

Catalogues

- 2022 Hilary Lloyd, *A Mellow Drama* (London: Ublication, 2022)
- 2021 Charlie Porter, *What Artists Wear* (London: Penguin Books, 2021)
- 2020 Leila Hasham, Chris Rawcliffe (eds.), *Mine Searching Yours* (London: Forma, 2020) (illus.)
- Alona Pardo (ed.), *Masculinities: Liberation through Photography* (London: Prestel / London: Barbican Art Gallery, 2020) (exh. cat.)
- 2019 CA Conrad, Nelly Gawellek, Chris Kraus, et al. (eds.), *Maskulinitäten* (Cologne: Walther Koenig / Bonn: Bonner Kunstverein, 2019) (exh. cat.)
- Sabine Breitwieser, Maren Butte, Anna Fricke, et al. (eds.), *The Assembled Human*, (Berlin: Kerber Verlag / Essen: Museum Folkwang, 2019), p. 313 (illus.) (exh. cat.)
- 2018 Karola Kraus (ed.), *Optik Schröder II: Works from the Alexander Schröder Collection* (Cologne: Walther Koenig / Vienna: Museum Moderner Kunst Stiftung Ludwig Wien, 2018), pp. 116 – 117 (exh. cat.)
- 2017 Michelle Cotton, Simon Bill, William Chamberlain, et al. (eds.), *The Policeman's Beard is Half Constructed: Art in the Age of Artificial Intelligence*, (Bonn: Bonner Kunstverein, 2017), pp. 122 – 123 (exh. cat.)
- Laura Lord (ed.), *ROOM*, (London: Sadie Coles HQ, 2017), pp. 18, 21 – 22 (exh. cat.)
- 2016 Gregorio Magnani, *Textiles... Once Removed Part Two, Fondazione Antonio Rati*, (Como: Fondazione Antonio Rati, 2016), pp. 20 – 21 (exh. cat.)
- 2015 *Un'Espressione Geografica* (Milan: Mousse Publishing, 2015) pp. 136-151
- Søren Grammel, 'Untitled (Cut-Outs)', *Manual No. 4: Von Bilder. Strategien der Aneignung*, (Basel: Museum für Gegenwartskunst, Kunstmuseum Basel, 2015), (exh. cat.)
- Nicola Lees, Nad Tabo Ti, *Over You / You: 31st Biennial of Graphic Arts* (Slovenia: International Centre of Graphic Arts, 2015) pp. 96 – 97 (catalogue)
- 2012 Nikola Dietrich, Scott C. Weaver (eds.), *Hilary Lloyd*, (Basel: Museum für Gegenwartskunst / Berlin: Hatje Cantz, 2012)
- Søren Grammel, *Janice Kerbel, Hilary Lloyd, Silke Otto-Knapp*, (Cologne: Koelnischer Kunstverein, 2012), exh. cat.
- 2011 Francesco Bonami, Stefano Collicelli Cagol (eds.), *Un'Espressione Geografica* (Milan: Mousse Publishing, 2011)
- Michael Newman, *Joining Hilary Lloyd's Video Installation*, Michael Newman, Franco Berardi and Pier Paolo Pasolini (eds.), *Artists Space* (New York: Artist Space, 2011), pp.1-11
- 2010 *Creamier: Contemporary Art in Culture* (London: Phaidon, 2010)
- 2009 Amna Malik, *Au Naturel* (London: Afterall, 2009), pp. 87 – 90, 152 – 153
- Lucy Steeds, *Seduced by the Enigma* (Glasgow: Tramway, 2009) (exhibition guide)
- Nikola Dietrich, Jacob, Fabricius, Dominic Eichler, *Little Theatre of Gestures*,

- (Basel: Museum für Gegenwartskunst, 2009), pp. 109 – 123
- Polly Staple, *Dispersion* (London: ICA, 2009), pp. 49 – 61
- 2008 Søren Grammel, *The Symbolic Commissioner* (Berlin: Sternberg Press, 2008), pp. 100 – 103
- Natalie Rudd, *Spotlight Series: Catch This 2008: New Works from the Arts Council Collection* (London: Arts Council Collection, 2008)
- 2007 Stuart Comer, 'Hilary Lloyd' in Hans Ulrich Obrist, Stéphanie Moisdon (eds.), *Lyon Biennale: 00s - The history of a decade that has not yet been named*. (Zurich: JRP Ringier, 2007), pp. 85 – 87
- Haluk Akakçe, Emily Butler, Bruce Haines, Paul Hammond, *La Cámara del Eco, Arte Británico, Art from Britain, Echo Room*, (Madrid: Alcacá 31 / British Council, 2007), pp. 54 – 55, pp. 154 – 163
- 2003 Mark Beasley and Colin Ledwith, *Electric Earth: Film and Video from Britain* (London: British Council, 2003), pp. 48 – 49
- 2002 *Happy Outsiders from London and Scotland* (Warsaw: Galerii Zacheta, 2002), p. 17
- Pause it*, (Gwangju Biennale), pp. 180 – 181 (illus.)
- 2001 Jan Verwoert, 'Hilary Lloyd', *Videonale 9* (Bonn: Bonner Kunstverein, 2001), pp. 20-25
- 2000 *Resolute* (London: Platform, 2000)
- Charles Esche and Virginia Button (eds.), *Intelligence New British Art 2000* (London: Tate Publishing, 2000) pp. 11, 67 – 69 (illus.)
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- Peter Pakesch (ed.), *ABBILD recent portraiture and depiction* (Steirischer Herbst, 2000), pp. 110 – 111
- 1999 *From A to B (and back again), a publication to accompany the exhibition 'Go Away: Artists and Travel'* (London: Royal College of Art, 1999), p. 62
- Accelerator*, (Southampton: Southampton City Art Gallery, 1999) (illus.) exh. cat.
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- 1996 Laurence Bossé and Hans-Ulrich Obrist, *Life/Live* (Paris: Musée d'Art Moderne de la Ville de Paris, 1996), pp. 44, 55, 158 – 161
- 1995 *Desert Island Discs*, artists' project (London: City Racing/ Imprint 93, 1995)
- Gregor Muir (ed.), *Speaking of Sofas...* (London: London Electronic Arts, 1995)
- 1994 *Top Tens* (London: Imprint 93, 1994)
- 1993 Hilary Lloyd, *E1*. (London: Imprint 93, 1993)
- Gareth Jones, *Making People Disappear* (London: Cubitt, 1993)
- Stuart Morgan, *Matter & Fact*, (London: Collection Gallery, 1993)

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- 2020 Mark Prince, 'Review: Hilary Lloyd: Car Park', *Art Monthly*, No. 433, February 2020, pp. 29-30
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- 2019 Philomena Epps, 'Critic's Pick: Hilary Lloyd', *ARTFORUM*, December 2019
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- Casey Gregory, 'Hilary Lloyd at Blaffer Art Museum', *Arts and Culture TX*, 15 June 2016
- Kirsty Bell, 'The Abject', *Frieze*, Spring 2016, p. 95
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