

PAUL ETIENNE LINCOLN

1959            Born London, England

GRANTS AND AWARDS

                  American Foundation  
2003            Penny McCall Foundation  
2008            Peter Reed Foundation  
2009            John Simon Guggenheim Foundation  
2009            Foundation for Contemporary Arts

SOLO EXHIBITIONS

1985  
*Paul Etienne Lincoln: In Tribute to Madame de Pompadour and the Court of Louis XV.* Coracle Press, Kettle's Yard, Cambridge, England.

1986  
*Paul Etienne Lincoln: Raniculus and Remus.* Carlile Gallery, London.

1989  
*Paul Etienne Lincoln: New York-New York.* Sculpture Space, Utica, NY.

1990  
*Paul Etienne Lincoln: Thirty Bonds from New York Hot-New York Cold.* Galleria Victoria Miro, Florence. Traveled to: Victoria Miro Gallery, London.  
*Paul Etienne Lincoln: New York High.* The Korridor, Reykjavik.

1991  
*Paul Etienne Lincoln: In Tribute to Madame Pompadour and the Court of Louis XV.* Christine Burgin Gallery, New York.

1992  
*Paul Etienne Lincoln: The Enigma of Marie Taglioni, Raniculus and Remus.* Galerie Hubert Winter, Vienna.

1993  
*Paul Etienne Lincoln: Drawings and Editions.* Galerie M. und R. Fricke, Düsseldorf.  
*Paul Etienne Lincoln.* Prodomo, Vienna

1996  
*Paul Etienne Lincoln: Ignisfatuus.* The Conservatory, Druid Hill Park, Baltimore.

1999

*Paul Etienne Lincoln: The Enigma of Marie Taglioni*, Church of Saint Paulinus, Catterick, England. Presented as part of the *Here and Now* exhibition series organized by the Henry Moore Institute.

2000

*Paul Etienne Lincoln: Equestrian Opulators*. Alexander and Bonin, New York.

*Paul Etienne Lincoln: Equestrian Opulators at the House of Approximate Odds*. Saint Paulinus Projects, Catterick Racecourse, England.

*Paul Etienne Lincoln: Ignisfatuus*. Alexander and Bonin, New York.

*Paul Etienne Lincoln: The World and Its Inhabitants*. Christine Burgin, New York.

2003

*Paul Etienne Lincoln: The Metropolis of Metaphorical Intimations, New York-New York, Die Berliner Zuckerbäarin*. Hamburger Bahnhof, Berlin.

*Paul Etienne Lincoln: Aus der Berliner Zuckerbäarin*. Galerie M. und R. Fricke, Berlin.

*Paul Etienne Lincoln: Die Berliner Zuckerbäarin*. Museum Folkwang at RWE Tower, Essen.

2004

*Paul Etienne Lincoln: Sinfonia Torinese*. Guido Costa Projects, Turin.

*Paul Etienne Lincoln: Preludes. The Complete Editions, 1984–2004, Prints, Books, Multiples, Films, Photographs, Perfumes, Records, and Assorted Ephemera*. Alexander and Bonin, New York.

2006

*Paul Etienne Lincoln: Panhard Special, The Velocity of Thought*. Guido Costa Projects, Turin.

*Paul Etienne Lincoln: Two Mechanical Symphonies for Two Cities*. Christine Burgin, New York.

*Paul Etienne Lincoln: Equestrian Opulators*. Marres Center for Contemporary Culture, Maastricht, Netherlands.

2007

*Paul Etienne Lincoln: Panhard Special, The Velocity of Thought*. Galerie Hubert Winter, Vienna.

2008

*Paul Etienne Lincoln: Hyperbaric-Hypobaric*. Guido Costa Projects, Turin.

*Paul Etienne Lincoln: Hyperbaric-Hypobaric*. Alexander and Bonin, New York.

*Paul Etienne Lincoln: Panhard Special Screenings*. Christine Burgin, New York.

2011

*Paul Etienne Lincoln: An Aurelian Labyrinth*. South London Gallery, London.

2012

*Paul Etienne Lincoln: Bad Bentheim Schwein*. Permanent public commission for the City of Bad Bentheim, Germany. Organized by Raumsichten, Germany.

2015

*Paul Etienne Lincoln: The Glovers' Repository*. Guido Costa Projects, Turin.

## GROUP EXHIBITIONS

1981

*Young Contemporaries*. Institute of Contemporary Art, London.

1984

Royal College of Art, London.

1985

Carlisle Gallery, London.

1989

*The Library*. A/D, New York.

*The Coracle*. Yale Center for British Art, New Haven.

1990

*VII Biennale de Arquitectura de Quito*, Quito, Ecuador.

1991

*Three Weeks: Three Machines*. Galerie Hubert Winter, Vienna.

*Prodomo Design Hospital*. Prodomo, Vienna.

*Out of Control*. Ars Electronica Festival, Linz.

*Recent Editions by Gallery Artists*. Christine Burgin Gallery, New York.

*Books as Art*. Boca Raton Museum of Art, Florida.

1992

*Currents '92: The Absent Body*. Institute of Contemporary Art, Boston.

*Lager Feuer*. Galerie Hubert Winter, Vienna.

Group Show. Galerie von der Tann, Berlin.

*Die Schwangere Muse*. Glyptothek, Vienna.

1993

*Sculpture and Multiples*. Brooke Alexander, New York.

*Artists Only: A Recording Studio*. Achim Kubinski Gallery, New York.

*Prospect 93*. Frankfurter Kunstverein, Frankfurt am Main.

*The Nature of the Machine*, Chicago Cultural Center.

1994

*Composition*. Galerie Hubert Winter, Vienna.

*Grafische Arbeiten und Arbeiten auf Papier*. Galerie M. und R. Fricke, Düsseldorf.

1995

*In Search of the Miraculous*. Starkmann, London.

*Bookworks and Coracle: New Books from London*. Printed Matter, New York.

*Going for Baroque*. The Contemporary, Walters Art Gallery, Baltimore.

1996

*Kleine Welten*. Galerie M. und R. Fricke, Düsseldorf.  
*Jahrtausendwende Korrekturen*. Dominikanerkirche, Krems, Austria.  
*Erfinden ist Göttlich, vielfaltigen ist Menschlich*. Galerie M. und R. Fricke, Düsseldorf.

1997

*Paul Etienne Lincoln, Klaus Dieter Zimmer*. Galerie Hubert Winter, Berlin.  
*Zeichnungen Gruppenausstellung*. Galerie M. und R. Fricke, Berlin.

1998

*Koffer, Schachteln, Boxen von Duchamp bis Heute*, Galerie M. und R. Fricke, Berlin.

1999

*Drawings*. Alexander and Bonin, New York.  
*Dermot O'Brien and Paul Etienne Lincoln*. Starkmann, Cambridge, MA.  
*Skulptur-Biennial 1999 im Münsterland*. Westfälisches Landesmuseum, Münster.  
*Sight/Insight: Visual Commentaries on the Physical World*. New York Public Library.

2000

*Gangurinn 20 Ára/The Corridor Twenty Years*. Reykjavik Art Museum, Harbor House, Reykjavik.  
*Through the Looking Glass*. Galerie M. und R. Fricke, Berlin.  
*Greater New York*. P.S.1, Long Island City, NY.

2001

*Many Moons: Artists Celebrate the Moon*. Hammond Museum and Japanese Stroll Garden, North Salem, NY.  
*Crossing the Line*. Queens Museum of Art, New York.  
*(Self) Portraits*. Alexander and Bonin, New York.

2002

*Numero Zero*. Guido Costa Projects, Turin, Italy.  
*Willie Doherty, Paul Etienne Lincoln, Rita McBride*. Alexander and Bonin, New York.  
*(The World May Be) Fantastic*. Biennale of Sydney.  
*Weihnachtszeit/Christmastime: Objekte, Editionen, Buchwerke*. Galerie M. und R. Fricke, Berlin.

2004

*Enchantment*. Wave Hill, Bronx, NY.  
*John Cage, Buckminster Fuller, Paul Etienne Lincoln, et al.* Christine Burgin, New York.

2005

*Size Matters: Exploring Scale in the Arts Council Collection*. Hayward Gallery, London.  
*Editions*. Alexander and Bonin, New York.

2006

*Eye on Europe: Prints, Books, and Multiples, 1960 to Now.* Museum of Modern Art, New York.  
*While Interwoven Echoes Drip into a Hybrid Body—An Exhibition about Sound, Performance, and Sculpture.* Migros Museum für Gegenwartskunst, Zürich.

*The Forest: Politics, Poetics, Practice.* Nasher Museum of Art, Duke University, Durham, NC.  
*Children of the Cabinet: Contemporary Experiment with the Wunderkammer.* Kathleen Cullen Fine Arts, New York.

*The Wand.* Pataphysical Museum, London.

*A Secret Service: Art, Compulsion, Concealment.* Hatton Gallery, Newcastle. Traveled to: De La Warr Pavilion, Bexhill on Sea; Whitworth Art Gallery, Manchester. Organized by the Hayward Gallery, London.

2008

*The Garden of the Forking Paths.* Kunstraum Deutsche Bank, Salzburg. Organized by Galerie Thaddaeus Ropac, Salzburg.

*Wunderkammer: A Century of Curiosities.* Museum of Modern Art, New York.

*Economies of Attention 1: Leisure.* Arts Council, London.

2009

*The Quick and the Dead.* Walker Art Center, Minneapolis.

2010

*Vorzeichen/Omen.* Stadtische Galerie Nordhorn, Germany.

*From Floor to Sky.* Ambika P3, University of Westminster, London.

*An das Gerät.* Halle 14, Leipzig, Germany.

2011

*Four on Paper.* Alexander and Bonin, New York.

2012

*Über den Dilettantismus.* ACC Galerie Weimar; Halle 14, Leipzig, Germany.

*Stimuli: Prints and Multiples.* Alexander and Bonin. New York.

*Printed in Norfolk: Coracle Publications 1989–2012.* The Gallery, Norwich University College of the Arts; Site Gallery, Sheffield; Shandy Hall, Coxwold, Yorkshire; Saison Poetry Library, Southbank Centre, London.

2013

*Pataphysics: A Theoretical Exhibition.* Sean Kelly Gallery, New York.

*B.A.B.E.: The Best Artists' Books and Editors.* Immanence, Paris.

2014

*Lens-Based Sculpture.* Akademie der Künste, Berlin; Kunstmuseum Liechtenstein, Vaduz.

*The Century of the Bed: Das Kleine I.* Gabriele Senn Galerie. Vienna.

*Binding Desire: Unfolding Artists' Books.* Otis College of Art and Design, Los Angeles.

## BIBLIOGRAPHY

### Writings by the Artist and Interviews

1992

Lincoln, Paul Etienne. "Die Schwangere Muse." *Akademie der Bildenden Künste*, (Vienna), 1992.

1996

Lincoln, Paul Etienne. "Letter." *Reviews* (School of Architecture, University of Illinois at Chicago) (Spring 1996).

1997

Lincoln, Paul Etienne. "A Short Synopsis of the Working of Ignisfatuus." *Leonardo* 30, no. 3 (1997), pp. 205, 233–34

2001

Dannatt, Adrian. "New York Artist Q & A: Paul Etienne Lincoln." *Art Newspaper* (January 2001), pp. 53–54.

2005

Lincoln, Paul Etienne. "The Enigma of Marie Taglioni." *Ganzfeld*, no. 4.P.184-195

2006

Lincoln, Paul Etienne. "The Lure and Draw of Honey's Metaphoric Energy Flow." *Sieneese Shredder* (Winter 2006–2007), pp. 222–36.

### Artist's Books, Solo Exhibition Catalogues, and Monographs

1984

Lincoln, Paul Etienne. *In Tribute to Madame de Pompadour and the Court of Louis XV*. London: Anthony Solway Publications, 1984. Reprinted in *Atlas Anthology III*, ed., Brotchie, Alistair, London: Atlas Press, 1985. Reprinted, London: Coracle Press, 1985. Reprinted in *Société de Pataphysiciens*, Paris, 1988.

1990

Lincoln, Paul Etienne. *Equestrian Opulator Instruction Manual*. New York: Great Jones Press, 1990.

Lincoln, Paul Etienne. *Ginsmaid Instruction Manual*. New York: Great Jones Press, 1990.

1991

Lincoln, Paul Etienne. *Explication: In Tribute to Madame Pompadour and the Court of Louis XV*. New York: Christine Burgin Gallery, 1991.

Lincoln, Paul Etienne. *New York (Hot) –New York (Cold)*. Florence: Galleria Victoria Miro, 1991.

1992

Lincoln, Paul Etienne. *Books and Editions*. New York: Great Jones Press, 1992.

Lincoln, Paul Etienne. *A Transcript to Unrequited Euphoria*. Vienna: Galerie Hubert Winter, 1992.

1993

Lincoln, Paul Etienne. *Equestrian Opulator Supplement I*. New York: Great Jones Press, 1993.

Lincoln, Paul Etienne. *Paul Etienne Lincoln*. Vienna: Prodomo, 1993.

1996

Corrin, Lisa, Katherine Carl. *Ignisfatuus*. Baltimore: The Contemporary, 1996.

1997

Lincoln, Paul Etienne. *The World and Its Inhabitants*. London: Bookworks, 1997.

2000

Lincoln, Paul Etienne. *A Violet Somnambulist Spiriting the Fugacious Bloom*. New York: Christine Burgin, 2000.

Lincoln, Paul Etienne. *Epernay Epicurean Instruction Manual*. New York: Great Jones Press, 2000.

Lincoln, Paul Etienne. *Equestrian Opulator Supplement II*. New York: Great Jones Press, 2000.

Lincoln, Paul Etienne. *Equestrian Opulator Supplement III*, New York: Great Jones Press, 2000.

2001

Lincoln, Paul Etienne. *The Purification of Fagus sylvatica var pendula*, Queens, NY: Queens Museum of Art, 2001.

2002

Lincoln, Paul Etienne. *Books and Editions*. New York: Great Jones Press, 2002.

Lincoln, Paul Etienne. *Equestrian Opulators at the House of Approximate Odds*. Catterick, England: St. Paulinus Projects, 2002.

2003

Lincoln, Paul Etienne. *Die Berliner Zuckerbärin*. Essen: Museum Folkwang at RWE Tower, 2003.

Lincoln, Paul Etienne. *The Metropolis of Metaphorical Intimations*. Cologne: Buchhandlung Walther König, 2003.

2004

Lincoln, Paul Etienne. *Sinfonia Torinese*, Turin: Guido Costa Projects, 2004.

2005

Lincoln, Paul Etienne. *The Purification of Fagus sylvatica var pendula*. Ballybeg, Ireland: Coracle; New York: Granary Books, 2005.

2006

Lincoln, Paul Etienne. *Panhard Special: The Velocity of Thought*. Turin: Guido Costa Projects, 2006. Italian and English text.

Lincoln, Paul Etienne. *Sinfonia Torinese: An Avarian Symphony*. New York: Christine Burgin, 2006.

2007

Lincoln, Paul Etienne. *Panhard Special: The Velocity of Thought*. Vienna: Galerie Hubert Winter, 2007. German and English text.

2016

Lincoln, Paul Etienne. *The Glovers' Repository: The Tenaciousness of Subterfuge*. New York: Christine Burgin, 2016.

### **Group Exhibition Catalogues and Books**

1981

*New Contemporaries*. London: Institute of Contemporary Art, 1981.

1989

Cutts, Simon. *The Coracle, Coracle Press Gallery, 1975–87*. London; Coracle, 1989.

1991

*Out of Control*. Linz: Landesverlag, 1991. Text by Peter Weibel  
*Books as Art*. Boca Raton, Florida: Boca Raton Museum of Art, 1991. Texts by Timothy Eaton, Alexandria Anderson-Spivy, Charles Hine, Buzz Spector, and Martha Wilson.

1992

*Currents '92: The Absent Body*. Boston: Institute of Contemporary Art, 1992, Text by Matthew Teitelbaum.

1993

Silvermann, Lanny. *The Nature of the Machine*. Chicago: Chicago Cultural Center, 1993.  
Weiermair, Peter. *Prospekt 93*. Frankfurt am Main: Frankfurter Kunstverein, 1993.

1995

Corrin, Lisa. *Going for Baroque*. Baltimore: The Contemporary, 1995.  
Sandbach, Emma. *In Search of the Miraculous*. London: Starkmann, 1995.

1996

Ecker, Bogomir, Seftow, Bettina. *Übergangsbogen und Überhöhungsrampe*: Hochschule für bildende Künste, Hamburg. P.138-145

1999

*Here and Now*. Leeds: Henry Moore Foundation, 1999. Text by Juan Cruz.

1999

Sörries, Christine, Barbara Engelbach, and Florian Matzner. *Skulptur-Biennale 1999 im Münsterland*. Dülmen: Laumann-Verlagsgesellschaft, 1999.

2000

*Gangurinn 20 Ára/The Corridor Twenty Years*. Reykjavik: Reykjavik Art Museum, 2000. Text by Gunnar Arnason.  
*Greater New York*. Long Island City, NY: P.S.1.



2001

Biggs, Lewis. *Second Sight: Robert Hopper and the Henry Moore Foundation, 1989–2000*. Leeds: Henry Moore Sculpture Trust, 2001.

*Crossing the Line*. Queens, NY: Queens Museum of Art, 2001. Text by Valerie Smith.

2002

McDonald, Ewen, ed. *(The World May Be) Fantastic: 2002 Biennale of Sydney*, Sydney: Biennale of Sydney, 2002.

2004

*Enchantment*. Bronx, NY: Wave Hill, 2004. Text by Jennifer McGregor.

Siegel, Katy and Paul Mattick. *Money*. London: Thames and Hudson, 2004.

2005

Rudd, Natalie. *Size Matters: Exploring Scale in the Arts Council Collection*. London: Arts Council Collection, 2005.

2006

Grayson, Richard, Clare Carolin, and Roger Cardinal. *A Secret Service: Art, Compulsion, Concealment*. London: Hayward Gallery Publishing, 2006.

*The Forest: Politics, Poetics, Practice*. Durham, NC: Nasher Museum of Art, Duke University, 2006. Text by Kathleen Goncharov.

*While Interwoven Echoes Drip into a Hybrid Body—An Exhibition about Sound, Performance, and Sculpture*. Zürich: Migros Museum für Gegenwartskunst, 2006. Text by Heike Munder.

Gygax, Raphael. Munder, Heike. *Between Zones On the Representation of Performative and the Notation of Movement*. Migros Museum für gegenwartskunst. Zurich. p.225-229

Wye, Deborah, and Wendy Weitman. *Eye on Europe: Prints, Books, and Multiples, 1960 to Now*. New York: Museum of Modern Art, 2006.

2008

*The Garden of the Forking Paths*. Salzburg: Kunstraum Deutsche Bank, 2008. Text by Heike Munder.

2009

Rattemeyer, Christian. *The Judith Rothschild Foundation Contemporary Drawings Collection*. New York: Museum of Modern Art, 2009.

2012

*Kunstwegen, das Reisebuch*. Nordhorn: Germany: Raumsichten, 2012.

2014

*Lens-Based Sculpture*. Cologne: Verlag der Buchhandlung Walther König. Texts by Bogomir Ecker, Raimund Kummer, Friedemann Malsch, and Herbert Molderings.

## Reviews and Articles

1985

Rogers, Cheryl. "Sculpture Set to Self-Destruct like French Court." *Cambridge Weekly News* (July 18, 1985), p. 9.

1989

Mieses, Stanley. "Cultural Collisions." *New York Post* (June 11, 1989), p. 38.

Slesin, Suzanne. "A New York Forum." *New York Times* (May 25, 1989), p. 26.

1990

Citterio, Gianluca. "Dollari Congelati nei Macchinari di Lincoln sulla 'Grande Mela.'" *L'Unita* (December 28–29, 1990).

Fruitman, Shiva. "Stretching Space." *New York Times* (October 14, 1990), magazine, part 2.

Kover, Jonas. "Sculpture Space Artist Takes Unique Look at New York City." *Observer Dispatch* (Utica, NY) (November 16, 1989).

Poli, Maurizio. "Alluminio e Ottone: I Due Volti della Metropli." *La Gazzetta* (December 15, 1990).

Semerano, G.D. "Dollari Congelati in Mostra." *La Repubblica* (November 20, 1990), p. 8.

1991

Bacon, George. "Refrigeration Units and Madame de Pompadour's Courtiers Translated into Snails Will Only Perform at Versailles." *Art Newspaper* (May 1991).

Hoser, Ulli. "Drei Maschinen in der Galerie Hubert Winter." *Kurier* (Vienna) (August 2, 1991).

Kent Sarah. "Market Daze." *Time Out* (London) (May 29–June 5, 1991), p. 39.

Kent, Sarah. "Paul Etienne Lincoln." *Time Out* (London) (May 29–June 5, 1991), p. 40.

Kimmelman, Michael. "Art in Review." *New York Times* (June 14, 1991), p. C24.

Levin, Kim. "Choices." *Village Voice* (June 18, 1991).

Lieberman, Rhonda. "Paul Lincoln, Christine Burgin Gallery." *Artforum* 30, no. 1 (September 1991), p. 130.

Podgorski, Teddy. "Therapie Weekend." *Wiener* (June 1991).

Rolig, Stella. "Energievernichter." *Der Standard* (Vienna) (August 4, 1991).

Sommer, Christa. "Geld Maschinen." *Wochenpresse* (Vienna) (July 25, 1991).

Zinggl, Wolfgang. "Künstler König der Schnecken." *Kultur Falter* (Vienna) (July 31, 1991).

1992

Borchardt-Birbaumer, Brigitte. "Maschine, Skulptur und Malerei." *Wiener Zeitung* (June 1992), p. 5.

Clewing, Ulrich. "Maschinen des Luxus." *Die Tageszeitung* (June 1992), p. 27.

"Festivalinstitution Aus und In Linz." *Die Presse* (1992), p. 32.

Franz, Rainwald. "Zeitmaschinen, eine Ausstellung von Arbeiten des Engländers Paul Etienne Lincoln." *Kunstpresse* (Vienna) (June 1992), p. 38.

Hofleiter, Johanna. "Über der Zerbrechlichkeit der Evolution." *Kurier* (Vienna) (July 17, 1992), p. 4.

"Institute of Contemporary Art." *Newbury Street Guide* (Boston) (February 26, 1992).

McQuaid, Cate. "Missing Persons." *Boston Phoenix* (January 24, 1992), p. C9.

Miller, Sequoia. "I.C.A. Exhibits 'Suggested Body.'" *Justice* (Brandeis University) (January 28, 1992).

Sherman, Mary. "Sense of Being." *Boston Herald* (January 24, 1992), p. 7.

Spencer, Kelly. "Notable Absences." *South End News* (Boston) (January 30, 1992).  
Stapen, Nancy. "I.C.A.'s 'Currents: The Absent Body', Fresh Talent a Timely Theme." *Boston Globe* (January 24, 1992), pp. 25, 36.  
Tucker, Jeanette. "Missing Persons." *Improper Bostonian* (February 19, 1992).  
Ursprung, Philip. "Berlin: 'Zimmer mit Aussicht II' in der Galerie von der Tann." *Kunst-Bulletin*, nos. 7–8 (1992), p. 45.  
Wahjudi, Claudia. "Dies und Das." (June 12, 1992).  
Yuan, Angela. "ICA examines: 'The Absent Body'" *Tufts Daily* (February 3, 1992).

1993

Artner, Alan. "Oh Those Marvellous Toys, Turning Machines into Playthings." *Chicago Tribune* (April 25, 1993), pp. 22–23.  
Holg, Garrett. "Finding Magic in Mechanical Art." *Chicago Sun Times* (April 25, 1993), p. 12.  
Komo, Kumi. "Mirror of Memory." *Commercial Photo* (Tokyo) no. 362, part 2 (1993), pp. 108–109.  
McGuiness, Catherine. "New Practice in Urban Design." *Architectural Design* (1993), p. 19.  
Schmidt, M. J., Inge Vogt. "Prospekt 93, 7 Junge Künstler auf einen Streich, Täter mit Motiv." *Weiner* (May 5, 1993), p. 125.  
"Steinernes Haus mit der Ausstellung 'Prospekt 93' wieder eröffnet." *Frankfurter Allgemeine Zeitung* (March 20, 1993).  
von Walter, Titz. "Erlesene Mixtur, Trockener Witz." *Kleine Zeitung* (Graz) (June 4, 1993), p. 40.

1994

Farkas, Rosemarie. "Völker seht die Signale!" *New Mag*, no. 493 (1994).  
Hierholzer, Michael. "Körper, Heilige Obsessionen." *Frankfurter Allgemeine Zeitung*, (March 21, 1994).  
Hoffman, Gabrielle. "Kunst nimmt Haltung an." *Stuttgarter Zeitung* (April 4, 1994).  
Huther, Christian. "Der Körper in Mittelpunkt." *Trierischer Volksfreund* (April 7, 1994).  
Huther, Christian. "Der Körper steht im Zentrum." *Main Echo* (March 26, 1994).  
Huther, Christian. "Der menschliche Körper steht im Mittelpunkt." *Aachener Nachrichten* (April 14, 1994).  
Huther, Christian. "Derber Umgang mit dem menschlichen Körper." *Rheinische Post und Krefelder Stadtpost* (March 27, 1994).  
Huther, Christian. "Verwandlung in ein Laboratorium der Erinnerung und Identitätssuche." *Saarbrücke Zeitung* (April 7, 1994).  
Metzger, Fainer. "Prospekt 93." *Kunstforum International* (July 1994), p. 307.  
Rubin, Birgitta. "Kropp i ung Konst, Nya möten på global triennial." *Dagens Nyheter* (May 5, 1994).  
Thiede, Veit-Mario. "Grankfurter Prospekt 93." *Deister-und-Weserzeitung* (March 24, 1994).  
Thiede, Veit-Mario. "Neue Kunst von der Peripherie." *Bremer Nachrichten* (April 13, 1994).

1995

Dorsey, John. "Baroque Exhibit Strikes it Rich." *Baltimore Sun* (September 26, 1995), pp. 1E–2E.  
Dorsey, John. "Going for Baroque." *Baltimore Sun* (September 24, 1995), pp. 1J, 4J.

1996

Bristow, Martha. "Machine Language." *Baltimore Messenger* (April 10, 1996), p. 1,

Corrin, Lisa. "Glowing Public Response to Paul Etienne Lincoln's Ignisfatuus." *Contemporary Times* (Baltimore) (Summer 1996).

Dorsey, John. "Art Review." *Baltimore Sun* (April 6, 1996), p. 8D.

Corrin, Lisa and Katherine Carl. "Oh du süße Analyse—du bist es, die mich verzaubert hat." In Ecker, Bogomir. Bettina Sefkow eds. *Übergangsbogen und Überhöhungsrampe Symposion I und II*. Hamburg: Material Verlag, pp. 138–45.

Gerlach, Gunnar. "Greifbare schöpferische Illusionen." *Tages Anzeiger*, (November 1996).

Giuliano, Mike. "Gallery: New Moon." *City Paper* (Baltimore) (May 1, 1996), p. 37.

Michalski, Jennifer L. "Moonlight and Rosa." *Baltimore Alternative* (May 1996), p. 38.

Selby, Holly. "Gizmo Art." *Baltimore Sun* (April 5, 1996), pp. 1E, 5E.

1997

Poole, Stephen. "World and Its Inhabitants." *Guardian* (London), Guide sec., p. 9.

1998

Courtney, Cathy. "Artist's Books." *Art Monthly*, no. 219 (September 1998), pp. 47–49.

1999

"Exhibitions: The Enigma of Marie Taglioni." *Guardian* (London) (January 16–22, 1999), Guide sec.

Godfrey, Tony. "Yorkshire – Here and Now." *Burlington Magazine* (May 1999), pp. 308–10.

"Memories Are Made of Sculptural Machinery." *Darlington and Stockton Times* (January 22, 1999), p. 24.

Princenthal, Nancy. "Artist's Book Beat." *Art on Paper* (July–August 1999), pp. 67–69.

Raap, Jürgen. "Industrieller Versuch." *Kunstforum International* (May–April 1999), pp. 122–23.

Raap, Jürgen. "Schalten und Walten." *Kunstforum International* (May–April 1999), pp. 81–84.

2000

Cotter, Holland. "New York Contemporary, Defined 150 Ways." *New York Times* (March 6, 2000), pp. E1, E5.

Everett, Deborah. "Paul Etienne Lincoln: Ignisfatuus." *NY Arts* (April 2000), p. 94.

Heartney, Eleanor. "Paul Etienne Lincoln at Christine Burgin and Alexander and Bonin." *Art in America* (November 2000), pp. 168–69.

Johnson, Ken. "Paul Etienne Lincoln." *New York Times* (March 24, 2000), p. E35.

Kley, Elisabeth. "Lincoln's World." <<http://www.artnet.com/Magazine/reviews/kley/kley4-13-00.asp> (April 17, 2000).

Levin, Kim. "Voice Choices: Paul Etienne Lincoln." *Village Voice* (April 11, 2000), p. 114.

"Paul Etienne Lincoln." *New York Magazine* (April 10, 2000), p. 110.

Schwendener, Martha. "Reviews: Paul Etienne Lincoln." *Flash Art* (Summer 2000), p. 114.

Siegel, Katy. "Best of 2000." *Artforum* (December 2000), pp. 116–17.

Siegel, Katy. "City Light: Paul Etienne Lincoln's 'New York-New York.'" *Artforum* (September 2000), pp. 160–65.

2001

Kley, Elisabeth. "Sunbeams from Cucumbers." *Parkett* (2001), pp. 6–17.

Meller, Wilfrid. "Playing God: The Magical Machines of Paul Etienne Lincoln." *Modern Painters* (Summer 2001), pp. 78–79.

Wehr, Anne. "Queens Sized." *Time Out New York* (August 16–23, 2001), p. 46.

2003

Banz, Claudia. "Paul Etienne Lincoln." *Museums Journal*, Berlin: Wissenschaft der Phantasie, pp. 76–78.

Diening, Deike. "Bärenmilch zum Tangotakt." *Der Tagesspiegel* (February 28, 2003).

Meixner, Christiane. "Angewandte Alchemie. Die Kunst des Staunens: Paul Etienne Lincoln im Hamburger Bahnhof." *Morgenpost* (May 3, 2003).

Vinken, Frank. "RWE gibt der Bäarin Zucker" *Waz-Bilder* (November 7, 2003).

2004

Curto, Guido. "Contemporanea la Sinfonia Torinese." *La Stampa* (October 12, 2004).

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