont, 'Sammler. LEIDENSCHAFT. Sammlungswelten eines halben Jahrtausends im Stift Admont', Brussels, Belgium  
 NICC Antwerp, 'Invocations of the Blank Page', Antwerp, Belgium  
 Royal Academy of Arts, 'Summer Exhibition', London, UK  
 Singapore Biennale 2011 'Open House', Singapore, Singapore  
 Spike Island, 'Invocations of the Blank Page', Bristol, UK  
 Stazione Leopolda, '8½. a selection of works from the exhibitions organized by the Fondazione Nicola Trussardi from 2003 to the present', Florence, Italy  
 Suzhou Art Museum, 'Made in Britain. Contemporary Art from the British Council Collection 1980 – 2010', Jiangsu, China (Travelling Exhibition)  
 Tallinn Kunsthalle, 'Transformative Practises. Art as the Mediator. Space as the Practice', Tallinn, Estonia  
 Tate, 'Summer Collection Display', St. Ives, Cornwall, UK  
 Times Square Gallery of Hunter College, 'Industrial Aesthetics. Environmental Influences on Recent Art from UK', New York, NY  
 La Biennale di Venezia, 'ILLUMInations', Venice, Italy  
 Whitley Arts Festival arts trail, 'Martin Creed', Reading, UK  
 Xi'an Art Museum, 'Made in Britain. Contemporary Art from the British Council Collection 1980 – 2010', Xi'an, China (Travelling Exhibition)  
 Zeppelin Museum Friedrichshafen, 'LUFTKUNST/AIR ART', Friedrichshafen, Germany  
 Whitechapel Art Gallery, 'Government Art Collection. Selected by Cornelia Parker. Richard of York Gave Battle In Vain', London, UK

Nicole Klagsbrun Gallery, 'Belief & Understanding', New York NY  
 Western Bridge, 'Fun House', Seattle WA  
 Daimler Contemporary, 'Private/Corporate VI', Berlin, Germany  
 Fundación Jumex, 'Destello', Mexico City, Mexico  
 Western Bridge, 'Light in Darkness', Seattle WA  
 Tallinn Art Hall, 'Continuum. The Perception Zone', Tallinn, Estonia

2010

Accidentally Annie Street Artists Run Space, 'Lame objects', Brisbane, Australia  
 CAPC Musée d'art contemporain, 'BIGMINIS. Fetishes of Crisis', Bordeaux, France  
 La Casa Encendida, 'on&on', Madrid, Spain  
 Centre for Contemporary Art. Ujazdowski Castle, 'THINGS EVOKE FEELINGS. Selected narrations for the CCA Ujazdowski Castle', Warsaw, Poland  
 EKKM MTÜ, 'Next to Nothing', Tallinn, Estonia  
 Fondazione Stelline, 'IN PRAISE OF SIMPLICITY. A Characteristic of Contemporary Art', Milan, Italy  
 Galleria d'Arte Moderna, 'THE PRIVATE MUSEUM. The passion for contemporary art in the collections in Bergamo', Bergamo, Italy  
 Heidelberger Kunstverein, Heidelberg, Germany  
 K21 Kunstsammlung Nordrhein-Westfalen, "'Silent Revolution". Eine neue Sammlungspräsentation', Düsseldorf, Germany  
 Layr Wuestenhagen, 'In Memory of Painting 8', Vienna, Austria  
 Longside Gallery, 'The Gathering', Yorkshire, UK  
 MARTa Herford, 'Invisible Shadows', Herford, Germany  
 Minsheng Art Museum, 'Other Rooms', Shanghai, China  
 The New Art Gallery, 'Party!', Walsall, UK  
 Palais de Tokyo, 'FRESH HELL. Carte Blanche à Adam McEwen', Paris, France  
 Palazzo Fabroni, 'Viaggio in Italia sguardi internazionali sull'Italia contemporanea', Pistoia, Italy  
 Queensland Art Gallery, '21st Century. Art in the First Decade', Brisbane, Australia  
 Queensland Art Gallery, 'Multiple Choice', Brisbane, Australia  
 Sichuan Provincial Museum, 'Made in Britain. Contemporary Art from the British Council Collection 1980–2010', Chengdu, China (Travelling Exhibition)  
 Temporäre Kunsthalle, 'Auto-Kino', Berlin, Germany  
 Zentrum Paul Klee, 'Lust and Vice. The Seven Deadly Sins from Dürer to Nauman', Bern, Switzerland  
 Sommer Contemporary Art, 'Missing Beat', Tel Aviv, Israel  
 MA\*GA Gallarate Art Museum, 'Cosa fa la mia anima mentre sto lavorando?', Gallarate, Italy  
 Kunsthalle Göppingen, '... umso mehr', Göppingen, Germany  
 Neuberger Museum of Art, 'Living with art. Collecting Contemporary in Metro New York', Purchase NY  
 Museum of Contemporary Art Chicago, 'Hide and Seek', Chicago IL  
 Gavlak, 'Think Pink', Palm Beach FL  
 Johnen Galerie, 'Konversationsstücke Akt I', Berlin, Germany

2009

La Calmeleterie (private residence), 'A house is not a home', Nazelles-Négron, France  
 CCS Bard Hessel Museum, 'In A Room Anything Can Happen', Annandale-on-Hudson NY  
 Centre d'art contemporain, 'Pourquoi Attendre! Une exposition autour du Fonds André Iten', Geneva, Switzerland  
 Hanjiyun Contemporary Space, 'Kaleidoscopic Revolver', Beijing, China (Travelling Exhibition)  
 The Modern Institute, 'Tonight', Glasgow, UK  
 MOMA Museum of Modern Art, 'Compass in Hand. Selections from the Judith', New York NY  
 MOMA Museum of Modern Art, 'Paper. Pressed, Stained, Slashed, Folded', New York NY  
 MUHKA Museum van Hedendaagse Kunst, 'All That Is Solid Melts Into Air', Antwerp, Belgium  
 Musée d'Art Contemporain de Lyon, 'N'importe quoi', Lyon, France  
 Palazzo Riso, 'Passages through Sicily', Palermo, Italy  
 Rothschild Foundation, 'Contemporary Drawings Collection', New York NY  
 Tang Contemporary Art Centre, 'English Lounge', Beijing, China  
 Tate Britain, 'Classified. Contemporary Art at Tate Britain', London, UK  
 The Total Museum of Contemporary Art, 'Kaleidoscopic Revolver', Seoul, Korea (Travelling Exhibition)

Whitechapel Gallery, 'Passports. Great Early Buys from the British Council Collection', London, UK  
Fundación Jumex, 'Les enfants terribles', Mexico City, Mexico

2008

79a Brick Lane, 'Contact', London, UK  
Analix Forever, 'Peintures, entre autres', Geneva, Switzerland  
Andrew Kreps, 'Standard Sizes', New York NY  
The Arts Gallery, University of the Arts Chelsea, '...same as it ever was', London, UK  
Galleria Continua / Le Moulins, 'Sphères', Boissy-le-Châtel, France  
Galeria Luisa Strina, 'This is Not A Void', Sao Paulo, Brazil  
Gertrude Contemporary Art Space, '21:100:100', Fitzroy, Australia  
ICA Institute of Contemporary Arts, 'The ICA Auction', London, UK  
Kunsthalle Bern, 'No leftovers', Bern, Switzerland  
MOMA Museum of Modern Art, 'Geo / Metric. Prints and Drawings from the Collection', New York NY  
Mori Art Museum, 'History in the Making. A retrospective of the Turner Prize', Tokyo, Japan (Travelling Exhibition)  
Muzeum Sztuki, 'Delusive Orders', Lodz, Poland  
Museum Abteiberg, 'So ist es und anders', Monchengladbach, Germany  
SUN Contemporary, 'Platform Seoul', Seoul, South Korea  
V22, 'The Wharf Road Project', London, UK  
Western Bridge, 'You Complete Me', Seattle WA  
Muzeum Sztuki in Lodz, 'Delusive Orders', Lodz, Poland

2007

Art Frankfurt, 'Quality Street', Frankfurt, Germany  
Auckland Art Gallery, 'Love Chief', New Zealand  
Centro José Guerrero, 'The Invisible Show. Audio Works from the 20th Century', Granada, Spain (Travelling Exhibition)  
Fondazione Sandretto Re Rebaudengo, 'Silence. Listen to the Show', Turin, Italy  
Friedrich Petzel Gallery, 'The Lath Picture Show', New York NY  
Galerie Frank Elbaz, 'Deaf 2, from the audible to the visible', Paris, France  
Galleria d'Arte Moderna e Contemporanea, 'The Future of Futurism', Bergamo, Italy  
Gas Hall, 'How to Improve the World', Birmingham, UK  
Henry Art Gallery, University of Washington, 'Mouth Open, Teeth Showing. Major Works from the True Collection', Seattle WA  
I-20 Gallery, 'Shallow', New York NY  
Inova Peck School of the Arts, 'Maximinimalist', Milwaukee WI  
Institute of Contemporary Art, 'Ensemble', Philadelphia PA  
Kunsthalle Bern, 'Critical Mass Kritische Masse', Bern, Switzerland  
Laure Genillard, 'Presque Rien 1', London, UK  
MACRO Museo d'Arte Contemporanea Roma, 'Martin Creed', Rome, Italy (Travelling Exhibition)  
Magazin4 Bregenzer Kunstverein, '4' 33"', Bregenz, Austria  
Museum of Contemporary Art Detroit, 'Words Fail Me', Detroit MI  
The Museum of Modern Art, 'Lines, Grids, Stains, Words', New York NY  
Nog Gallery, 'Hot for Teacher', London, UK  
Palafuksas, 'Disforie 007', Turin, Italy  
Sorry we're closed, Rue de la Régence, 'Dogs', Brussels, Belgium  
Tate Britain, 'The Turner Prize. A Retrospective', London, UK (Travelling Exhibition)  
Villa Arson, 'Half square, half crazy', Nice, France  
Western Bridge Gallery, 'Insubstantial Pageant Faded', Seattle WA  
The New Art Gallery Walsall, 'Out of the Box And In The Garman Ryan Collection', Walsall, UK

2006

4th Berlin Biennial for Contemporary Art, 'Of Mice and Men', Berlin, Germany  
Bethlehem Piece Center, 'As if by Magic', Bethlehem, Palestine  
Casino Luxembourg Forum d'art Contemporain, 'Joy', Luxembourg, Luxembourg  
Center for Curatorial Studies, Bard College, 'Draw a straight line and follow it', New York NY

Centre Pompidou, 'Big Bang. Destruction and Creation in 20th Century Art', Paris, France  
Contemporary Art Gallery, 'Concrete Language', Vancouver, Canada  
Deborah Colton Gallery, 'Word', Houston TX  
Futura, 'I. Act One', Prague, Czech Republic  
Galerie Gisela Capitain, 'Haubrokshows. Sounds of Silence', Berlin, Germany  
Galerie Patrick Seguin, 'Galerie Patrick Seguin invites Hauser & Wirth', Paris, France  
Gallery Vianuova Art Contemporanea, 'Coincidence', Florence, Italy  
Ha Gamle Prestegard, 'Freeplay', Stavanger, Norway  
Hayward Gallery, 'How to Improve the World', London, UK  
Hessel Museum of Art and CCS Galleries, Bard College, 'Wrestle', Annandale-on-Hudson NY  
ICA Institute of Contemporary Arts, 'Surprise, Surprise', London, UK  
The Israel Museum, 'Other Rooms, Other Voices. Contemporary Art from the Frac Collections', Jerusalem, Israel  
Kunsthallen Brandts, 'Reality, Odense 10'55', Odense, Denmark  
KW Institute for Contemporary Art, 'Into Me/Out of Me', Berlin, Germany (Travelling Exhibition)  
Lukas Feichtner Galerie, 'Disposition', Vienna, Austria  
LACC, 'Crème anglaise', Dunkirk, France  
MARCO Museum of Contemporary Art Vigo, 'The Invisible Show. Audio Works from the 20th Century', Vigo, Spain (Travelling Exhibition)  
Mercer Union, 'Infinity etc.', Toronto, Canada  
Mexico Arte Contemporaneo, Mexico City, Mexico  
The Modern Institute, 'Strange I've seen that face before', Glasgow, UK (Travelling Exhibition)  
MoMA Museum of Modern Art, 'Out of Time. Contemporary Art from the Collection', New York NY  
MoMA PS1, 'Into Me/Out of Me', Long Island NY (Travelling Exhibition)  
Museum Franz Gertsch, 'The Sublime is Now! Das Erhabene in der Zeitgenössischen Kunst', Burgdorf, Switzerland  
The New Art Gallery Walsall, 'Art and Buildings', Walsall, UK  
The New Art Gallery Walsall, 'Out of Place', Walsall, UK  
Palazzo delle Papesse, 'Good Vibrations', Siena, Italy  
Public Art Project, Art Basel, Basel, Switzerland  
Royal Academy of Arts, 'Summer Exhibition', London, UK  
SCAPE, 2006 Biennial of Art in Public Space, Old Boy's Theatre, 'Martin Creed's Variety Show', Christchurch, New Zealand  
Schirn Kunsthalle, 'Nichts', Frankfurt am Main, Germany  
Scottish National Gallery of Modern Art, 'Off the Wall', Edinburgh, UK  
Le Spot, 'Martin Creed, Vincent Lamouroux, Christian Robert-Tissot', Le Havre, France  
Städtisches Museum Abteiberg, 'Strange I've seen that face before', Monchengladbach, Germany (Travelling Exhibition)  
Tate Modern, 'Collection Rehang', London, UK  
Wiener Secession, 'I. Act Two', Vienna, Austria  
Wiener Secession, 'I (Ich) Performative Ontology', Vienna, Austria  
Zwirner & Wirth, 'Yes Bruce Nauman', New York NY

2005

Biennale d'Art Contemporain de Lyon, 'Expérience de la Durée', Lyon, France  
Büyükk Londra Oteli, 'Encore', Istanbul, Turkey  
Casino Luxembourg Forum d'Art Contemporain, 'L'humanité mise à nu et l'art en frac. même', Luxembourg, Luxembourg  
CCA Wattis Institute for Contemporary Arts, 'General Ideas. Rethinking Conceptual Art 1987-2005', San Francisco CA (Travelling Exhibition)  
Ecole des Beaux-Arts, 'Popisme. Episode IV', Tours, France  
Galeria Estrany de la Mota, 'Feeling Strangely Fine', Barcelona, Spain  
Galerie Analix Forever, 'Fragile', Geneva, Switzerland  
Gavin Brown's enterprise, 'Drunk vs. Stoned 2', New York NY  
K20 Kunstsammlung, 'Ambiance Des Deux Côtes du Rhin', Dusseldorf, Germany  
Kulturhuset, 'Extra Ordinary', Stockholm, Sweden  
Kunstmuseum Stuttgart, 'Angekommen Die Sammlung im eigenen Haus', Stuttgart, Germany

Longside Gallery, 'Size Matters. Exploring Scale in the Arts Council Collection', Yorkshire, UK  
 The Lowry, 'The Art of White', Salford, UK  
 Musée d'art contemporain, 'Remagine. Oeuvres du Fonds National d'Art Contemporain', Lyon, France  
 Printemps de Septembre, Toulouse, France  
 Tranzit, 'Narrow Focus', Bratislava, Slovakia  
 White Columns, 'Monuments for the USA', New York NY (Travelling Exhibition)  
 Zentrum für Kunst und Medientechnologie, 'Light Art from Artificial Light', Karlsruhe, Germany

2004

Art Tower Mito, 'Café in Mito', Mito, Japan  
 Associazione Culturale Pneuma, 'Il vento ci porterà via', Castel San Pietro Terme, Italy  
 Ballroom Marfa, 'Optimo. Manifestations of Optimism in Contemporary Art', Marfa TX  
 Domaine Pommery, 'Genesis Sculpture, Experience Pommery #1', Reims, France  
 Espace Paul Riquet, 'Sur la Terre Comme au Ciel', Beziers, France  
 Galerie Eugen Lendel, 'Nothingness', Graz, Austria  
 ICA Institute for Contemporary Arts, 'Artists' Favourites. Act I', London, UK  
 ICA Institute for Contemporary Arts, 'Artists' Favourites. Act II', London, UK  
 Kunsthau Baselland, 'Strategies of Desire', Muttenz, Switzerland  
 Longside Gallery, 'Bad Behaviour. from the Arts Council Collection', Yorkshire, UK  
 MOT, 'Russian Doll', London, UK  
 Museo d'Arte Contemporanea di Villa Croce, 'Art & Architettura, 1900-2000', Genoa, Italy  
 National Museum of Art, 'Moore to Hirst. 60 Years of British Sculpture', Bucharest, Romania  
 Palais de Tokyo, 'Live', Paris, France  
 Ruzicka, 'Martin Creed', Salzburg, Austria  
 Serpentine Gallery, 'State of Play', London, UK  
 Synagogue Centre of Contemporary Art, 'Challenge', Trnava, Slovakia  
 Swiss Institute, 'None of the Above', New York NY  
 Three Colts Gallery, 'Art News', London, UK

2003

The Blue Gallery, 'Thatcher', London, UK  
 Galerie Johnen & Schöttle, Cologne, Germany  
 Galerie Thaddaeus Ropac, 'Skulptur 03', Salzburg, Austria  
 Kunstverein Frankfurt, 'Adorno', Frankfurt am Main, Germany  
 Kunstverein Salzburg, 'Soundsystem', Salzburg, Austria  
 Museum Boijmans van Beuningen, 'Shine', Rotterdam, Netherlands

2002

AR/GE Kunst Galerie Museum, 'To Actuality', Bozen, Italy  
 Brighton University Art Gallery, 'Makeshift', Brighton, UK  
 Cabinet Gallery, 'Hotel Sub Rosa', London, UK  
 CCAC California College of the Arts, 'Rock my World. Recent Art and the Memory of  
 Charlottenborg, 'My Head is on Fire but my Heart is Full of Love', Copenhagen, Denmark  
 Collection Haubrok, 'No Return', Monchengladbach, Germany  
 Contemporary Art Centre, 'Nothing', Vilnius, Lithuania  
 Galerie Johnen & Schöttle, 'Boyce- Creed - Sala - Sasnal', Cologne, Germany  
 Galerie Nordenhake, 'Through a Sequence of Space', Berlin, Germany  
 Galerie Thaddaeus Ropac, 'The Young and the Hung', Salzburg, Austria  
 MOMA Museum of Modern Art, 'Tempo', New York NY

2001

Museum of Contemporary Art, 'Art/Music. Rock, Pop, Techno', Sydney, Australia  
 Museum of Contemporary Art, 'Under Pressure', Tucson AZ (Travelling Exhibition)  
 Rock'n'Roll', San Francisco CA  
 Rooseum Center for Contemporary Art, 'Nothing in the Main Hall', Malmo, Sweden  
 Rooseum Center for Contemporary Art, 'Rooseum Provisorium', Malmo, Sweden  
 Swiss Institute, 'Under Pressure', New York NY (Travelling Exhibition)  
 Victoria Miro Gallery, 'Works on Paper from Acconci to Zittel', London, UK

Vista Mare associazione culturale, 'On/Off', Pescara, Italy  
 'White Light/White Noise', Mexico City, Mexico  
 Wolverhampton Art Gallery, 'Strike', Wolverhampton, UK  
 Yokohama Portside Gallery, 'Space-Jack!', Yokohama, Japan

2000

'The British Art Show 5', Edinburgh, UK  
 Chelsea & Westminster Hospital, 'Don't worry', London, UK  
 Contemporary Art Centre, 'Proper', Vilnius, Lithuania  
 Exit Art, 'Collector's Choice', New York NY  
 Fondazione Pistoletto, 'A casa di...', Biella, Italy  
 Kettle's Yard, 'Perfidy. Surviving Modernism', Cambridge, UK (Travelling Exhibition)  
 Kunstraum Innsbruck, 'The Invisible Touch', Innsbruck, Austria  
 Shed im Eisenwerk, '...Sabotage...', Frauenfeld, Switzerland  
 Tate Britain, 'Intelligence. New British Art 2000', London, UK  
 La Tourette, 'Perfidy. Surviving Modernism', Eveux-sur-Arbresle, France (Travelling Exhibition)  
 Whitechapel Art Gallery, 'Protest and Survive', London, UK

1999

291 Gallery, 'Porcupines/Arthinking', London, UK  
 Anthony Wilkinson Gallery, 'Martin Creed', London, UK  
 California College of Arts and Crafts, 'Searchlight. Consciousness at the Millenium', San Francisco CA  
 Centre Régional d'art Contemporain, 'Ainsi de suite 3 (deuxième partie)', Sete, France  
 Contemporary Art Centre, 'Dimensions Variable Contemporary British Art', Vilnius, Lithuania (Travelling Exhibition)  
 Galerie Krinzinger, 'Limit Less. Aktuelle Britische Kunst', Vienna, Austria  
 ICA Institute of Contemporary Arts, 'nerve', London, UK  
 Magistrat der Stadt Darmstadt, 'Dimensions Variable Contemporary British Art', Darmstadt, Germany (Travelling Exhibition)  
 Museum of Contemporary Art, '54x54x54', London, UK  
 Museum of Contemporary Arts / Ludwig Museum, 'Dimensions Variable Contemporary British Art', Budapest, Hungary (Travelling Exhibition)  
 National Theatre Galleries, 'Dimensions Variable Contemporary British Art', Bucharest, Romania (Travelling Exhibition)  
 Or Gallery, 'Getting the Corners', Vancouver, Canada  
 Poëziezomers Watou, 'Serendipity', Watou, Belgium  
 Slovak National Gallery, 'Dimensions Variable Contemporary British Art', Bratislava, Slovakia (Travelling Exhibition)

1998

11th Biennale of Sydney, 'every day', Sydney, Australia  
 Cabinet Gallery, 'Sunday', London, UK  
 Delfina Foundation, 'Martin Creed/Geal Floyer/John Frankland', London, UK  
 Galerie Praz-Delavallade, 'Camouflage 2000', Paris, France  
 Gallery Zacheta, 'Dimensions Variable - New Works for the British Council Collection', Warsaw, Poland (Travelling Exhibition)  
 Gavin Brown's enterprise, 'Not Today', New York NY  
 Galleria Paolo Vitolo, 'An Idea of Art/Art and Life', Milan, Italy  
 Kunsthalle, 'Crossings. Kunst zum Hören und Sehen', Vienna, Austria  
 National Gallery of Modern Art, 'Dimensions Variable. New Works for the British Council Collection', Prague, Czech Republic (Travelling Exhibition)  
 Royal Academy of Free Arts, 'Dimensions Variable. New Works for the British Council Collection', Stockholm, Sweden (Travelling Exhibition)  
 South London Gallery, 'Lovecraft', London, UK (Travelling Exhibition)  
 Spacex Gallery, 'Lovecraft', Exeter, UK (Travelling Exhibition)  
 Städtische Kunstsammlungen Chemnitz, 'Dimensions Variable. New Works for the British Council Collection', Chemnitz, Germany (Travelling Exhibition)  
 Titanik, 'Proper: Blind Date 1', Turku, Finland

Todd Gallery, 'Not Nothing', London, UK  
 Wiensowski & Harbord, 'Imitating Christmas', Berlin, Germany  
 Whitechapel Art Gallery, 'Speed', London, UK  
 Zagreb Union of Croatian Artists, 'Dimensions Variable. New Works for the British Council Collection', Zagreb, Croatia (Travelling Exhibition)

1997

Art Metropole, 'Answer Affirmative or Negative', Toronto, Canada  
 Cairn Gallery, Nailsworth, Gloucestershire, UK  
 Casco, 'Snowflakes Falling on the International Dateline', Utrecht, Netherlands  
 CCA Centre for Contemporary Arts, 'Lovecraft', Glasgow, UK  
 City Racing, 'Thoughts', London, UK  
 Galerie de l'Ancien College, 'Laure Genillard. Une selection et une collection', Chatellerault, France  
 Galerie Mot & van den Boogaard, Brussels, Belgium  
 Helsinki City Art Museum, 'Dimensions Variable. New Works for the British Council Collection', Helsinki, Finland (Travelling Exhibition)  
 Norwich Gallery, 'Imprint 93 (and other related ephemera)', Norwich, UK  
 Up & Co., 'Supastore de Luxe No.1', New York NY

1996

Anthony d'Offay Gallery, 'Against', London, UK  
 Arts Council Collection, Hayward Gallery, 'Ace!', London, UK  
 Bund, 'Banana Republic', London, UK  
 Castello di Rivara, 'Affinata', Turin, Italy  
 Design Institute, 'The Speed of Light, The Speed of Sound', Amsterdam, Netherlands  
 Eisfabrik, 'weil morgen', Hanover, Germany  
 Focal Point Gallery, 'Kiss This', Southend on Sea, UK  
 Galleria Paolo Vitolo, 'Tracce 1995-96', Milan, Italy  
 Karsten Schubert, 'A Century of Sculptors' Drawings', London, UK  
 Musée d'art moderne, 'Life / Live', Paris, France  
 The Rooms, 'Some Drawings. From London', London, UK  
 Royal College of Art, 'try', London, UK  
 Sainsbury Centre for Visual Arts, 'East International', Norwich, UK  
 Three Month Gallery, 'A4 Favours', Liverpool, UK

1995

Anthony Wilkinson Fine Art, 'Unpop', London, UK  
 Bank, 'Zombie Golf', London, UK  
 City Racing, 'Imprint 93/City Racing', London, UK  
 Cubitt Gallery, 'Just Do It', London, UK  
 Forde, 'Snow Job', Geneva, Switzerland  
 Jibby Beane, 'Multiple Choice', London, UK  
 Last order(s), 'My Darling Cicciolina...', London, UK  
 Laure Genillard Gallery, London, UK  
 Starkmann Ltd., 'In Search of the Miraculous', London, UK  
 Three Rooms and a Kitchen, 'The Fall of Man', Pori, Finland  
 Viafarini, 'Fuori Fase', Milan, Italy

1994

Cabinet Gallery, 'Imprint 93/Cabinet Gallery', London, UK  
 CCA Center for Contemporary Arts, 'Art Unlimited. Multiples of the 1960s and 1990s', Giò Marconi, 'Domestic Violence', Milan, Italy  
 Glasgow, UK (Travelling Exhibition)  
 IAS, 'Potato', London, UK  
 Laure Genillard Gallery, 'Sarah Staton's Supastore Boutique', London, UK  
 Marc Jancou Gallery, 'The Little House on the Prairie', London, UK  
 Rhizome, 'Conceptual Living', Amsterdam, Netherlands  
 Todd Gallery, 'Art Unlimited. Multiples of the 1960s and 1990s', London, UK (Travelling Exhibition)  
 Transmission Gallery, 'Modern Art', Glasgow, UK

1993

Lisson Gallery, 'Wonderful Life', London, UK

1992

Angel Row Gallery, 'Martin Creed', Nottingham, UK  
 Laure Genillard Gallery, 'Inside a Microcosm', London, UK  
 Transmission Gallery, 'Outta Here', Glasgow, UK

1991

Angel Row Gallery, Nottingham, UK  
 Laure Genillard Gallery, London, UK

1989

The Black Bull, 'Martin Creed', London, UK

Awards and Grants

2001

Tate Britain, Turner Prize 2001, London, UK

Live Shows

2022

'Martin Creed LIFE IS SOFT', 29 October, Hauser & Wirth, Los Angeles LA  
 'Martin Creed Live', 21 July, Hauser & Wirth, Menorca, Spain  
 'En Vivo en La Ciudad de México', 9 June, Museo Nacional de Antropología, Mexico City, Mexico

2020

'WORK IN PROGRESS', 29 September, Bundeskunsthalle, Bonn, Germany  
 'WORK IN PROGRESS', 27 September, Sculpture Park Schlossgut Schwante, Oberkrämer, Germany  
 'WORK IN PROGRESS', 12 September, Wilhelm Hack Museum, Ludwigshafen, Germany  
 'WORK IN PROGRESS', 25 – 26 February, Toynbee Studios, London, UK

2019

'Getting Changed', 19 December, MMOMA, Moscow, Russia  
 'Getting Changed', tour 20 November, University of Georgia, Athens GA  
 'Getting Changed', tour 16 November, '360 Speaker Series', Nasher Sculpture Center, Dallas TX  
 'Getting Changed', tour 6 November, Phoenix Art Museum, Phoenix AZ  
 'Getting Changed', tour 3 November, Rennie Museum, Vancouver BC  
 'Getting Changed', tour 2 November, Rennie Museum, Vancouver BC  
 'Getting Changed', tour 29 October, Marjorie Barrick Museum of Art, University of Nevada, Las Vegas NV  
 'Getting Changed', tour 26 October, The Getty Center, Los Angeles CA  
 'Getting Changed', tour 24 October, The Lab, San Francisco CA  
 'Getting Changed', tour 7 October, Reva and David Logan Center for the Arts, The University of Chicago, Chicago IL  
 'Getting Changed', tour 26 September, MOCAD, Detroit, MI  
 'Getting Changed', tour 22 September, Art Metropole, Toronto, Canada  
 'Getting Changed', 11 September, Technological University Dublin, Ireland  
 Música para una exposición: 'Talk and Songs' 8 June, Centro Botín, Santander, Spain  
 'Words and Music', 19 February, Black Cube, Denver CO  
 'Words and Music', 13 February, mumok - Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria  
 'Words and Music', 11 February, Central University Library Hall, Bucharest, Romania  
 Concert, 1 February, Late at Tate Britain, London, UK  
 Concert, 25 January, Milton Court Concert Hall, Barbican, London, UK  
 Concert, 24 January, Dover Street Arts Club, London, UK

2018

Concert, 30 September, Groundwork Presents. Martin Creed And Guests, Falmouth Rugby Club,

Falmouth, UK

Concert, 2 October, DRAF x KOKO. An Evening of Performances, KOKO, London, UK  
 Concert, 28 July, Jupiter Artland Campout Romanti-Crash!, Jupiter Artland, Edinburgh, UK  
 'Words and Music', 3 May, The Model, Sligo, Ireland  
 'Words and Music', 2 March, Plaza Theatre, Boston Centre for the Arts, Boston MA  
 Concert, 3 March, Peabody Arts Museum, Salem MA

2017

Concert, 21 December, Villa Medici, Rome, Italy  
 Talk, 11 December, Sotheby's Institute of Art, London, UK  
 'Words and Music', 16 November, Modern Art Oxford, Oxford, UK  
 Concert, 14 October, Margate Arts Club, Margate, UK  
 Concert, 30 September, By the Sea Festival, Margate Museum, Margate, UK  
 'Words and Music', 1 September, CHART Social, Copenhagen, Denmark  
 'Words and Music', 4–27 August, Edinburgh International Festival, Edinburgh, UK  
 'Words and Music', 22 July, Chapter Arts Centre, Cardiff, UK  
 'Words and Music', 14 July, Latitude Festival, Southwold, UK  
 'Spoken Word', 30 June, Boiler Room x V&A, Victoria and Albert Museum, London, UK  
 'Talk and Songs', 6 May, Festival Embassy at The House of St Barnabas, London, UK  
 'Talk and Songs', 5 May, London Craft Week at Hauser & Wirth, London, UK  
 'Talk and Songs', 4 May, Pharmacia, Limerick, Ireland  
 'Talk and Songs', 4 May, Limerick School of Art and Design, Limerick, Ireland  
 'Talk and Songs', 3 May, Whelan's, Dublin, Ireland  
 'Talk and Songs', 3 May, National College of Art And Design, Dublin, Ireland  
 'Talk and Songs', 28 April, Cafe Kino, Bristol, UK  
 'Talk and Songs', 27 April, Kings Place, London, UK  
 'Talk and Songs', 25 April, Media Factory, Preston, UK  
 'Talk and Songs', 22 April, Museum Voorlinden, Wassenaar, Netherlands  
 'Talk and Songs', 17 March, The Lab, San Francisco, CA  
 'Talk and Songs', 16 March, South By South West, St David's Bethell Hall, Austin, TX  
 'Talk and Songs', 3 March, Glasgow Film Theatre, Glasgow, UK  
 'Talk and Songs', 2 March, Leeds Beckett University, Leeds, UK  
 'Talk and Songs', 2 March, Leeds College Of Art, Leeds, UK

2016

Talk, 30 September, 'Words and Music', Glasgow School of Art, Glasgow, UK  
 Talk, 29 September, 'Words and Music', Fruit Market Gallery, Edinburgh, UK  
 Talk, 28 September, 'Words and Music', Duncan Jordanstone College of Art & Design, The University of Dundee, Dundee, UK  
 Talk, 27 September, 'Words and Music', Grays School of Art, Robert Gordon University, Aberdeen, UK  
 Concert, 20 July, The Poetry Club, Glasgow, UK  
 Concert, 19 July, Islington Mill, Salford, UK  
 Concert, 16 July, Art Car Boot Fair, Hastings, UK  
 Concert, 13 July, Album Launch, Moth Club, London, UK  
 Concert, 9 July, Architectural Association School of Architecture, London, UK  
 Concert, 8 July, RCA Convocation Ball KOKO, London, UK  
 Concert, 26 June, Glastonbury Festival, Avalon Cafe Stage, Somerset, UK  
 Concert, 24 June, Hauser & Wirth, Roth Bar and Grill, Bruton, Somerset, UK  
 Concert, 14 June, National Sawdust, Brooklyn, New York, USA  
 Concert, 11 June, 'Words and Music', Park Avenue Armory, New York, USA  
 Concert, 10 June, 'Words and Music', Park Avenue Armory, New York, USA  
 Concert, 9 June, 'Words and Music', Park Avenue Armory, New York, USA  
 Concert, 8 June, 'Words and Music', Park Avenue Armory, New York, USA  
 Talk, 22 May, Hauser & Wirth, Somerset, UK  
 Concert, 21 May, Hauser & Wirth, Somerset, UK  
 Concert, 20 May, Bath Music Festival, Party in The City, Parade Gardens, Bath, Somerset, UK  
 Concert, 24 April, Draper Estate, Elephant & Castle, London, UK  
 Concert, 23 April, Rock for Nepal II, The Windmill, Brixton, London, UK  
 Talk, 14 March, Central Saint Martins, London, UK

Talk, 10 March, Ecole Cantonale d'art de Lausanne, Lausanne, Switzerland  
 Concert, 9 March, Le Bourg, Lausanne, Switzerland  
 Concert, 4 March, AirSpace Gallery, Stoke-on-Trent, UK  
 Concert, 26 January, The Windmill, Brixton, London, UK

2015

Talk, 5 December, Tate Modern, London, UK  
 Concert, 22 October, Scottish National Gallery of Modern Art, Edinburgh, UK  
 Talk, 7 October, RTO Culture Station, Seoul, Korea  
 Talk, 5 October, City Gallery Wellington, Wellington, New Zealand  
 Talk, 4 October, Christs College, Christchurch, New Zealand  
 Talk, 30 September, Auckland Art Gallery, Auckland, New Zealand  
 Concert, 26 September, Hammer Museum, Los Angeles CA  
 Talk, 25 September, California Institute of the Arts, Los Angeles CA  
 Talk, 4 September, Henry Art Gallery, Seattle WA  
 Concert, 3 September, NEAR EAST, Istanbul, Turkey  
 Concert, 28 August, Hauser & Wirth Sumer Party, Zurich, Switzerland  
 Concert, 18 July, Latitude Festival, Suffolk, UK  
 Concert, 11 July, Station to Station, Barican Gallery, London, UK  
 Talk, 4 July, 'PGR Studio', Birmingham City University, London, UK  
 Talk, 2 July, Zabłudowicz Collection, London, UK  
 Concert, 9 May, The Venetian Blinds, Venice, Italy  
 Talk, 30 May, 'How The Lights Gets In', Hay on Wye, UK  
 Talk, 28 April, Royal College of Art, London, UK  
 Talk, 30 March, Michael Cacoyannis Foundation, Athens, Greece  
 Talk, 18 March, Athens School of Fine Art, Athens, Greece  
 Talk, 4 February, The New School, New York NY  
 Talk, 2 February, UCA, Canterbury, UK

2014

Talk, 5 November, 'Abu Dhabi Art Artist Talk. Martin Creed - What is Art?', Abu Dhabi Art, Abu Dhabi, UAE  
 'Words and Music' 31 May 2014, part of 'Wycombe Listening', High Wycombe, UK  
 'Work No. 1020' (Ballet)', 8 April, Queen Elizabeth Hall, Southbank, London, UK  
 Event, 30 March, 'Face to Face with Bach: A New Organ commission', Royal Festival Hall, London, UK  
 Talk, 20 March, The Purcell Room, Southbank Centre, London, UK  
 Concert, 18 September, Quay Arts, Isle of Wight, UK  
 Concert, 27 September, Aspen Art Museum, Colorado CO  
 Talk, 3 October, Cheltenham Literature Festival, Cheltenham, UK  
 Concert, 14 October, Cafe Oto, London, UK

2013

Talk, 7 June, Ferens Art Gallery, Hull, UK  
 Talk, 24 May, UCL, London, UK  
 Talk, 20 May, Google Campus, London, UK  
 Talk, 16 May, 'Museums at night', Freud Museum, London, UK  
 Talk, 14 May, Christie's, London, UK  
 Concert, 22 April, Cafe OTO, London, UK  
 Concert, 17 April, The House of St Barnabas, London, UK  
 Concert, 16 April, University of Central Lancashire, Lancashire, UK  
 'Work No. 1020 (Ballet)', Kaal Theater Brussels, Brussels  
 Talk, 14 March, UCA Farnham, Surrey, UK  
 Talk, 13 March, 'Cabaret Duchamp', Barbican, London, UK  
 'Work No. 1020', 23 February, Kaal Theater, Brussels, Belgium

2012

Concert, 24 November, Martin Creed and his band live supporting Hype Williams, Tufnell Park Dome, London, UK  
 15 & 16 November MCA Chicago, 'Work No. 1020 (Ballet)', Chicago IL

Talk, 11 November, The Cleveland Museum of Art, Cleveland OH  
 Concert, 8 November, Islington Mill, Manchester, UK  
 Talk, 8 November, Manchester Art Gallery, Manchester, UK  
 Concert, 1 November, Martin Creed live, Power Lunches Art Cafe, London, UK  
 Concert, 20 October, Martin Creed and his band at SWNfest, Dempseys, UK  
 Talk, 19 October, Is this the real thing? Questions of authenticity in art, conversation with James Lavelle, Tate Britain, London, UK  
 Concert, 21 September, Idle Fret presents..., Martin Creed and his band at the London Palladium, London, UK  
 Concert, 1 August, Martin Creed and his band LIVE at The Dalston Victoria Pub, London, UK  
 Talk, 21 June, Words and Music, Purcell Room, London, UK  
 Talk, 19 June, Jour Fixe with Martin Creed, Historical Auditorium Academy of Fine Arts, Munich, Germany  
 Concert, 9 June, An evening of music and words with Martin Creed, featuring a new commission for the London Sinfonietta and Martin and his band, Purcell Room, London, UK  
 Concert, 3 June, The Apple Cart Festival, Victoria Park, London, UK  
 Talk 25 May, Martin Creed: Artist's Talk, Tate Liverpool, Auditorium, Liverpool, UK  
 Concert, 24 May, The Lexington, London, UK  
 Concert, 18 May, Modern Art Oxford, Oxford, UK  
 Talk, 16 May, 'Museums at night', Freud Museum, London, UK  
 Concert, 13 May, Martin and his band live supporting THE CRIBS, at Eastbourne Winter Garden, Eastbourne, UK  
 Concert, 12 May, Martin and his band live supporting THE CRIBS, at Manchester Academy, Manchester, UK  
 Concert, 11 May, Martin and his band live supporting THE CRIBS, at Barrowland, Glasgow, UK  
 Concert, 9 May, Martin and his band live supporting THE CRIBS, at O2 Academy Bristol, Bristol, UK  
 Concert, 8 May, Martin and his band live supporting THE CRIBS, at Troxy, London, UK  
 Concert, 7 May, Martin and his band live supporting THE CRIBS, at Rock City, Nottingham, UK  
 Concert, 5 May, The Black Cap, Camden Crawl, London, UK  
 Concert, 3 May, Martin Creed and his band live supporting SLOW CLUB on tour, in Guildford at the Boilerroom, UK  
 Concert, 2 May, Martin Creed and his band live supporting SLOW CLUB on tour, in Brighton at The Haunt, UK  
 'Work No. 1020', 26 & 27 April, Springdance Festival, Akadamietheater, Utrecht, Netherlands  
 Talk, 25 February, Slade Research Centre, London, UK  
 Concert, 23 February, Delloro Arte Contemporanea, Berlin, Germany  
 Concert, 15 February, Matadero Madrid, Madrid, Spain  
 Talk, 11 February, MCA Chicago, Chicago, IL

2011

Talk, 14 December, Sala Alcalá 31, Madrid, Spain  
 Talk, 9 December, ICA, London, UK  
 Concert, 22 October, What The Butler Saw, The Butler Pub, 85-91 Chatham Street, Reading, UK  
 Concert, 11 October, Live Single Launch, Phonica Records, Soho, London, UK  
 Talk, 29 September, Kunstihoone Tallinn Art Hall, Tallinn, Estonia  
 Concert, 23 September, Trussardi 100 Years Celebration, Castello Sforzesco, Milan, Italy  
 Talk, 8 September, Daimler Contemporary, Haus Huth, Potsdamer Platz, Berlin, Germany  
 Concert, 7 September, Haubrok Shows, Berlin, Germany  
 Concert, 6 August, Field Day Festival, Victoria Park, London, UK  
 Concert, 23 July, Outside Inside Pop Up Festival, Reading, UK  
 Concert, 25 June, Galleria Continua, Le Moulin, France  
 Work No. 1020 21 June, Sadlers Wells Theatre, Rosebery Avenue, London, UK  
 Talk, 2 June, Museo Tamayo, Paseo de la Reforma, Mexico City, Mexico  
 Concert, 21 May, District 319, Vancouver, Canada  
 Concert, 19 May, The Cultch, Vancouver, Canada  
 Concert, 18 May, Henry Gala, Western Bridge, Seattle, Washington, WA  
 Talk, 17 May, Rennie Collection Speaker Series, Emily Carr University of Art and Design, Vancouver, Canada  
 Concert, 13 May, Tate St. Ives, Porthmeor Beach, Cornwall, UK

Talk, 13 May, University College Falmouth, Falmouth, UK  
 Talk, 10 May, University of Bath, Bath, UK  
 Concert, 6 May, MARCO, Museo d'Arte Contemporaneo, Vigo, Spain  
 Concert, 15 April, Barbican Soup and Tart, Barbican Centre, London, UK  
 Concert, 9 April, Chelsea Arts Club, London, UK  
 Concert, 8 April, Rites of Spring, Ikon Music Festival, Ikon Eastside, Birmingham, UK  
 Talk, 25 March, Nasher Sculpture Center, Dallas, TX  
 Talk, 10 March, Camberwell College of Arts, London, UK  
 Concert, 2 March, Cafe Oto, Ashwin Street, Dalston, London, UK  
 Talk, 21 February, Burlington House, London, UK  
 Concert, 25 January, Goldsmiths Student Union, London, UK

2010

Concert, 4 December, Art Basel Miami Beach, The Oceanfront, Collins Park, Miami, FL  
 Talk, 24 November, Cochrane Theatre, Southampton Row, London, UK  
 Concert, 20 November, ArtNot, Alley Cafe Bar, 1 Thoresby Street, Nottingham, UK  
 Talk, 19 November, Crunch Festival at Hay, Hay-on-Wye, UK  
 Talk, 18 November, UCA Farnham, Surrey, UK  
 Talk, 12 November, Folkestone Book Festival, Quarterhouse, Folkestone, UK  
 Concert, 3 November, Art Academy, Moscow, Russia  
 Talk, 3 November, Moscow Museum of Modern Art, Moscow, Russia  
 Concert, 28 October, Palais de Tokyo, Paris, France  
 Concert, 23 October, Belfast Festival at Queen's, Belfast Barge, Lanyon Quay, Belfast, UK  
 Talk, 22 October, Belfast Festival at Queen's, Queen's Film Theatre, Belfast, UK  
 Concert, 20 October, 276 Vauxhall Bridge Road, London, UK  
 Talk, 12 October, Arnolfini, Bristol, UK  
 Talk, 9 October, Cheltenham Literature Festival, Parabola Arts Centre, Cheltenham, UK  
 Talk, 26 September, Wigtown Book Festival, County Buildings, Wigtown, Dumfries, UK  
 Talk, 25 September, The London Art Book Fair, Whitechapel Gallery, London, UK  
 Talk, 22 September, ICA, London, UK  
 Concert, 11 September, Be Glad For the Song Has No End, Wysing Arts Centre, Cambridge, UK  
 'Work No. 1020', 8-15 August, Traverse Theatre, Edinburgh, UK  
 Talk, 18 July, Dartington Book Festival, Dartington, Devon, UK  
 Concert, 16 July, Latitude Festival, Suffolk, UK  
 Concert, 30 June, Bold Tendancies, Peckham, London, UK  
 Concert, 6 June, Art Car Boot Fair, London, UK  
 Concert, 5 June, ICA, London, UK  
 Concert, 27 May, Hoxton Square Bar & Kitchen, Shoreditch, London, UK  
 Concert, 21 May, Duncan of Jordanstone College of Art and Design, University of Dundee, Dundee, UK  
 Concert, 14 May, No Soul For Sale, Tate Modern, London, UK  
 Concert, 30 April, De La Warr Pavilion, Marina, Bexhill on Sea, East Sussex, UK

2009

Concert, 18 December, Fabrica Gallery, Brighton, UK  
 Talk, 16 December, Art Live, Dominion Theatre, London, UK  
 Talk, 9 December, The Arts University College at Bournemouth, Poole, UK  
 Talk, 7 December, Architectural Association, London, UK  
 Talk, 18 November, University of Suffolk, Ipswich, UK  
 Talk, 6 November, ArtSonje Center, Seoul, Korea  
 'Work No. 1020', 16-18 October, Lilian Baylis Studio, Sadler's Wells, London, UK  
 'Work Nos. 955 and 994', 29 May, Hiroshima Symphony Orchestra, Hiroshima, Japan

2008

Concert, 14 October, The Hub, London, UK  
 'Work No. 955', 23 September, performed by City of Birmingham Symphony Orchestra, Symphony Hall, Birmingham, UK  
 Concert, 20 June, ICA, London, UK  
 Talk, 26 April Mori Art Museum, Tokyo, Japan  
 Talk, 26 April Celeste Bartos Theater, Museum of Modern Art, New York, NY

2007

Performance, 2 November, Tallin, Estonia  
 Concert, 25 October, Tate Liverpool, Liverpool, UK  
 Talk, 24 October, 'Artists' Lecture Series', Arnolfini, Bristol, UK  
 Concert, 28 July, Hauser & Wirth Coppermill, London, UK  
 Performance, 4'33", 20 July, Magazin 4, Bregenzer Kunstverein, Bregenz, Austria  
 Concert, 15 July, Bistrottheque, London, UK  
 Concert, 8 July, 169 Bar, New York NY  
 Concert, 7 July, SummerScape 2007 Spiegeltent, Bard College, NY  
 Concert, 16 June, The Old Blue Last, London, UK  
 Concert, 11 May, Goldsmiths Student's Union, London, UK  
 Concert, 10 May, Nog Gallery, London, UK  
 "Variety Show" 30-31 March, Harry De Jur Playhouse, New York NY  
 Performance, 10 March, The New Atheneum Theatre, RSAMD, Glasgow, UK

2006

Concert, 16 December, The Old Blue Last, London, UK  
 Performance, 9 December, Hawthornden Lecture Theatre, National Gallery of UK, Edinburgh, UK  
 "Variety Performance" 25 November, Tate Modern, London, UK  
 Performance, 12 November, Hessel Museum of Art, Bard College, Annandale-on-Hudson NY  
 Talk 6 November, Tate Modern, London, UK  
 Concert, 4 October, Rising Sun Auckland, New Zealand  
 Variety Performance, 30 September, Old Boy's Theatre, Christ's College, Christchurch, New Zealand  
 Talk, 13 September, Hayward Gallery, London, UK  
 Concert, 8 September, 'Mr Motley Feest', Studio 80, Amsterdam, Netherlands  
 Concert, 24 July, The Old Blue Last, London, UK  
 Talk, 24 May, L'espresso Video Interview of 'I Like Things', Fondazione Nicola Trussardi, Milano, Italy  
 Concert, 19 May, Falcon Works, Stoke on Trent, UK  
 Talk, 17 May, Accademia di Belle Arti di Brera, Milano, Italy  
 Concert, 16 May, Fondazione Nicola Trussardi, Milano, Italy  
 Performance, 2 May, ICA Beck's Futures award, Judges speech, ICA, London, UK  
 Concert, 7 April, Fondazione Spinola Banna Per l'Arte, Poirino, Torino, Italy  
 Concert, 8 March, Atlantic House, London, UK  
 Concert, 24 February, Nog, 182 Brick Lane, London, UK  
 Talk, 6 February, Chelsea School Of Art, London, UK  
 Concert, 20 January, Geroldstrasse 5, Zurich, Switzerland

2005

Café Walvis, Brussels, Belgium  
 Kunst-Station Sankt Peter, Cologne, Germany  
 Excelsior Hotel, Sydney, Australia  
 Ding Dong Lounge, Melbourne, Australia  
 Schirn Kunsthalle, Frankfurt am Main, Germany  
 SILWEX, London, UK  
 Supersonic Festival, Birmingham, UK  
 Rhythm Factory, London, UK  
 Mima, Middlesborough, UK  
 Kunsthalle, Basel, Switzerland  
 Bulgari Pavilion, Basel, Switzerland  
 Nog, London, UK  
 Gavin Brown's enterprise, New York NY

2004

Paul Hughes Party, London, UK  
 Tate Britain, London, UK  
 ICA, London, UK  
 Serpentine Gallery, London, UK  
 Jazzgot, Warsaw, Poland

2003

Freunde Guter Musik, Berlin, Germany

2002

CCAC, San Francisco, CA

2001

Hamilton Art Gallery, Canada  
 Tonic, New York, NY  
 Gavin Brown's enterprise, New York NY  
 Lulu's, Mexico City, Mexico  
 Programma, Mexico City, Mexico

1999

The Scala, London, UK  
 Passerby Stop, New York NY  
 Art Metropole, Toronto, Canada  
 London Guildhall University, London, UK  
 ICA, London, UK (organised by Matthew Higgs)  
 Centre Régional d'art Contemporain, Sète, France (organised by Sabine Schaschl)  
 LUX Gallery, London, UK

1998

Club Beige & Sneakers, BüroFriedrich, Berlin, Germany  
 College of Fine Arts, Sydney, Australia  
 Roslyn Oxley Gallery, Sydney, Australia  
 Museum of Contemporary Art, Sydney, Australia (part of 'every day', 11th Biennale of Sydney)  
 'Dimensions Variable', Kunstsammlungen Chemnitz, Germany (organised by The British Council)  
 'Flex', Vienna, Austria (part of the exhibition "Crossings", Kunsthalle Vienna)  
 Konstakademien, Stockholm, Sweden (part of 'Dimensions Variable' organised by The British Council)

1997

Club 414, London, UK (organised by Cabinet Gallery)  
 The Red Eye, London, UK  
 'Waves In/ Particles Out', CCA, Glasgow, UK (organised by Toby Webster)  
 The Police Station, London, UK  
 ICA, London, UK  
 'Bring Your Own Walkman', W139, Amsterdam, Netherlands (organised by Jack Jaeger)  
 'Liste 97', Basel, Switzerland (organised by Cabinet Gallery)  
 Museum of Installation, London, UK  
 Warwick Arts Centre, Warwick, UK  
 'Visitor', Stoke-on-Trent, UK  
 'Night & Day', Manchester, UK  
 Big Mama's, Rome, Italy  
 The Gate Theatre, London, UK  
 'Snowflakes Falling on the International Date Line', CASCO, Utrecht, Netherlands (organised by David Lillington)

1996

Gavin Brown's enterprise, New York, NY  
 Chelsea School of Art, London, UK  
 'East International', Norwich, UK  
 'Kunstlerpop 2', Manchester, UK  
 St John's Tavern, London, UK  
 Cubitt Gallery, London, UK

1995

'Jibby's Christmas Party', Hanover Grand, London, UK  
 'Kunstlerpop', Manchester, UK  
 Smithy's Wine Bar, London, UK

Camden Arts Centre, London, UK  
The Monarch, London, UK

1994  
Ding Dong Twist Club, London, UK