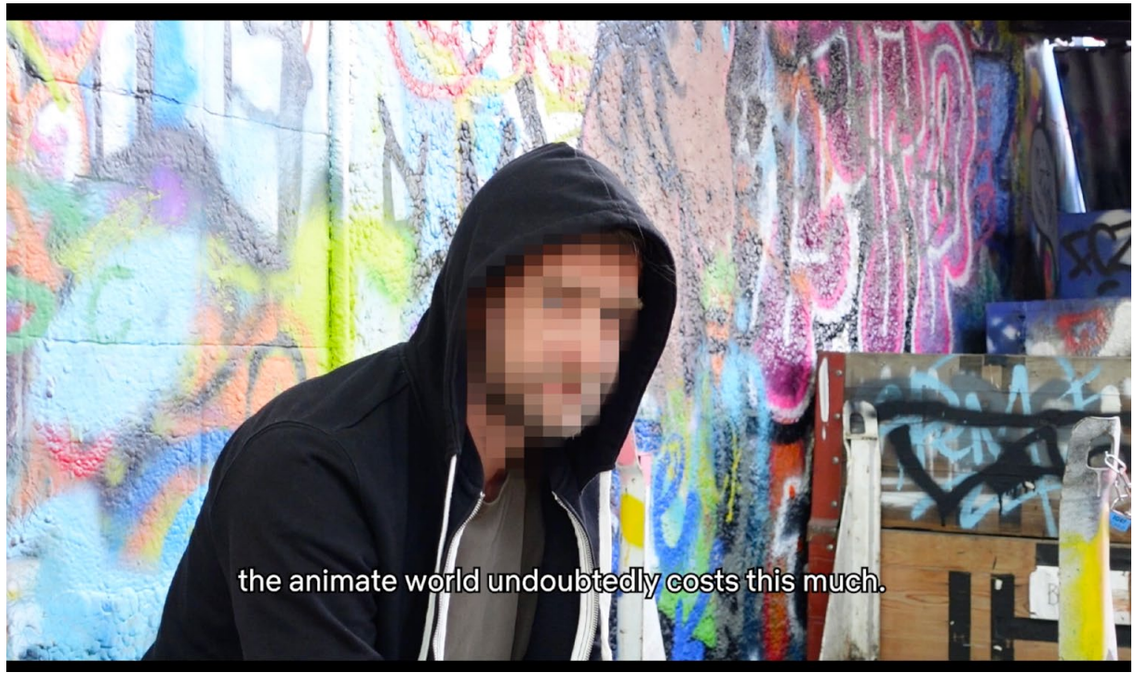
ART-MAKING AND TIMBRE

FOLIO OF WORKS

Oct 2018 – Nov 2023
(in reverse Chronological order)

Colin Guillemet
Doctor of Philosophy in Fine Art
Ruskin School of Art
Harris Manchester College
University of Oxford
Hilary Term 2024





LA CREVETTE (PAR SES TÉMOINS)

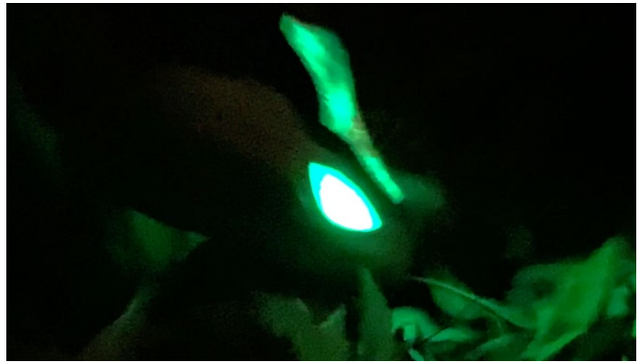
A reading of *La Crevette seconde* by Francis Ponge (1943) by way of multiple witnesses who, even though anonymised, taint the perception and clarity of a text which itself compares following one's thoughts to attempting to catch a scurrying shrimp.

HD video with stereo sound, 6'15", 2023

See the video here











WOBBLY COORDINATES

Two-channel video installation with sound, looped. 2023

See the video here

BELLNESS CHORD

Various tin-eared or tone-deaf recipients parading as bells, hiding recordings of tentatively plangent sounds, tuned, and which sometimes happen to harmonise as a chord.

Dimensions variable and looped multi-channel sound, 2023

Listen to a documentation with sound here

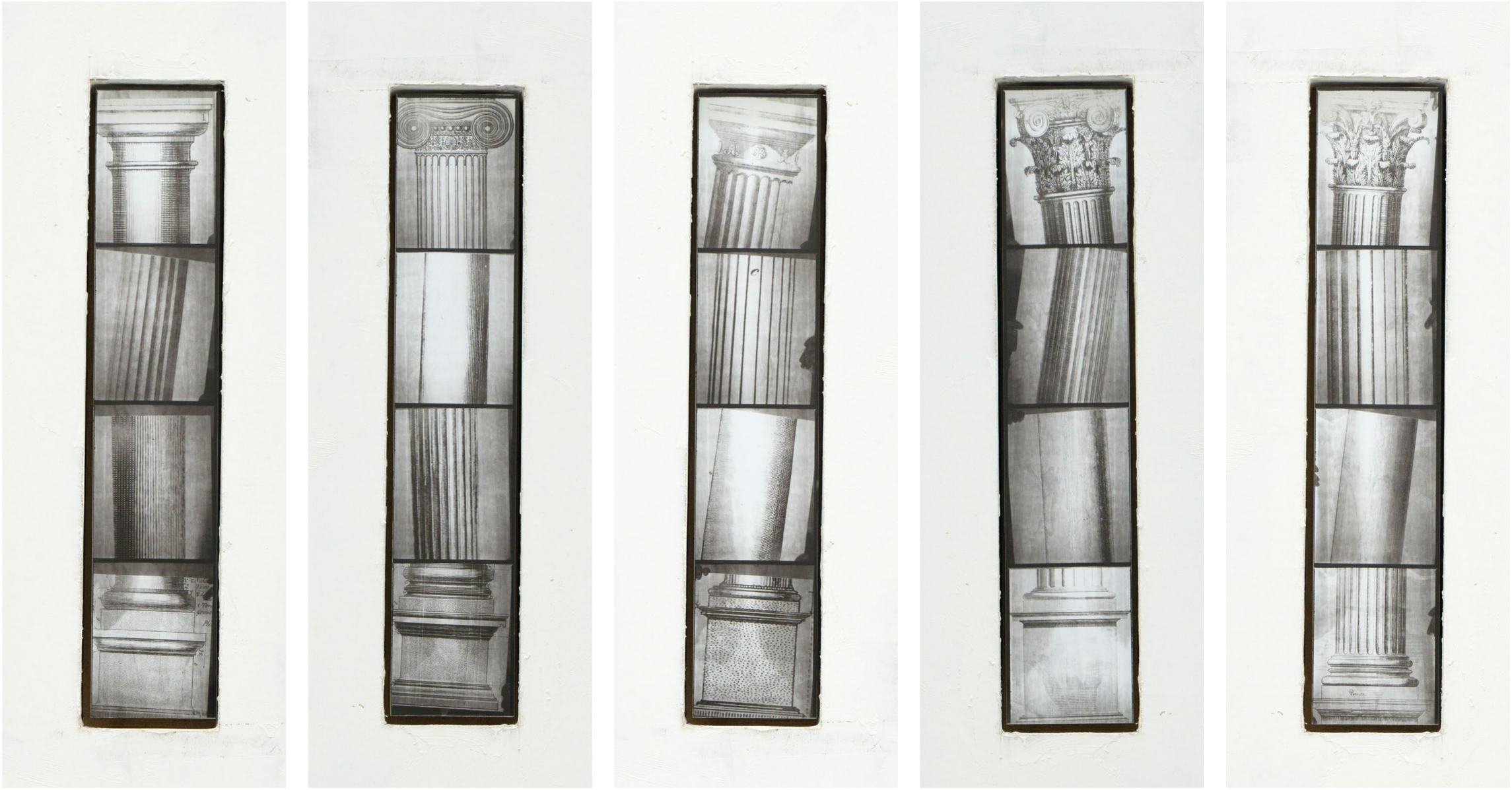




(DISORDERED) ATLASES

Photobooth strips (from an old refurbished machine) showing the five Orders of classical architecture (sourced from 18th century engravings), mismatched and teetering while displayed in roughly painted sarcophagi-like MDF frames.

All photo strips 20 x 4 cm with frames 50 x 40 cm each, 2023



(Disordered) Atlases 2023

THE BRIDGES THAT CRUSH

Found corner metal piece and dissolved candies.

Dimensions variable with metal piece 60 x 60 x 2 cm, 2023







CEASED AND DESISTED

Pairings of tile-printed photographs of statues tarped for winter, (assembled with coloured masking tape and shown upside-down), and of jute bags filled with rubble on plinths.

Dimensions variable with 80 liters bags and photographs
ca. 150 x 100 cm, 2023

LES TÉMOINS

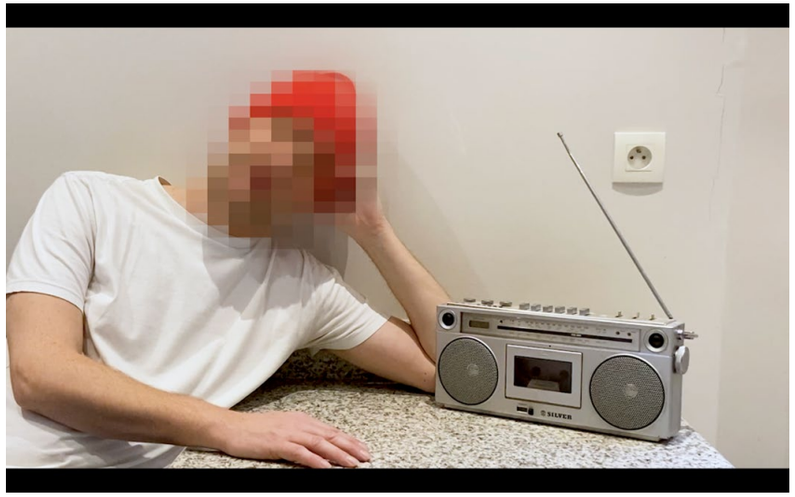
Series of short videos combining readings of texts from Francis Ponge's *Le Parti Pris des Choses* (all consisting in dead-pan yet subjective descriptions of a particular object), with uses of anonymising devices in filmed witnesses' accounts that have the contradictory effect of inviting all sorts of presumptions (as well as other object-led misdirections).

All HD videos with stereo sound and between 50" and 1'20" in duration, 2023

See clips here













CLOAK(S)

Pairing of tile printed images picturing scammers attempting to sell invisibility cloaks on the internet – pasted and mounted on wooden stands – with undisclosed objects whose volumes is nonetheless clearly defined by blankets covering them.

Installation with two Cloaks, LaNef St Ursanne, Jun–Sep 2023

KOUNELLIS (AUGMENTED)

Series of photographs not so much re-enacting but documenting an unlikely congruence with Jannis Kounellis' infamous 1969 intervention, albeit in a real-life setting with various assembled obstacles.

All photographs 12.5 x 8 cm framed, 2023







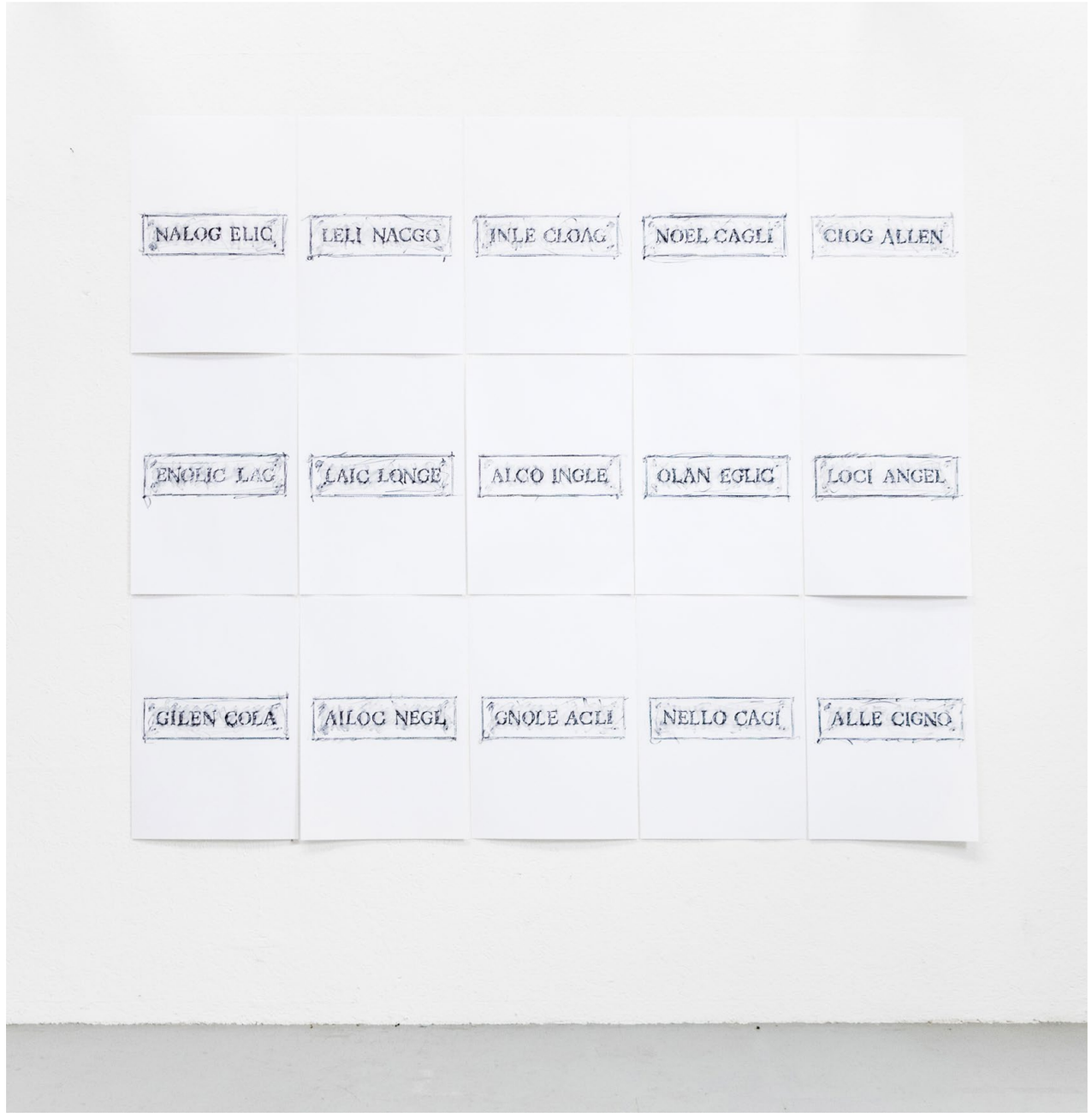


Kounellis (augmented) 2023

LOGIC LANE (SKETCHES FOR A LABYRINTH)

Black wax crayon rubbings of the Logic Lane street sign in Oxford and its multiple anagrams being explored.

Each rubbing 84 x 59.5 cm, 2023





SUNFLOWERS COMPOSURE

Laser prints pasted on wall, each showing a varied composition on a bouquet of sunflowers, and altogether offering a gradient from forlorn to luxuriant as petals collect from the foot of the vase to the flowers.

24 A4 prints, 505 x 30 cm, 2023





BINGO

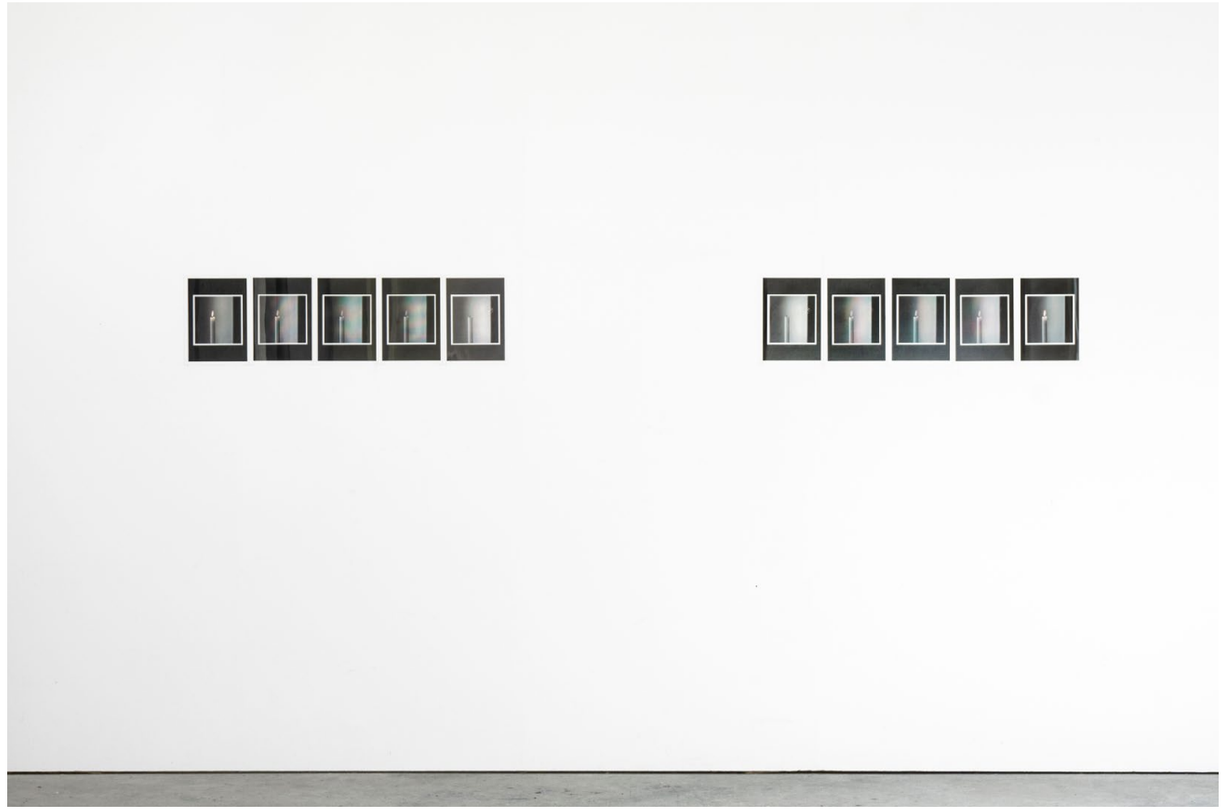
Totally winning iteration of the *Three Graces*, with stool, desk lamps, and fresh lemons.

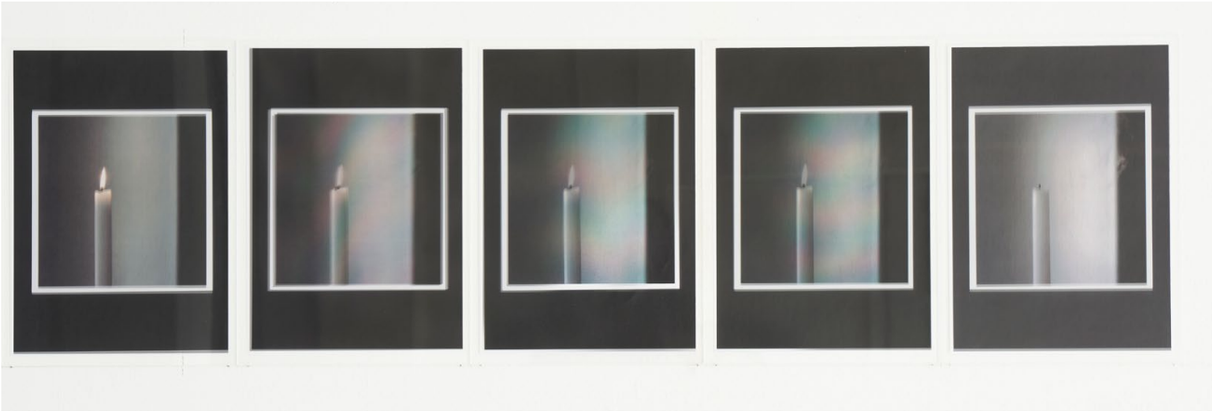
Approx. 150 x 65 x 40 cm, 2022

SCALE (DESCENDING)
SCALE (ASCENDING)

Gradual crossfades by feeding A4 sheets multiple times through a laser copier. Each scale 5 A4 and perspex.

110 x 31 cm each, 2022







CHILDREN MAKING WAVES

A waterline cutting through the space, mid-height and from wall to wall, consisting in a frieze of hundreds of photographs portraying waves from children's drawings—all joining up. With thanks to the children and teachers of Schule Altsetterstrasse, Zurich.

Dimensions variable, with photographs 18 x 12 cm each, under plexiglas, 2022





Chirldren making waves
Installation view, Visarte Cabinet Schöffelgasse in Zürich, 2022

In the exhibition of the same name, it was exhibited alongside a group of cornupcopias, where the rippling horizontality of the waves was a direct threat to the precarious vertical stackings of concrete elements. A conflict between current and accumulation which will ring as generational as ecological.





COLUMNS AND CORNUCOPIAS

Series of works using concrete and coffering boards, seeking a balance between poured inner forms of various containers (i.e now content) and their appearances as ruins of themselves.

Various dimensions, work in progress, 2022





Untitled (column)
2022





Untitled (columns) 2022

CLOAK(S)

Pairing of tile printed images picturing scammers attempting to sell invisibility cloaks on the internet – pasted and mounted on wooden stands – with undisclosed objects whose volumes is nonetheless clearly defined by blankets covering them.

Dimensions variable, 2022

RIGHT

CLOAK (TURKISH MAN)

Dimensions variable
(with image 150 x 100 cm)





CLOAK (AMERICAN GIRL)

Dimensions variable (with image 160 x 105 cm)



CLOAK (RUSSIAN MAN)

Dimensions variable (with image 160 x 100 cm)



CLOAK (BRITISH MAN)

Dimensions variable (with image 155 x 100 cm)



CLOAK (AMERICAN MAN)

Dimensions variable (with image 155 x 105 cm)





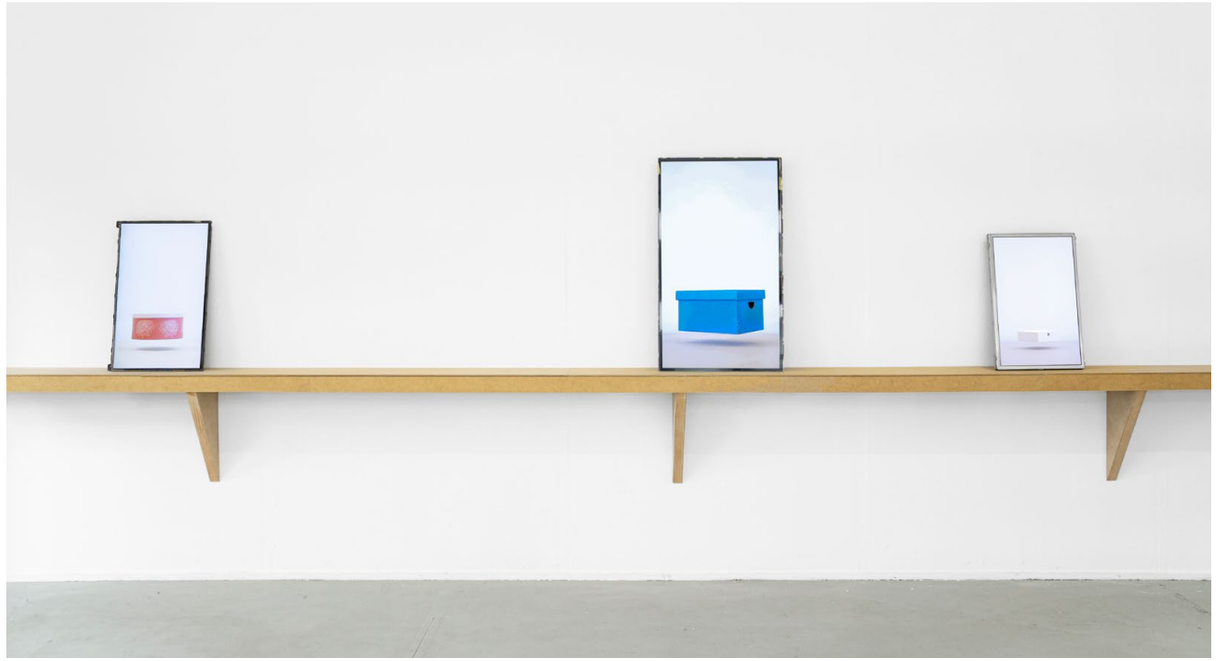


ORBITS

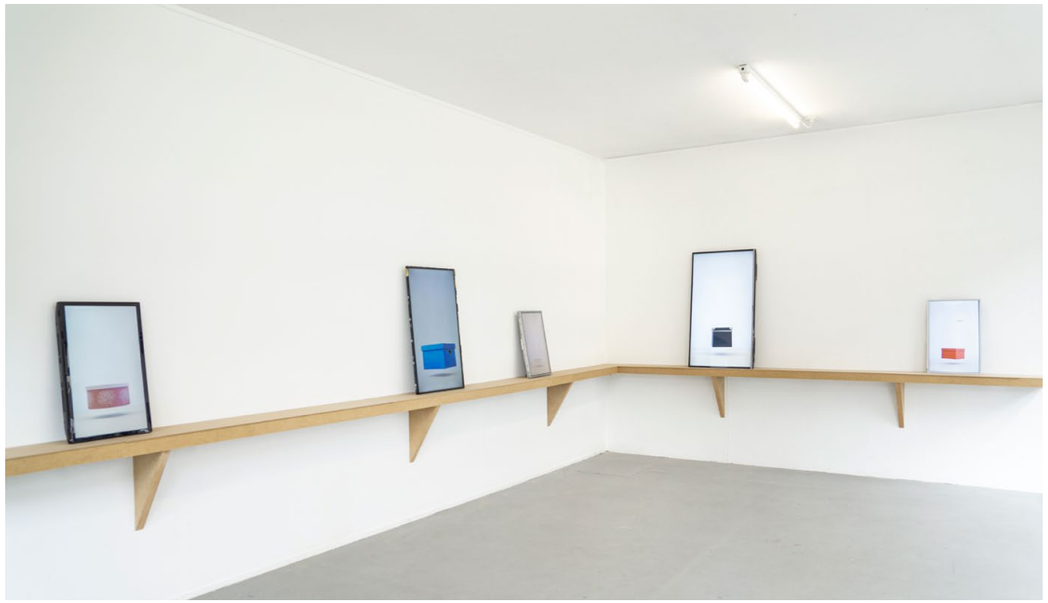
Installation with endless video loops of rotating boxes in levitation, on various lcd screens salvaged from found scrapped TVs, all displayed on a single ledge.

Dimensions variable, Lokal-int, Biel, 2022

See a clip here







Orbits Installation view, Lokal-int, Biel, 2022

UNTITLED (YELLOW SNOW)
UNTITLED (CRYSTAL CLEAR)
UNTITLED (ICY BLUE)

Plinths, made three-legged and that bit more unstable with the help of a chainsaw, harbouring crowded groupings of glassware (the kind with “necks”) on their tops.

Dimensions variable with all plinths initially 42 x 42 cm on ground, 2022







LACED

Photographic series displaying pairs of shoes underneath different seats, and whose laces are knotted to the legs of chairs.

Number of images and spread variable, 2022






Laced 2022






Laced 2022



PILLAR(S)

Series of works made with things which conveniently stack up, then awkwardly wedged between floor and ceiling.

Dimensions dependent on ceiling height, 2021–22

LEFT

PILLAR

Kunsthalle Waedenswil, 2022

FAR RIGHT

Pillar Kunstraum Giessen, 2021

RIGHT

Pillar Werkschau, Haus Konstruktiv, Zurich, 2021









PIECE MONTÉE

Wayward ways with trestles towards the monumental, and slide projected stock image of a cherry, right on top.

Dimensions variable, 2022

BELL-NESS

Installation with beam, large earthenware flower pot (and dish), rope, and sound recording from surrepstitiously placed speaker.

Dimensions variable, with flowerpot 40 cm diameter, and sound file on endless loop, 2021

See a clip here





GHOST (CHANDELIER)

HD Video of a fallen chandelier and revolving shadows, projected.

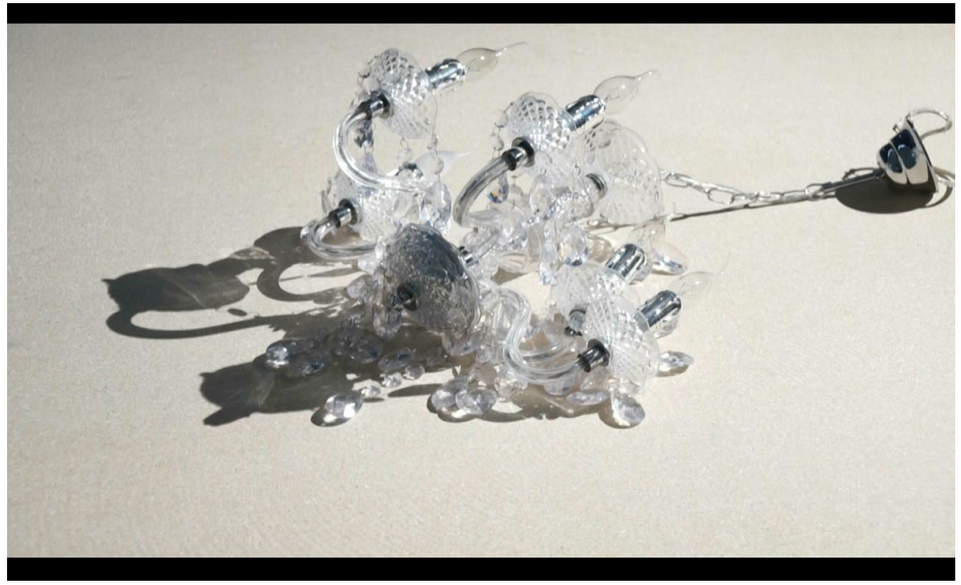
Endless loop, 2021

See a clip here











Ghost (Chandelier)
Stills

UNTITLED (HISTOGRAM)

Glasware arranged in an exponential curve – on a very finite and crowded ironing table, cement.

Approx. 130 x 40 x 250 cm, 2021





UNTITLED (BELL CURVE)

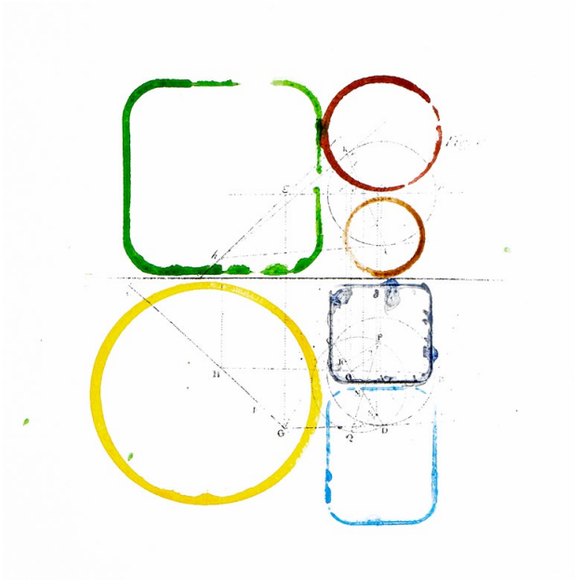
Glasware arranged in a Gauss bell curve on a shelf, supported thanks to a staggered railing system at one end, and precarioulsy balanced on a mop at the other.

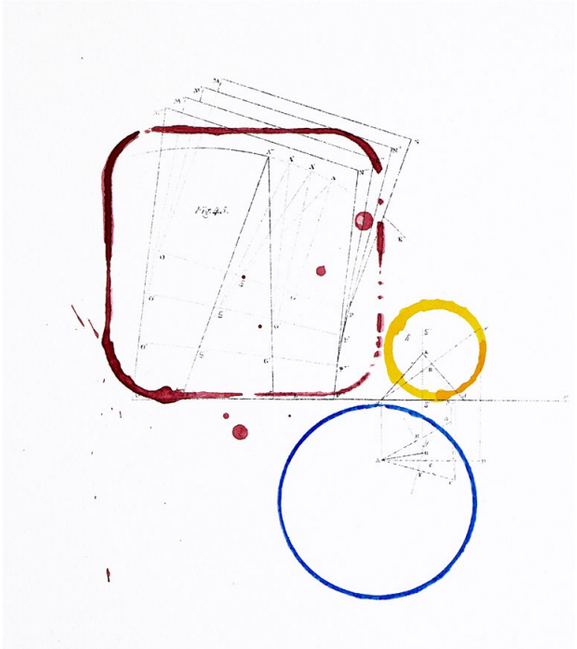
Approx. 40 x 140 x 220 cm, 2021

SCORES (AFTER MORANDI)

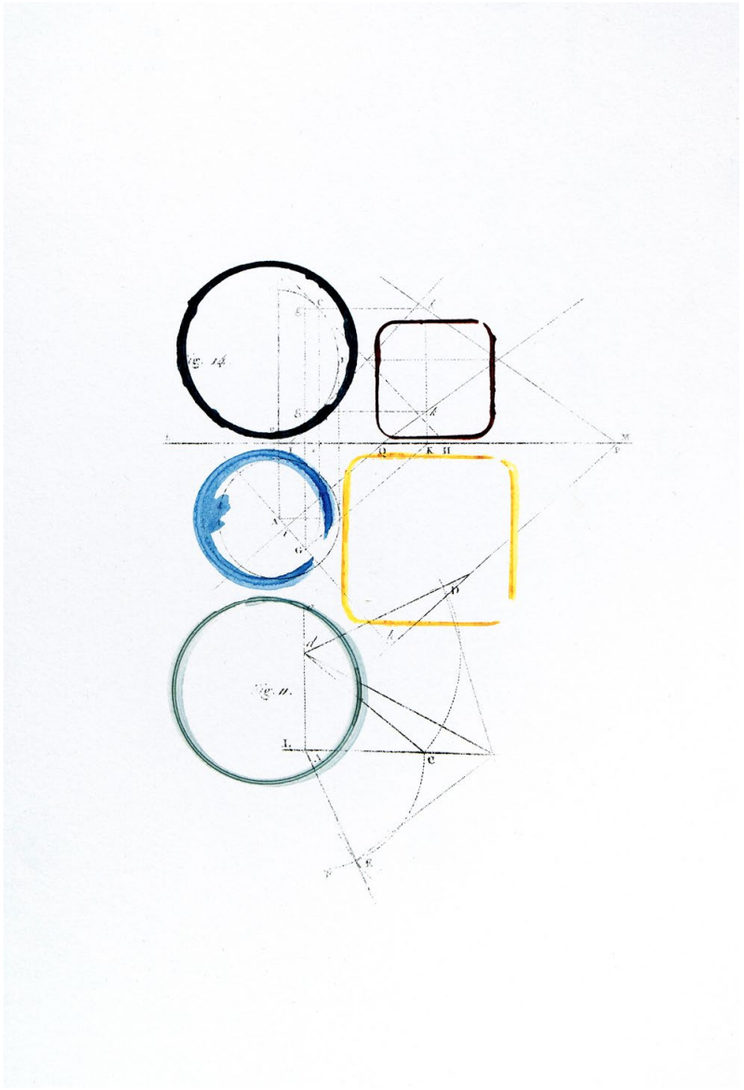
Various liquids stains (enhanced
with watercolour) over
solvent transfers of isometric
transformation diagrams on paper.

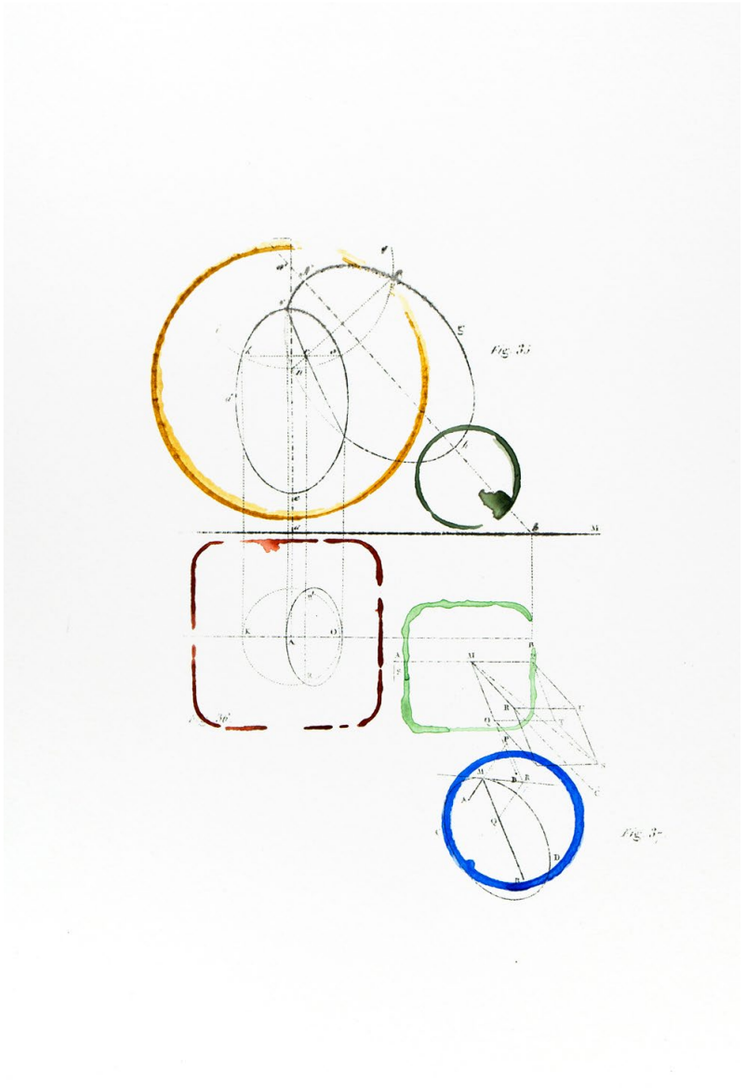
Dimensions variable, 2021

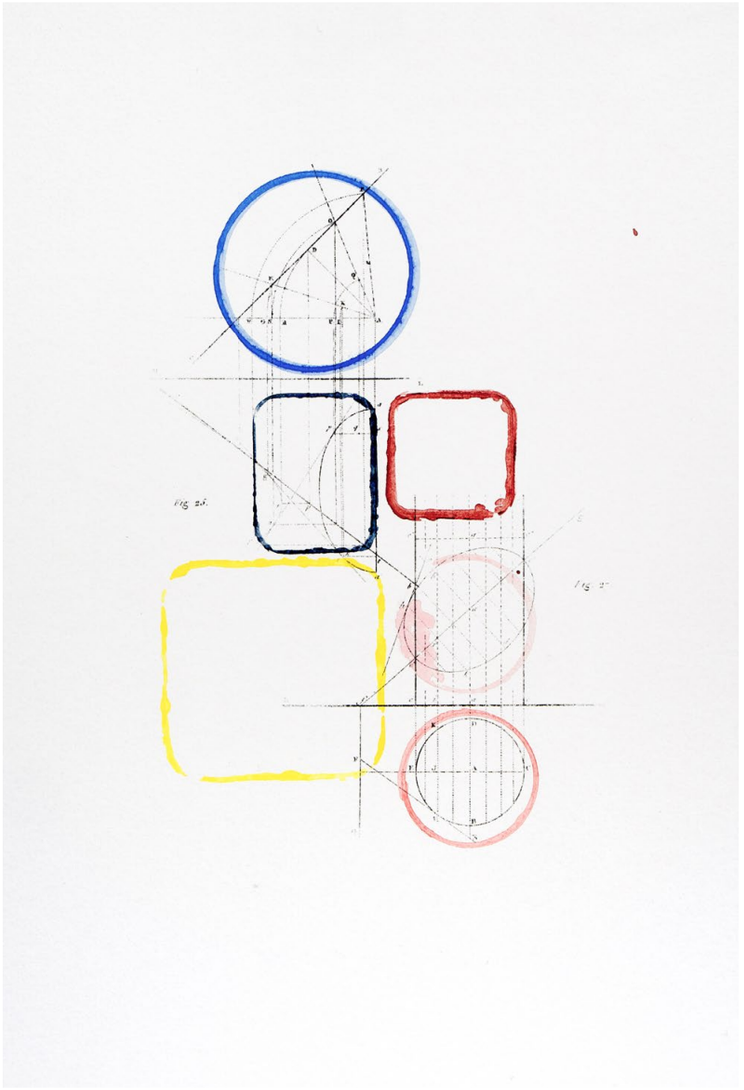












Scores (after Morandi) 2021

ASYMETRY

Two screenshots of dialoguing closed-captions subtitles, tile-printed and pasted on MDF Boards, with encapsulating frames.

Each 75 x 50 cm (unframed), 2021



OCCURENCE(S)

Series of works with panels with pasted tile-printed screenshots of closed captions subtitles, on wooden stands.

Various, 2021







PRACTICE(S)

Series of works with model panels and trestled “stages”, using screenshots of encountered closed-captions subtitles which altogether either set a particular scene, or sound a peculiar harmony.

Various, 2023-ongoing

GRAVITY AND GRACE

Project realised for the St Anna Kapelle in Zurich, culminating in a sound work played in the Chapel.

A surprise invitation from a friend to propose a project for the chapel betwwen Covid-19 lockdowns, prompted me to invite her back for a conversation to discuss Simone Weil's essay, *Gravity and Grace* – an essay on ways to respond to crisis and hardship which marks Weil's shift from philosopher and political thinker to 20th century mystic, as well as announcing her subsequent conversion. (An essay which later became an important reference when articulating how sculpture came to embrace conceptual volatility in the 1960s–70s).

The conversation was recorded on separate channels, and each signal then further converted – with both analogue and digital means – to be turned into a concerto for two voicings, albeit now piano and clarinet.

While the conversation's content has certainly transformed, the conversion points at how the information has been maintained and survives. Not quite music, even if indexed by musical instruments, the piece makes for ambiguous and pluri-dimensional listening.

Two-channel sound, 40 mins., 2021

Hear an extract here









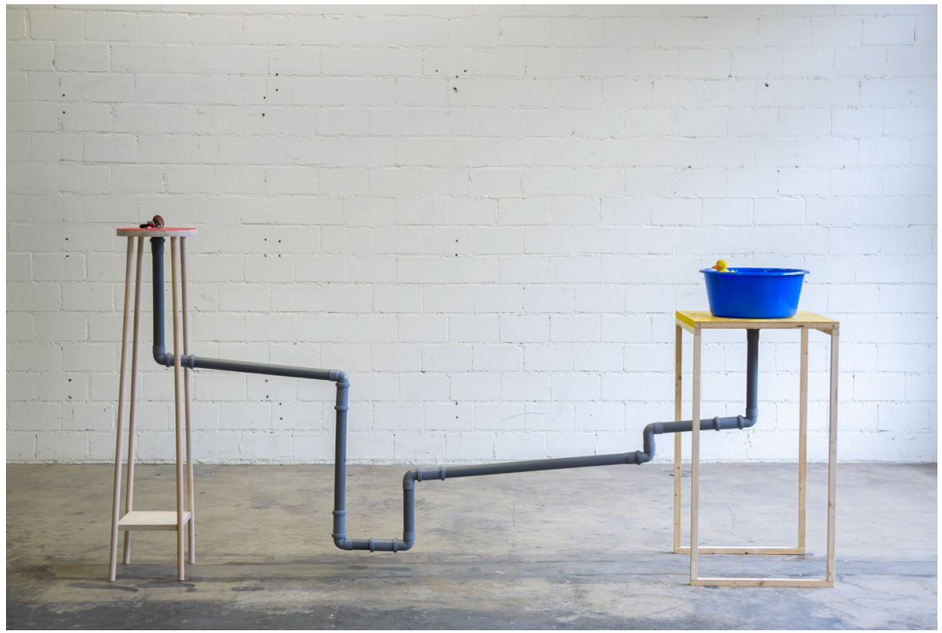
Gravity and grace 2021

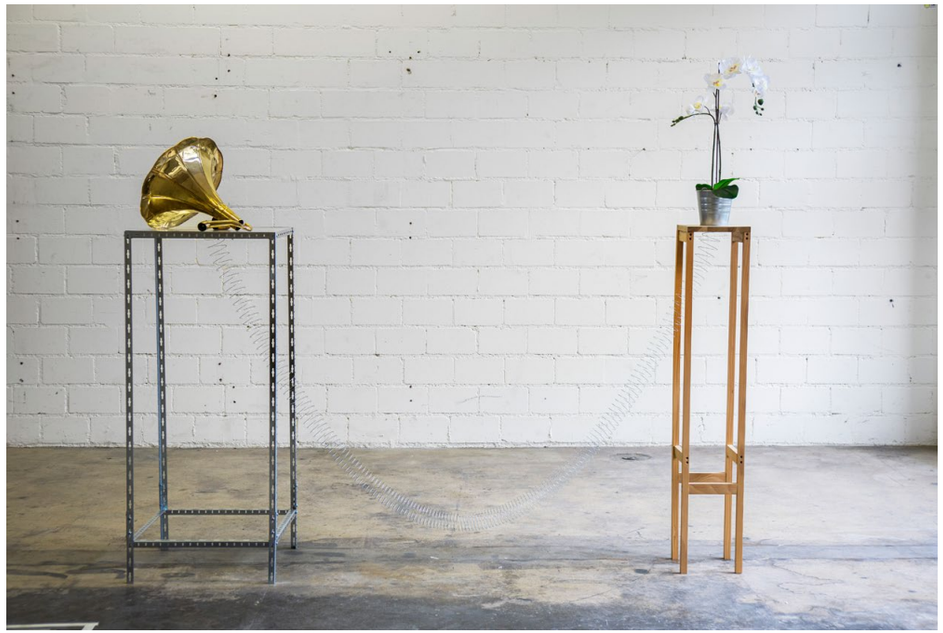
IDIOT-PROOF DIAGRAMS

Mixed media exercises in using absurdist logic, yet making perfectly legible sense between unrelated objects.

Dimensions variable, 2021









Idiot-proof diagrams 2021

GROOVE(S)

The needle and resonator of a gramophone filmed interacting with various surfaces, producing a range of different sounds. Others sounds start to add as if activitated in sympathy, and all eventually merge to resolve in an orchestral movement.

Series of HD videos with stereo sound, 2020–21

See some examples here

















Grooves 2020-21





C F%£$&#G MAJOR

C,E, and G keys of a glockenspiel, turned into shanks, and displayed in levelled museum plinths, so that they may harmonise as a chord – if not sonically, then as intent.

Dimensions variable, 2020–21

UNTITLED (GHOST FOR ZUBARAN)

HD Video of a static teacup albeit with a revolving shadow.

Endless loop, 2021

See a clip here











UNTITLED (SURPRISE)

Ledge and LCD screen set to golden section, with endless loop of a video footage showing a present box levitating and slowly rotating.

Dimensions approx. 130 x 33 x 9 cm, 2020





IRON SYNTAX

A video of a flat iron on a revolving potters wheel. The iron is lit by two stage lights, one red and one green as customary stereoscopic colours. The camera angle gets wider as the video progresses, slowly revealing the flat iron.

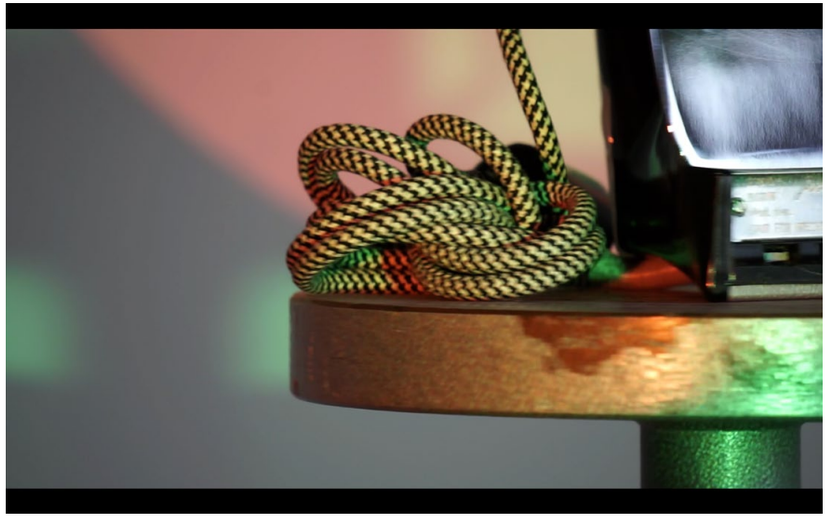
The accompanying soundtrack is assembled from recordings of *Grammarly* adverts, cut up so that the advertised concision is lost and the text consists in a long, confused drivel, yet weirdly attuned to the incongruity of a flattening implement on a pottery making device.

HD Video with stereo sound, duration 5'10", 2020

See video here



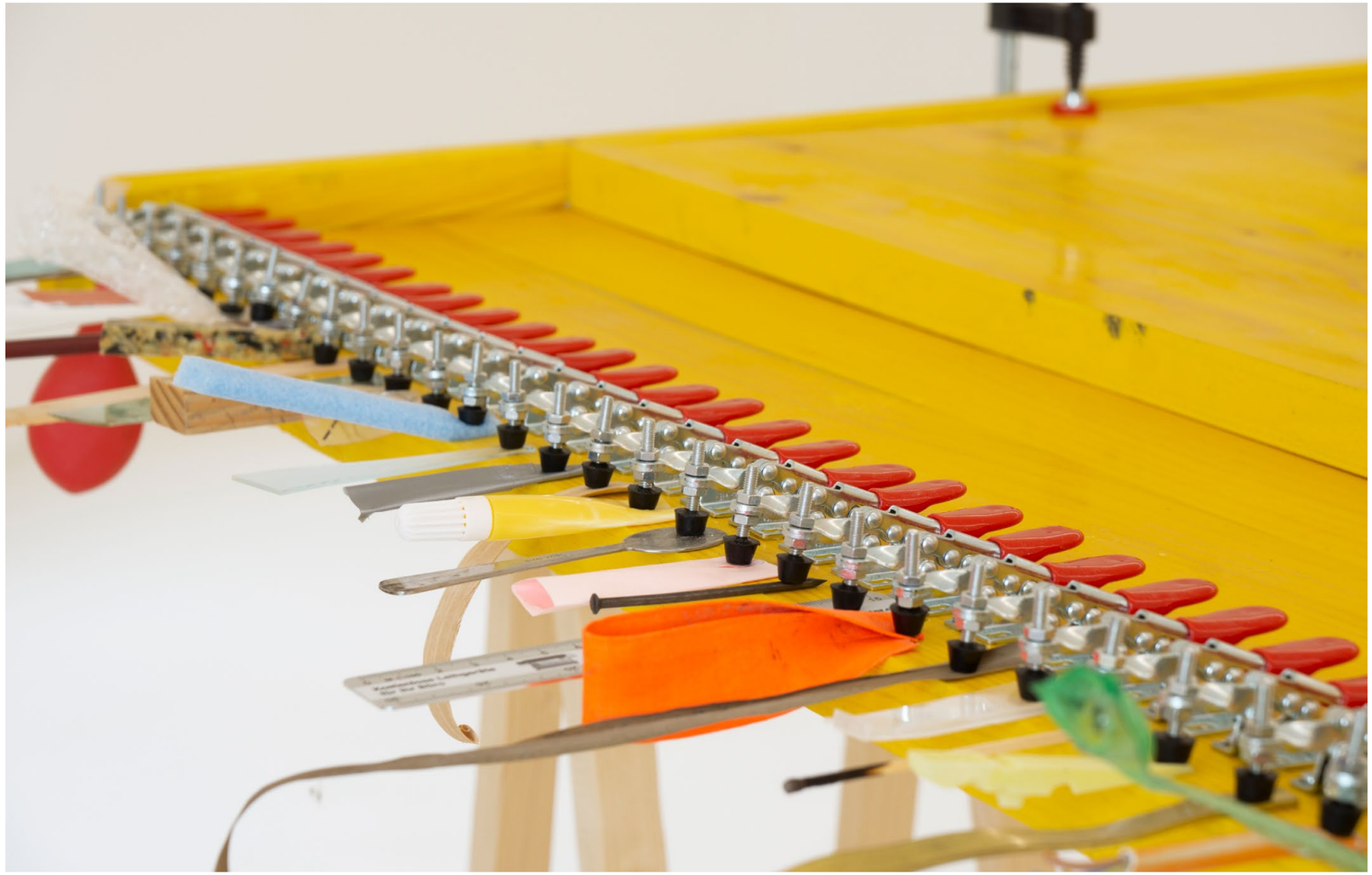




ASSEMBLE! CONCORD!

Things found on the ground, coffering boards, clamps and trestles.

Approx. 250 x 100 x 85 cm, 2020





Assemble! Concord! 2020

APOTHEOSES

The apotheoses project uses endings of symphonic works as material, and specifically the final resonating chords typical of 19th century western musical canon. These are the resolution chords, the satisfying release of tension after the extensive harmonic meanderings of each symphony. All of these collected chords are in different keys and colouration, yet are strangely unique even if fulfilling the same function within each symphony. They are here used both as sculptural blocks and as semiotic units.

The chords are presented dotted around the space, on individual speakers pointed in different directions following an invisible grid. The speakers will recall figures, each given a singular voice and collectively amounting to a chance polyphony. The placing of the speakers and the orientation of the sounds they emit, are used to suggest a labyrinth of sorts: a parcours without tangible walls that may be negotiated according to the different voicings, with the sounds' physical presence and manifestation as buiding blocks.

From only hearing the delivery of the chords, one would that it is the end of the symphony, its concluding last breath whether in the form of a wail, a loud tumult, or soft whimper. As such these chords are particularily well suited as units to address the twilight thinking of the current era (i.e. of climate catastrophe, civilisation collapse, and late-capitalist devastation).

Feminist musicologists have long commented on the western musical canon as entirely male (the archetype being a wild-haired germanic composer, tempestuous and soppy in equal measure, possibly deaf). Furthermore, some have pointed out that the tonal principles and evolution of the western canon align with masculine delayed gratification, correlating that final chord into a moment of sexual climax—incidentally, also called a little death. A fact which turns the chords into a smattering of seedings (one sided sterility aside) towards a possible rebirth.

Between the grotesque bombast and the quiet murmur as manners of ending, a whole range of attitudes and their expressions will be found. All will be reminiscent of these characters in genre movies, dying but refusing to accept their fates in drawn out sequences of laboured histrionics or overlong writhings.

This project is thus a labyrinth of eschatological voicings, and treats the exhibition space as a forum, a place of discursive promiscuity with its orgy of opinions each seeking attunement (with as always, some boorish, some warranting a listen), prompting the visitor to navigate this discordant polyphony of endings.

Hear documentation here

With works from:

Richard Strauss: *Eine Alpensinfonie, Op. 64*, Symphonie-Orchester des Bayerischen Rundfunks conducted by Sir Georg Solti, 1979

Jean Sibelius: *Symphony Nº 3*, Boston Symphony Orchestra conducted by Colin Davis, 1976

Anton Bruckner: *Symphony Nº 9 in D Minor*, Tonhalle Orchestra Zurich conducted by Herbert Blomstedt, 2014

Olivier Messiaen: *Turangalîla Symphony*, Orchestre de l'Opéra Bastille conducted by Myung-Whun Chung, 1990

Sergei Prokofiev: *Romeo and Juliet, Op. 64*, The Cleveland Orchestra conducted by Lorin Maazel, 1973

W.A. Mozart: *Requiem in D minor K626*, Berliner Philharmoniker conducted by Herbert von Karajan, 1961

Dmitri Shostakovich: *Symphony Nº 7 in C major, Op. 60 'Leningrad',* Chicago Symphony Orchestra conducted by Leonard Bernstein, 1988

Johannes Brahms: *Symphony Nº 2 in D major, Op. 73* Staatskapelle Berlin conducted by Daniel Barenboim, 2017

Hector Berlioz: *Benvenuto Cellini Overture Op 23*, New York Philharmonic conducted by Pierre Boulez, 1974

Richard Wagner: *Götterdämmerung WWV 86D*, Vienna Philharmonic Orchestra conducted by Sir Georg Solti, 1964

Mahler: *Symphony Nº 10 in F sharp major*, Berliner Philharmoniker conducted by Sir Simon Rattle, 1999

Piotr Ilyich Tchaikovsky: *Symphony Nº 3 in D major, Op. 29 'Polish',* London Symphony Orchestra conducted by Valéry Gergiev, 2010



Apotheoses 2020–21

CHARACTER BUILDING

A Karaoke video complete with a bouncing ball prompt, albeit with emojis instead of text. The background to the karaoke track, are aggresively hypnotic black and white kaleidoscopic videos with accompanying shepard tones coming from the screen side channel. The continuous variations are at odds with the itemised and crassly generic emojis which the box sings on the other channel by way of corresponding stock sounds from libraries.

HD Video with two channels sound, carboard box and surreptitious way with speakers, enough cable to keep the box connected, while leaving it feeling deeply, hopelessly alone.

Approx. duration 4’45, 2020

See documentation here





Character Building 2020

THE PANNA COTTAS

The work shows pannacottas filmed against a white background, whose shapes are slowly revealed as a coulis is poured on them. As their own contours and scales are being delineated thanks the red coulis, the pannacottas become more recognisable and the projection more billboard-like. The video and the coulis pouring start as what is colloquially known as “food porn” at its most lustful and suggestive, sliding – thanks to the deep red of the coulis – towards a blood-splattered gorefest more usually reminiscent of horror films.

Site-specific video intervention Ruskin School of Art. Approx. duration 7’30”, 2019

See documentation here



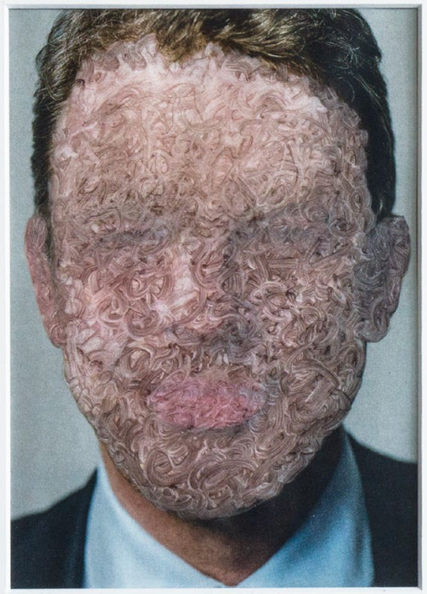








The panna Cottas
Site-specific video intervention,
Ruskin School of Art, 2019

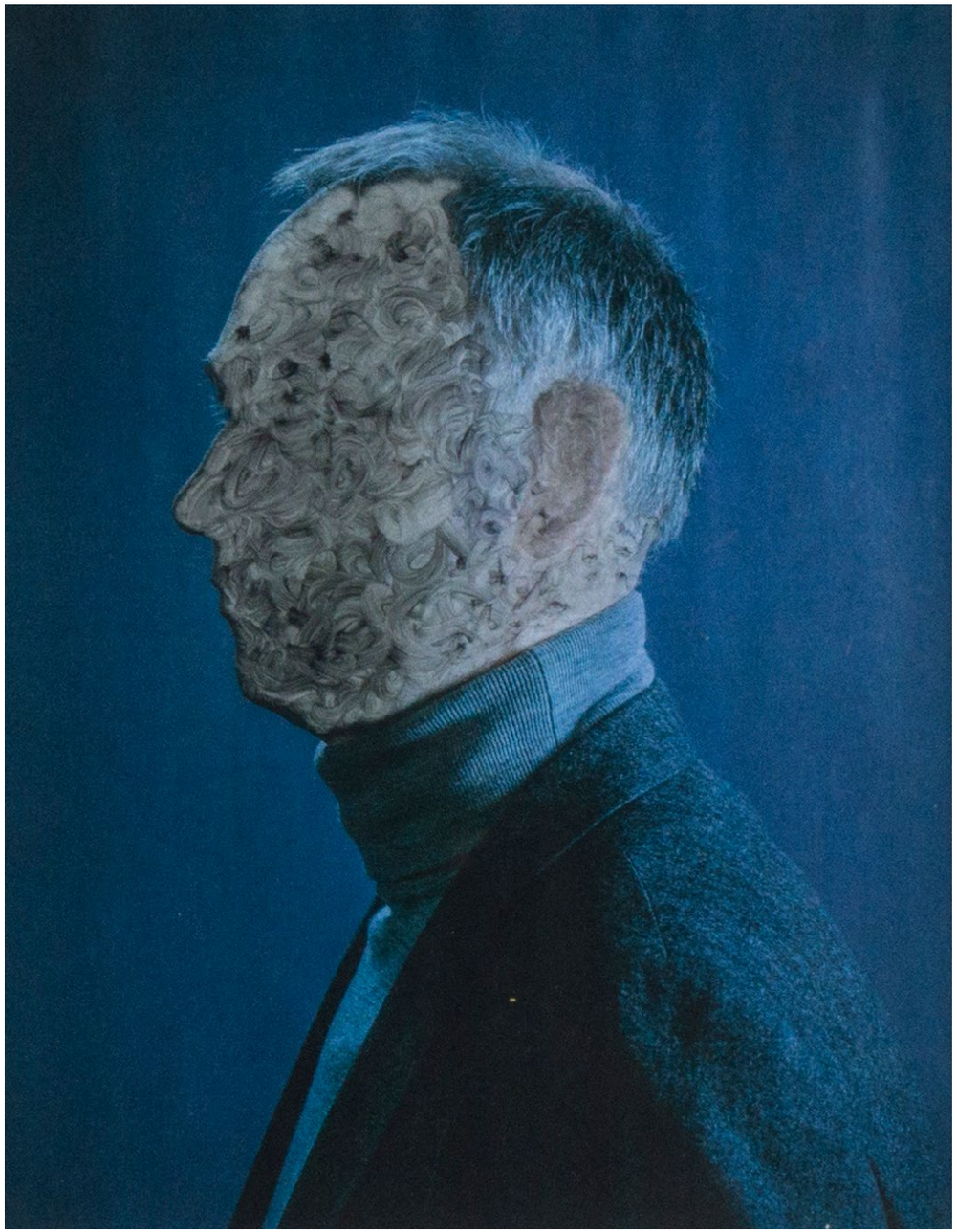




THE CEOS

Chloroform on business magazines and annual reports pages.

Ongoing series, various dimensions, 2019





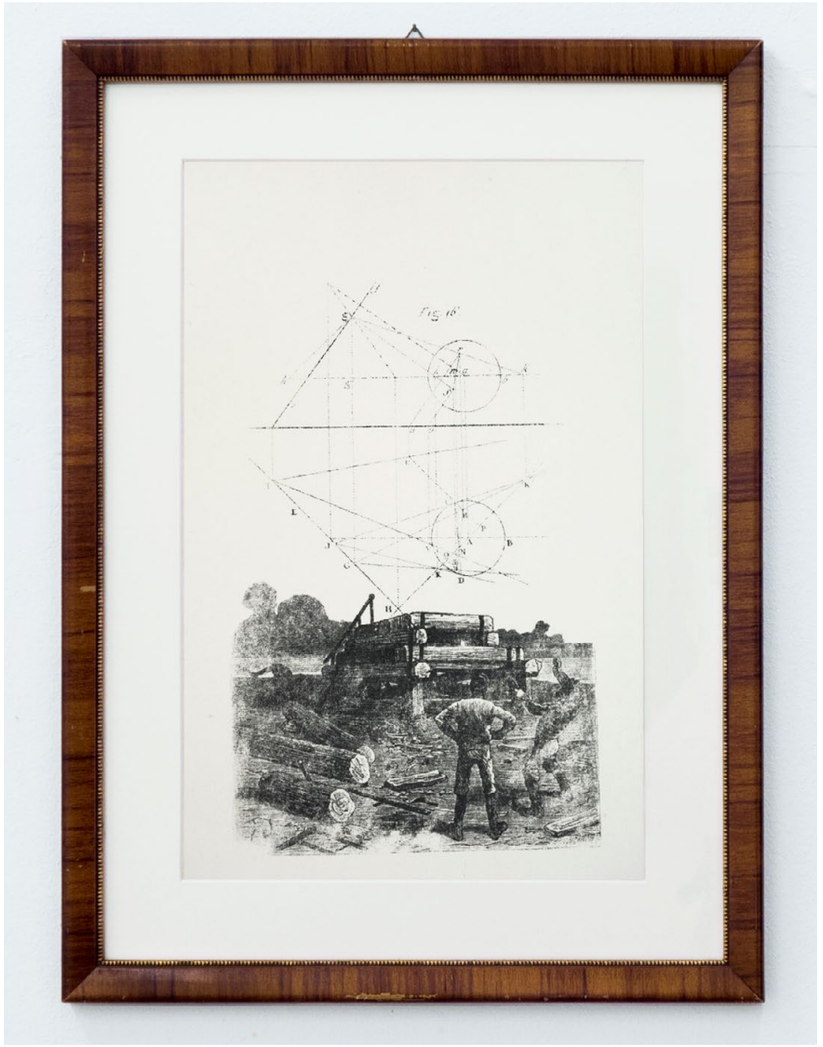
The Ceos 2019

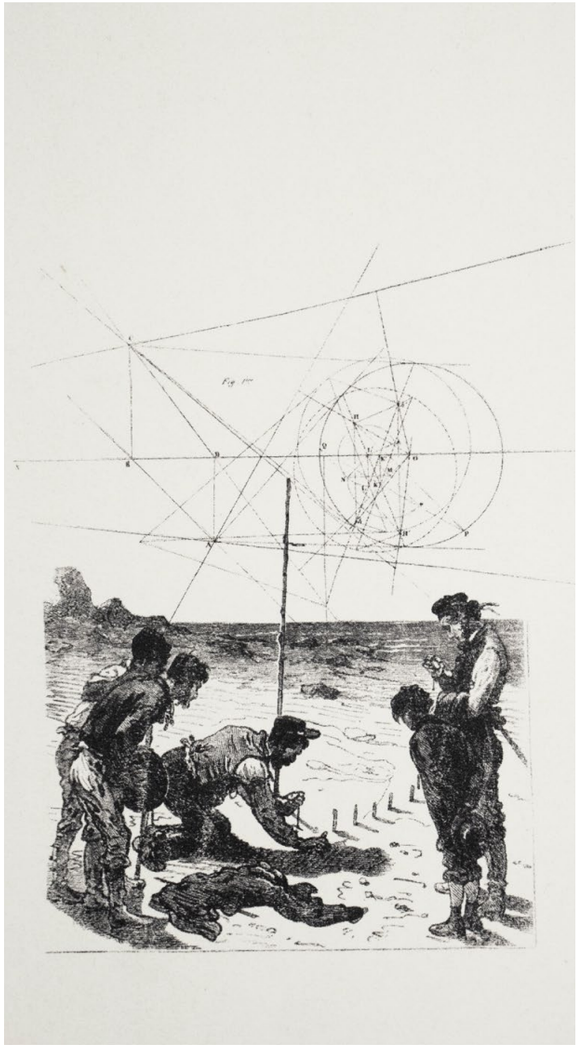


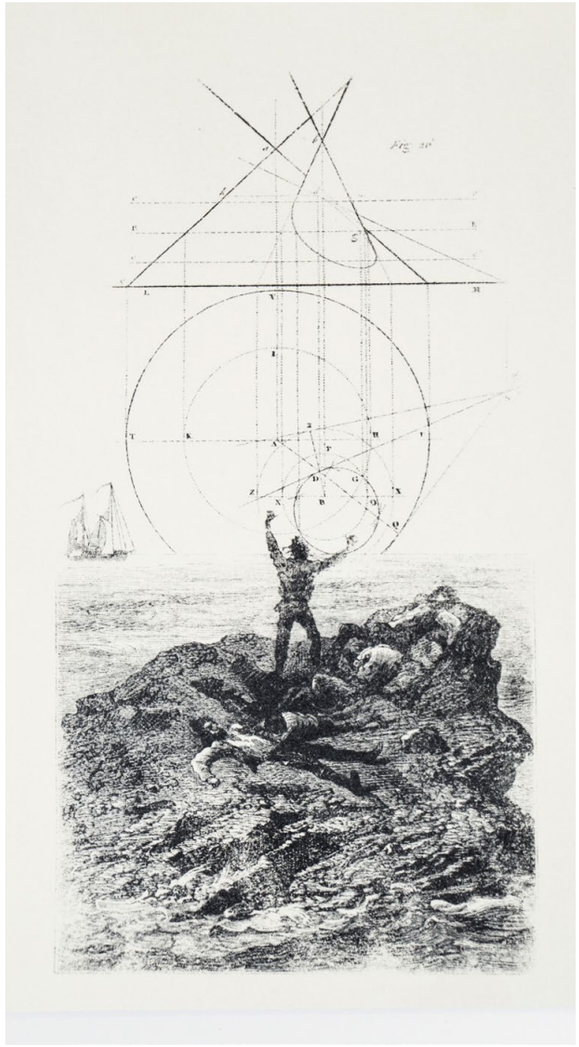
4’33” OF UNCOLLECTED CACOPHONY

HD Video with stereo sound. Duration 4’33”, 2019

See video here



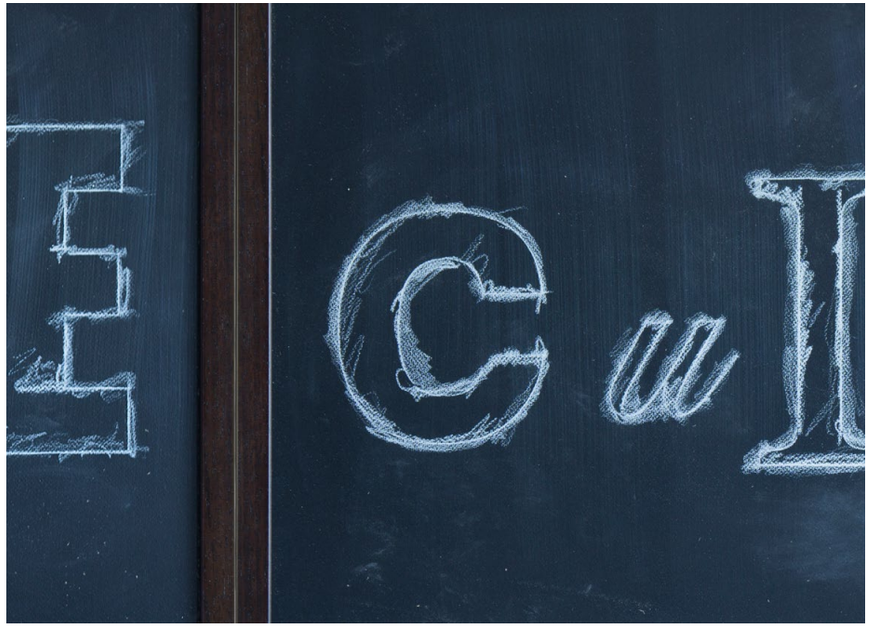




L'ÎLE MYSTÉRIEUSE

Multiple solvent transfers on tea-stained paper. (Original prints sourced from Jules Verne's *L'Île Mystérieuse*, Gaspard Monge's *Géometrie Descriptive* and Charles Dupin *Géometrie à l'Usage des Arts et Métiers et des Beaux-arts*).

All circa 32 x 25 cm, ongoing series, 2019





MOLECULE

Chalk crayon rubbings of corporate signage on black paper.

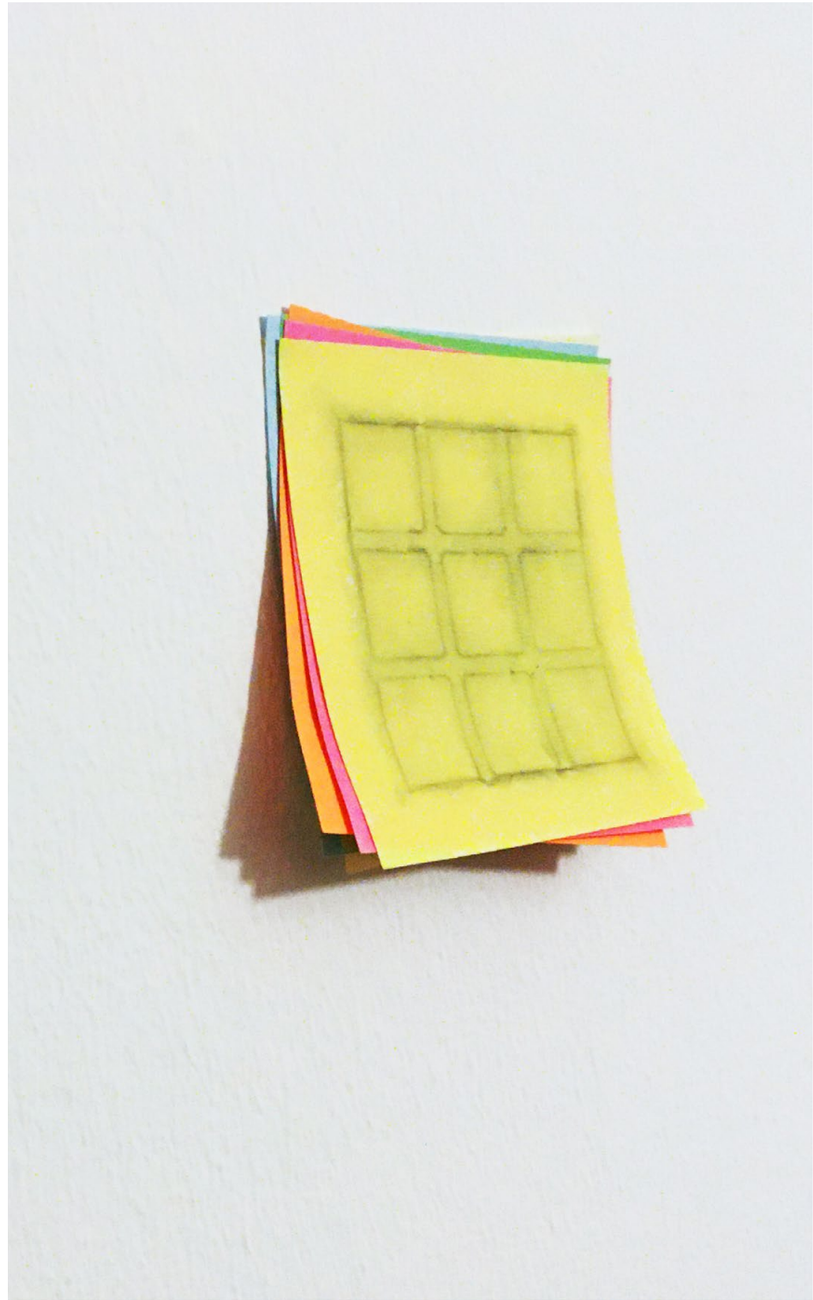
520 x 50 cm, 2019

A FLATTER SOLUTION

Graphite rubbing of all 6sides of a Rubik's cube on six different coloured post-it notes.

Approx. 8 x 8 cm, 2019





HERE IS AN IDEA

Mixed media, 12V bulb and power station.

Approx. 350 x 320 x 60 cm, 2019







THE THINKER

Installation in two parts:

The Thinker
Found glass mannequin head, metal shelving, wood, lightbulb, battery, arduino board and randomised circuit.
26 x 16 x 125 cm (length x width x height), 2019

The Blueprint (charming)
Cyanotype on paper on plywood and mounted on wall, frame.
115 x 80 cm (145 x 100 cm with frame), 2019





The Thinker Installation view, 2019



KLEINECONTAINERMELODIE

Monotypes on various types of papers, cut to golden ratio and in size 1:2 intervals.

Dimensions variable, 2019





BAPHOMET

Expanding foam, concrete, vice, table and trestles.

Approx. 160 x 80 x 180 cm, 2018

VOWELS

Wood, museum card, toggle clamps and rubbings of intercom mouthpieces on post-it notes.

Approx. 5 units of 36 x 26 cm, 2018







Vowels 2018

GÉMISSEMENTS (LES MILITANTS)

HD video with sound and text from *Poésies I*
by Isidore Ducasse/Conte deLautréamont.

3’30” with subtitles, 2018

See video here







EDUCATION

Current
Ruskin School of Art, University of Oxford,
Dphil in Fine Art

2001–2003
Royal College of Art, MA in Fine Art

1998–2001
Central St Martins College of Art,
BA(Hons) Fine Art

SELECTED EXHIBITIONS

2023
- *Einrichten,* Photobastei, Zurich
- *Decolonising Computing,* Art review Oxford, Bullingdon Rd. Oxford
- *Grosse Regionale,* Kunst(zeug)haus, Rapperswil-Jona
- *Ceuillir ses Cerises,* LaNef/Friche, St Ursanne
- *Les Témoins (screening),* Modern Art Oxford, *UK*

2022
- *Best of,* Visarte & Guests, Photobastei, Zurich
- *Graces,* Castello Rosso, Rote Fabrik, Zurich (solo)
- *Making Waves,* Visarte Kabinett, Zurich
- *S. Chou, C. Guillemet and M. Zweifel,* Kunsthalle Waedenswil
- *Orbits,* Lokal-Int, Biel (solo)

2021
- *Cantonale Kanton Bern,* La Nef, Le Noirmont
- *Werkschau/Kanton Zurich,* Haus Konstruktiv, Zurich
- *Scale,* publ. project for *Meantime Press* and *The Silent Academy,* London and Reading.
- *Ruskin Shorts* (screening), Modern Art Oxford
- *Idiot-proof Diagrams,* Giessen, Waedenswil (solo)
- *Four Quartets,* Ruskinproject.space, year-long online project (solo)
- *Gravity and Grace,* St Anna-Kapelle, Zurich (solo)

2020
- *Imagining the Past/Reflecting the Future,* Dienstgebaüde, Zurich
- *Kuratiertes Kunstkabinett,* Kunstmuseum Olten
- *Make your own exhibition,* group show, Kunsthalle Zurich
- *Art Cabinet,* Studio K3, Zurich
- *Stadt Zürich Werkstipendien,* Helmhaus, Zurich
- *Character Building,* part 1 and 2, Kulturfolger, Zurich

2019
- *The Pannacottas,* Ruskin School of Art, Oxford
- *Catch of the year(s),* Dienstgebäude, Zurich
- *Finaleminimale,* Alpineum Produzentengalerie, Luzern
- *Stadt Zurich Werkstipendien,* Helmhaus, Zurich
- *Being and Optimisation,* Dolphin Gallery, St John College, Oxford
- *The Art of Noise*, Modern Art Oxford, Oxford

2018
- *Kunstankäufe der Stadt Zürich 2011–2018,* Helmhaus, Zurich
- *Kunstszene Zurich 2018,* Kulturbahnhof, Zurich Great Expectations (solo), Dienstgebäude, Zurich
- *Great Catholic Rebukes,* with Leila Peacock, Kunsthalle Zurich, Zurich
- *Transcendental stuff* (solo), KulturFolger, Zurich
- *The Fitzcarraldo Principle* (solo), Lokal-int, Biel

2017
- *Catch of the year 2017,* Dienstgebäude, Zurich
- *Flatline Switzerland* (with Marcel Meury) SBB network, Switzerland
- Intervention in OFF-Print book fair, TATE Modern, London

2016
- *Catch of the year 2016,* Dienstgebäude, Zurich
- *Grosse Regionale,* Kunst(zeug)haus, Rapperswil-Jona
- *Ha Ha Crystal launch,* PEER, London
- *RGB street,* 24-hours Projects, Tart, Zurich
- *Cabaret der Künstler,* Manifesta 11, Zurich
- *Brightness cuts,* Kunsthalle Waedenswil
- *Transactions,* parallel program Manifesta 11, UZH, Zurich
- *Art Athina,* guest projects (with Dienstgebäude), Athens
- *???Edition* project for Dienstgebäude, Zurich
- *Fail again. Fail better.* (with Michael Hiltbrunner) Reto 11, Zurich
- Curated video program, Este Arte, Punta del Este, Uruguay

2015
- *Afterburner,* Alpineum Produzentgalerie, Luzern
- *Fil rouge,* solo exhibition, Galerie Le point Fort, Strasbourg
- *Hmn²,* commissaires d'exposition Chris Fite Wassiliak et Anne Tallentire, London
- *Sea, Forest, Sun,* exposition collective, Galerie Le point Fort, Strasbourg
- *Supermarket 2015,* with Dienstgebäude, Stockholm
- *Involvement requires perception,* Museum Bärengasse, Zurich

2014
- *Catch of the year 2014,* Dienstgebäude, Zurich
- *Ansuite* (group exhibition), La Secu, Lille, France
- Edition project for Edition Paradise, Zurich/ Bern
- NJIAF international art festival, section curated by Ying Yang, Nanjing, China
- *Picaresque,* Ha gamle prestegard, Stavanger, Norway
- *Eternal September,* Aksioma Institute for Contemporary art and Galerija Skuc, Ljubljana
- *Half Full. Half Empty,* solo exhibition, Dienstgebäude, Zurich
- *59ème Salon de Montrouge,* Montrouge, France
- *Les Echos de la Nature,* Annex 14, Zurich

2013
- *Catch of the year 2013,* Dienstgebäude, Zurich
- *Werkschau,* Kanton Zurich Werkbeiträge, F+F Schule, Zurich (prizewinner)
- Werkstipendium Stadt Zürich Austellung, Helmhaus, Zurich
- Swiss Art Awards 2013, Basel
- *In Search of Coherence,* with B. Dätwyler und A. Storchenegger, SIC!, Luzern
- *Un signe à l'horizon,* Annex 14, Bern

2012
- *Catch of the year 2012,* Dienstgebäude, Zurich
- *Transform 2,* project by Franz Krähenbühl and Sybille Heiniger, Bern
- *Werkschau,* Kanton Zurich Werkbeiträge, F+F Schule, Zurich
- *Die Fabrik ruft,* in the old cement factory, Brunnen
- *accidentalpurpose.net,* online project of Accidentally on Purpose, Quad, Derby
- Lecture Performance, at G R U P P E temporary structure, Basel
- *Things that have interested me,* Waterside Contemporary, London
- *Grösser als Zürich,* Kunst in AusserSihl, Helmhaus, Zurich
- *Minimal Structures/The New Existentialism part 5,* curated by Alexandra Blättler, Rapperswil-Jona

2011
- *Stuff on the wall...* curated by Angela De La Cruz, Guest Projects, London
- *Group Show,* the Essential Collection, Zurich and Basel
- *Merz World,* Cabaret Voltaire, Zurich
- *Ueberleben,* Kunst(Zeug)Haus, Rapperswill-Jona
- *The Ha Ha Crystal,* Maria Stenfors Gallery curated by Chris Fite-Wassiliak, London
- *An exchange with Sol Lewitt,* Cabinet Gallery, New York
- *The collective show,* (with Gibs Mir Family), Los Angeles

2010
- *Catalogue presents,* screening, South London Gallery, London
- *Back Yard,* Lucy MacIntosh Gallery, Lausanne
- *Project for The Two Jonnys,* web-based project space WackyBacky
- *The Magic Show,* Hayward Touring, (Grundy Art Gallery, Blackpool/Tullie House, Carlisle/ Chapter, Cardiff/Pump House gallery, London)

2009
- *The Magic Show*, Hayward gallery touring exhibition (Quad, Derby)
- *The Voice and its Double,* curated by Michael Hiltbrunner
- *Boule to Braid,* Lisson Gallery curated by Richard Wentworth

2008
- *Going to Ouessant,* Finis Terrae, France (with tank.tv)
- *Group show* (screening), CASZuidas, Amsterdam
- *King Fisher's Tales,* Union Gallery, London

2007
- *Intraveloving,* www.tank.tv
- *Dark Glasses,* Standpoint, London
- *Fils de...,* Plouec du Trieux, Brittany, France
- *Itchy park IV,* The Old Limehouse Town Hall, London

2006
- *Small Mischiefs,* Pump House Gallery, London
- *Exposed–Black Box and Cristal Ball,* curated by Jiyoon Lee, London

2005
- *Without Boundaries,* Waino Altonnen Museum, Turku, Finland
- *Siege,* Group show, Commercial Rd, London
- *BLOC,* County Hall Gallery, organized by Bowieart
- Poster project with Platform For Art, Charing Cross Station, in conjunction with BLOC exhibition
- *Itchy Park II,* The Old Limehouse Town Hall, London
- *Group Show,* Werst Gallery, London

2004
- *Mum Is Not At Home,* curated by Silvio Salgado, Turku, Finland
- *Itchy Park I* (with Rory Macbeth), The Old Limehouse Town Hall, London
- *Fleamarket,* Temporary Contemporary, London

2003
- *Common Fields,* Studio Voltaire, London
- *Nth Art,* OLS & co Gallery, London
- *MA Fine Art Degree Show,* RCA, London
- *Timeshare,* Bargehouse, London

2002
- *Trivial Pursuit,* CZKD, Belgrade
- *Knotproject_1,* 99 Friary Road, London
- *Group Show,* Los 29 Enchufes, Madrid
- *Group Show,* Morcilla gallery, Barcelona
- *Sledge,* The Jam Factory, London
- *Think Big,* Hockney Gallery, Royal College of Art, London
- *Meantime,* Bargehouse, London

2001
- *Mint,* 204 Upper Street, London
- *BA Fine Art Degree Show,* Central St Martins, London
- *A Quick One,* Front Studio, London

2000
- *Skool's in for Summer,* Central St Martins, London
- *Aurel Project,* Aurel, France
- *£150p/w,* House Gallery, London
- *Beck's Future Film and Video,* ICA, London. Touring to: Cornerhouse, Manchester, CCA, Glasgow
- *Directions,* Lethaby Gallery, London

AWARDS/COLLECTIONS

- Basler Kunstverein, Patronagefonds für junge Schweizer Künstler 2023
- 2022–27 Atelier Rote Fabrik, Stadt Zurich.
- Stadt Zürich Covid-19 Stipendien 2022
- Stadt Zürich Covid-19 Stipendien 2021
- Basler Kunstverein, Patronagefonds für junge Schweizer Künstler 2021
- Stadt Zürich Werkstipendien 2020
- Swiss Art Awards shortlist 2013
- Kanton Zürich Werkbeitrag 2013
- Stadt Zürich Kunstsammlung
- Colette et Michel Poitevin, France
- Credit Suisse Kunstsammlung

SELECTED BIBLIOGRAPHY

- *Kunst für Zürich*, Scheidegger & Spiess, 2022
- Atlas project Podcast with Nadine Helm, May 2021
- Visarte *Artists' studio visit* series by Sofia Sofia Gkinko, summer 2021
- *Great Expectations,* Text by Leila Peacock, Dienstgebäude, Sept 2018
- *Six questions: Colin Guillemet,* Tique Magazine 2017
- *New Existentialism,* Fucking Good Art issue 35, by Robert Hameljinck and Nienke Terpsma, edition Fink, 2016
- *Fil Rouge de Colin Guillemet,* COZE MAgazine, Sept 2015
- *Colin Guillemet,* Ed. Le Point Fort. Text by Chris Fite Wassilak and interview with Florence Jung, 2015 (monograph)
- *Art week Stockholm round-up,* Artlyst, (April 2015)
- Episode 516, Bad at Sports, July 2015 (podcast)
- *Art-Up 2015* catalogue, galerie Valerie Lefevre, March 2015
- *(An)suite 2014,* LaSécu pbl. Lille.Text Valerie Lefevre, Nov 2014
- *Half Full. Half Empty.* Text by Aoife Rosenmeyer, Dienstgebäude, Sept 2014
- *Eternal September Colin Guillemet,* article, ArtTribune, Oct 2014
- *Eternal September,* catalogue, text by Valentina Tanni, Link Editions, 2014
- *Time and Motion – Materialism and New Media,* text by Mike Stubbs, Kinectica 14, 2014.
- *Colin Guillemet,* profile, highlike.org, Sept 2014
- *Coup de cimaise,* Romain Semeteys Le Chassis, May 2014
- *59ème Salon de Montrouge* catalogue, text by Bernard Marcadé, April 2014
- *Ways of Worldmaking,* Gioia Laura iIannilli/ University of Bologna, May 2012
- *Issue "g" like "glühbirne"*, der:die.das magazine, 2012
- *Minimal Structures,* Anna Francke, Kunstbulletin 4/2012
- *Die Verführung der Reduktion,* NZZ, 21/3/12
- Review, *The Ha-Ha Crystal,* Oli Sorenson and Miwa Kojima, MKos, 13 May 2011
- *An Exchange with Sol Lewitt,* by Regine Basha with Cabinet, NY, 2011
- *Diseased Chairs,* Triangulation blog, Nov 2010
- *Colin Guillemet,* ilikethisart.com contemporary art blog, Nov 2010
- Time Out n°2095, *What's on, Art, The Magic Show,* 2010
- *A Better World,* Catalogue Magazine, Coline Milliard, 2010
- *Colin Guillemet, The Magic Show* catalogue, text by Sally O'Reilly, Hayward Pbl., 2009
- *The Magic show,* text by Wayne Burrows, Nottingham visual arts, 2 December 2009
- *Boule to Braid,* Adrian Searle, The Guardian, 4 August 2009 (podcast)
- *Fils de...* Exhibition catalogue, Artevisa, 2007