

CORVI-MORA

LYNETTE YIADOM-BOAKYE

Born in 1977, London

Lives and works in London

1996–1997 Central St Martins School of Art and Design

1997–2000 Falmouth College of Art

2000–2003 Royal Academy Schools

Solo Exhibitions

- 2021 SFMOMA, San Francisco
- 2020 Guggenheim Museum Bilbao
Tate Britain, London
- 2019 “The Hilton Als Series: Lynette Yiadom-Boakye”, Yale Center for British Art, New Haven
“A Mind For Moonlight”, Corvi-Mora, London
“In Lieu Of A Louder Love”, Jack Shainman Gallery, New York
- 2017 “Under-Song For A Cipher”, New Museum of Contemporary Art, New York
- 2016 “A Passion To A Principle”, Kunsthalle Basel, Basel
“Sorrow For A Cipher”, Corvi-Mora, London
- 2015 “Capsule 03: Lynette Yiadom-Boakye”, Haus der Kunst, Munich
“Verses After Dusk”, Serpentine Gallery, London (cat)
- 2014 Jack Shainman Gallery, New York
32 Edgewood Gallery, Yale School of Art, Connecticut
- 2013 “Verses”, Pinchuk Art Centre, Kiev
“The Love Without”, Corvi-Mora, London
“Salt 7: Lynette Yiadom-Boakye”, Utah Museum of Fine Art, Utah
- 2012 “All Manner Of Needs”, Jack Shainman Gallery, New York
“Extracts and Verses”, Chisenhale Gallery, London
- 2011 “Notes and Letters”, Corvi-Mora, London
- 2010 “Any Number of Preoccupations”, Studio Museum Harlem, New York
“Essays and Documents”, Jack Shainman Gallery, New York
“Essays and Letters”, Stevenson, Cape Town
- 2009 “FOREX: Pleased to Meet You”, Stevenson, Cape Town
“Manifesto”, Faye Fleming & Partner, Geneva
- 2007 Gasworks, London
“Series”, Arquebuse, Geneva
- 2004 “How To Live”, Prowler Project Space, London

Selected Group Exhibitions

- 2019 “In The Absence of Light: Gesture, Humor and Resistance in The Black Aesthetic:

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- Selections from the Beth Rudin DeWoody Collection", Stony Island Arts Bank, Chicago
"When You Dance You Make Me Happy: Highlights from the Luciano Benetton Collection", Gallerie delle Prigioni, Treviso
"Rock My Soul", Victoria Miro, London
"Here we are", Art Gallery of New South Wales, Sydney
"Ghana Freedom", 58th International Art Exhibition – la Biennale di Venezia, Ghana Pavilion – Arsenale, Venice
"Every Day: Selections from the Collection", Baltimore Museum of Art, Baltimore
"Palimpsest", Lismore Castle Arts, Lismore
"Black Refractions: Highlights from The Studio Museum in Harlem", touring exhibition: Museum of the African Diaspora, San Francisco Gibbes Museum of Art, Charleston, Kalamazoo Institute of Arts, Kalamazoo, Smith College Museum of Art, Northampton, Frye Art Museum, Seattle, Utah Museum of Fine Arts, Salt Lake City
- 2018 "Shifting Gaze: A Reconstruction of The Black & Hispanic Body in Contemporary Art", The Mennello Museum of American Art, Orlando
"Wayne Thiebaud", San Francisco Museum of Modern Art, San Francisco
"Carnegie International, 57th Edition, 2018", Carnegie Museum of Art, Pittsburgh
10th Berlin Biennale for Contemporary Art, Berlin
"The Explorers, Part One: Lynette Yiadom-Boakye and James Richards", V-A-C Foundation, Palazzo delle Zattere, Venice
"All Too Human: Bacon, Freud and a Century of Painting Life", Tate Britain
"Painting: Now and Forever, Part III", Matthew Marks Gallery, New York
- 2017 "We Are Here", MCA Chicago, Illinois
"Never Free to Rest", Kurimanzutto, Mexico
"Solidary & Solitary: The Joyner/Giuffrida Collection", Ogden Museum of Southern Art, New Orleans
"WHEN THE HEAVENS MEET THE EARTH: Selected works from Robert Devereux's Sina Jing Collection of Contemporary Art", The Heong Gallery, Downing College, Cambridge
"Their Own Harlems", The Studio Museum Harlem, New York
"Blue Black", Pulitzer Art Foundation, St. Louis
"Regarding the Figure", The Studio Museum Harlem, New York
- 2016 "British Art Show 8", Southampton Art Gallery, Southampton
"BIG", Big Hodges Gallery, New York
"British Art Show 8", Norwich Castle Museum and Art Gallery, Norwich (cat)
"The Female Gaze, Part Two: Women Look at Men", Cheim & Read, New York
"Making & Unmaking: An exhibition curated by Duro Olowu", Camden Arts Centre, London (cat)
"You Go to My Head", Galerie Templon, Brussels
"Drawn from Life: People on Paper", The Collection, Lincoln
"Entanglements, Curated by Glenn Ligon", Luhring Augustine, New York
"Stranger!", Museum of Contemporary Art Cleveland, Cleveland
"One Day, Something Happens: Paintings of People", The Atkinson, Southport
"British Art Show 8", Scottish National Gallery of Modern Art, Edinburgh (cat)
"Taguchi Art Collection: Correlation Diagram of Happiness", Mitsubishi-jisho ARTIUM, Fukuoka City
- 2015 "The Tightrope Walk: The Painted Image After Abstraction", White Cube, London (cat)
"European Ghosts", Mu.Zee, Ostend
"British Art Show 8", Leeds Art Gallery, Leeds (cat)
"A Story Within a Story", Goteborg International Biennial for Contemporary Art, Gothenburg (cat)

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- "Material Matters", Institute of Contemporary Art Indian Ocean, Mauritius
"Glenn Ligon: Encounters and Collisions", Tate Liverpool (cat)
"One Day, Something Happens: Paintings of People", Nottingham Castle, Nottingham
"Portraits and Other Likenesses from SFMOMA", Museum of the African Diaspora, San Francisco
Foundation De 11 Lijnen, Oudenburg
"Glenn Ligon: Encounters and Collisions", Nottinghman Contemporary
"One Day, Something Happens: Paintings of People", Leeds Art Gallery (cat)
"The past, the present, the possible", Sharjah Biennial 12, Sharjah (cat)
"Tracing Shadows", PLATEAU, Samsung Museum of Art, Seoul
"Moucharabieh", Triangle France, Marseille
"As Is Is", Altman Siegel Gallery, Los Angeles
"Meet Me Halfway: Selections from the Anita Reiner Collection", Cristin Tierney Gallery, New York
"UNREALISM", The Moore Building, Miami
- 2014 "Queensize – Female Artists from the Olbricht Collection", Me Collectors Room, Berlin
"MIRRORCITY: London artists on fiction and reality", Hayward Gallery, London (cat)
"Moral Material", Salon 94 Bowery, New York
"Serralves Collection in the Museum", Serralves Museum of Contemporary Art, Porto
"Black Eye", 57 Walker Street, New York
"Three Women Painters: Phoebe Unwin, Clare Woods and Lynette Yiadom-Boakye", Contemporary Art Society, London
"For the Record", Birmingham Museum and Art Gallery, Birmingham
"Sound Vision: Contemporary Art from the Collection", Nasher Museum of Art at Duke University, Durham
"In the Near Future", Museum of Modern Art in Warsaw, Warsaw
"Recent Acquisitions: Selections from the Elliot and Kimberly Perry Collection", The Fogelman Galleries of Contemporary Art at the University of Memphis, Tennessee
- 2013 "The Turner Prize", Ebrington, Derry-Londonderry (cat)
"Art from Britain and Poland since 1990", Centre for Contemporary Art, Ujazdowski Castle, Warsaw
"Folk Devil", David Zwirner, New York
"Cinematic Visions: Painting at the Edge of Reality", Victoria Miro, London
"The Future Generation Art Prize@Venice 2013", 55th International Art Exhibition – la Biennale di Venezia, Palazzo Contarini Polignac, Venice
"The Encyclopedic Palace", The Central Pavilion, 55th Venice Biennale, Venice
"The Souls – A Twice-Told Tale", CEAAC, Strasbourg
"The Roving Eye: Aura and the Contemporary Portrait", Oakland University Art Gallery, Oakland University, Rochester
- 2012 "Fiction as Fiction (or, A Ninth Johannesburg Biennale)", Stevenson, Cape Town
"Dawn Chorus", Leeds Art Gallery, Leeds
"The Progress of Love", The Menil Collection, Houston
"Future Generation Art Prize", PinchukArtCentre, Kiev (cat)
"A World Away", Dyrham Park, Gloucestershire
"To Have a Voice", Mackintosh Museum, The Glasgow School of Art, Glasgow
"The Ungovernables: New Museum 2012 Triennial", New Museum, New York
"Prose/Re-Prose: Figurative Works Then and Now", SCAD Museum of Art, Savannah
"Restless: Recent Acquisitions from the MAM Collection", Miami Art Museum, Florida

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- 2011 “What We Talk About When We Talk About Love”, Stevenson, Cape Town (cat)
“La Biennale De Lyon 2011: A Terrible Beauty is Born”, Lyon (cat)
“Artist of the Day; Srinivas Kuruganti selected by Lynette Yiadom-Boakye”,
Flowers, London
“Secret Societies”, Schirn Kunsthalle Frankfurt, Frankfurt; CAPC, Bordeaux (cat)
“That's the way we do it. The techniques and Aesthetic of Appropriation. From Ei
Arakawa to Andy Warhol”, Kunsthaus Bregenz, Bregenz
“Going where the weather suits my clothes.... a fall of light on fabric”, Mothers
Tankstation, Dublin
“Converging Voices, Transforming Dialogue: Selections from the Elliot and Kimberly
Perry Collection”, University Museum, Texas Southern University, Houston
“Building the Contemporary Collection: Five Years of Acquisitions”, Nasher
Museum of Art, Duke University, Durham, North Carolina
“Make Believe”, Galleri Magnus Karlsson, Stockholm
- 2010 “Newspeak: British Art Now”, The Saatchi Gallery, London
- 2009 “Convoi Exceptionnel”, Triangle France, Marseille
“Living Together: Towards a Contemporary Concept of Community”, Centro
Cultural Montehermoso Kulturenea, Vittoria-Gasteiz, Spain, travelling to MARCO,
Museu de Arte Contemporanea, Vigo, Spain
“When the Mood Strikes: The Collection of Wilfried and Yannicke Cooreman”,
Museum Dhondt-Dhaenens, Deurie
- 2008 7th Gwangju Biennale, Gwangju Biennale Foundation, Korea
“Flow”, The Studio Museum in Harlem, New York
- 2007 “100 Years Kunsthalle”, Kunsthalle Mannheim, Mannheim
- 2006 “The Unhomely: Phantom Scenes in Global Society”, 2nd International Biennial of
Contemporary Art of Seville, Centro Andaluz de Arte Contemporaneo Reale
Ataronanas, Seville
“Personne ne veut mourir”, Archebuse, Geneva
“Liquid”, Royal Academy Schools Gallery, Hornsey
- 2005 “Direkte Malerei: Unmittelbare Bildwelten zwischen Abstraktion und Figuration”,
Kunsthalle Mannheim
“Bloomberg New Contemporaries”, Coach Shed, Liverpool & Barbican, London
- 2004 “John Moores 23”, Liverpool Biennial, Liverpool
“5 Young Painters”, Artspace Gallery, London
- 2003 “Schools Show”, Royal Academy Schools, London
“Work Ethic”, Gone Tomorrow Gallery, London
- 2002 “Premiums”, Sackler Gallery, Royal Academy of Arts, London
“Red Mansion Prize”, London Institute, London
- 2001 “Blackout”, Brixton Art Gallery, London

Publications

- 2019 Phaidon Editors, “Great Women Artists”, Phaidon Press Limited, London,
pp. 440
Sophia Bennett and Manjit Thapp, “The Bigger Picture, Women Who Changed the
Art World”, Tate Publishing, pp. 92-93

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- Darby English and Charlotte Barat, "Among Others. Blackness at MoMA", New York, Museum of Modern Art, pp. 472-473
Connie H. Choi, Thelma Golden, Kellie Jones, "Black Refractions: Highlights from The Studio Museum in Harlem", Rizzoli International Publications, Inc., pp, 37, 222-223
- 2018 Ingrid Schaffner and Liz Park, "The Guide. Carnegie International, 57th Edition, 2018", Carnegie Museum of Art, pp. 104-105
Elena Crippa, "Bacon, Freud, and the Painting of the School of London", Tate Publishing, Hungarian National Gallery, pp. 234-235
"Shifting Gaze: A Reconstruction of The Black & Hispanic Body in Contemporary Art", Mennello Museum of American Art, pp. 56
Omar Kholeif, "The Artists Who Will Change The World", Thames & Hudson, pp. 92-95
Matt Price, "The Anomie Review of Contemporary British Painting", Anomie, London
Artur Santoro, "Histórias Afro-Atlânticas" (exhibition catalogue). Museu De Arte De São Paulo Assis Chateaubriand, p. 307
Serubiri Moses, "10th Berlin Biennale for Contemporary Art". Kunst-Werke Berlin, pp. 44-45
- 2017 "When The Heavens Meet The Earth. Selected Works from Robert Devereux's Sina Jina Collection", Downing College, Cambridge, pp. 98-101
Cindy and Howard Rachofsky, "Doubles, Dobros, Pliegues, Pares, Twins, Mitades", The Warehouse, pp. 84-85, 91
Lynette Yiadom-Boakye, "Lynette Yiadom-Boakye - Under-Song for a Cipher (exhibition catalogue)", New Museum of Contemporary Art
Alex Pilcher, "A Queer Little History of Art", pp. 136-137
- 2016 Courtney J. Martin, "Four Generations: The Joyner/Giuffrida Collection of Abstract Art", Gregory R. Miller & Co., pp. 348 - 353
Duro Olowu, "Making & Unmaking", Camden Arts Centre, London
Rose Bouthillier, "Stranger" (exhibition catalogue). Cleveland: Museum of Contemporary Art Cleveland, pp. 24-28
- 2015 Ryan Innouye, Eungie Joo, "The past, the present, the possible. Sharjah Biennial 12", Sharjah Art Foundation, Sharjah, pp.484-493
Omar Kholeif, "Lynette Yiadom-Boakye. Natures, Natural and Unnatural". V-A-C Collection, Whitechapel Art Gallery
Anna Collin, Lydia Yee, "British Art Show 8", Hayward Publishing, London, pp.128-131
Elvira Dyangani Ose, "A story within a story...", Art and Theory Publishing, Stockholm, pp.236-237
Lynette Yiadom-Boakye, Hilton Als, Glenn Ligon, Amira Gad, "Lynette Yiadom-Boakye", Serpentine Galleries and Koenig Books
Glenn Ligon, Francesco Manacorda, Alex Ferquharson, "Glenn Ligon: Encounters and Collisions", Tate Publishing, p.113
Jennifer Higgie, "One Day, Something Happens: Paintings of People", Hayward Publishing, London, pp. 28-29
Barry Schwabsky, Honey Luard, "Tightrope Walk" (exhibition catalogue), White Cube, London, pp. 122-123
Eddie Chambers, "Black Artists in British Art: A History Since the 1950s", Bloomsbury, p. 197
- 2014 Ralph Rugoff, Stephanie Rosenthal, "MIRRORCITY: London artists on fiction and reality", Hayward Publishing, London, November, pp. 54-55
Naomi Beckwith, Donatien Grau, Jennifer Higgie, Lynette Yiadom-Boake, "Lynette Yiadom-Boake", Prestel Publishing

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- David Bindman, Henry Louis Gates Jr., "The Image of the Black in Western Art, Part 2", Belknap Harvard, London, pp.297-298
"Face To Face, British Portrait Prints from the Clifford Chance art collection", Hampton Printing, Bristol, p.13
Pinacoteca Agnelli, "Works From The Mario Testino Collection", Rizzoli
"A Brush With The Real, Figurative Painting Today", Laurence King Publishing Ltd, London, pp.218-223
Tom McCarthy, "MIRRORCITY: London artists on fiction and reality" (exhibition catalogue), Hayward Publishing, Southbank Centre, London, pp. 54-55
- 2013 "Turner Prize 2013", Tate Publishing, London (cat), pp.24-29
Massimiliano Gioni, "Il Palazzo Enciclopedico", Fondazione La Biennale di Venezia (cat), p.138
"The Roving Eye: Aura and the Contemporary Portrait", Oakland University Art Gallery (cat), pp.40-41
- 2012 "The Progress of Love", The Menil Collection (cat), pp.80-83
- 2011 "Mother's Annual 2011", Mother's Tankstation (cat), pp.27-29
Jane Neal, "Lynette Yiadom-Boakye" in "Vitamin P2: New Perspectives in Painting", Phaidon Press, pp.324-325
"11th Biennale de Lyon: A Terrible Beauty is Born", Les Presses du Réel (cat), pp.99-101
"Secret Societies", Musée d'Art Contemporain de Bordeaux and Schirn Kunsthalle Frankfurt (cat), pp. 248-249
"What we talk about when we talk about love", Michael Stevenson Gallery, Cape Town, (cat), pp.20-27
- 2010 "Lynette Yiadom-Boakye: Any Number of Preoccupations", The Studio Museum in Harlem, New York (cat)
"Lynette Yiadom-Boakye: Essays and Letters", Michael Stevenson Gallery, Cape Town (cat)
"This Is Our Time", Michael Stevenson Gallery, Cape Town (cat), pp. 38-39
- 2009 "Lynette Yiadom-Boakye: Pleased to Meet You ", Michael Stevenson Gallery, Cape Town (cat)
Okwui Enwezor and Chika Akeke-Ogulu, "Contemporary African Art Since 1980", Damiani Press, New York
- 2008 "Flow: The Studio Museum in Harlem", The Studio Museum in Harlem, New York (cat)
Okwui Enwezor, "The 7th Gwangju Biennale", Gwangju Biennale Foundation, Gwangju (cat)
- 2006 Okwui Enwezor, "The Unhomely: Phantom Scenes in Global Society", International Biennial of Contemporary Art of Seville, Seville (cat), pp.280-281
Alison Gingeras, "The Triumph of Painting: Part 6", Saatchi Gallery, London (cat)

Selected Bibliography

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Rianna Jade Packer, "The Shows to See in London During Frieze Week", Frieze, October 1
Freya Savla, "YCBA showcases Yiadom-Boakye's work", Yale News, September 26
Macrina Wang, "Changing Tides? Lynette Yiadom-Boakye at the YCBA", The Yale Herald, September 23

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- Waldemar Januszczak, "Lynette Yiadom-Boakye, Corvi-Mora and Mona Hatoum, White Cube review — two exciting shows by women", *The Sunday Times*, September 22
- Matthew Collings, "Venice Biennale 2019 highlights: Pavilions that jolt us between past and present", *Evening Standard*, May 13
- Mariana Fernandez, "Why Ghana Chose 'Freedom' as the Theme of Its Venice Biennale Debut", *The Observer*, May 12
- Gareth Harris, "Lynette Yiadom-Boakye gets a Tate survey and will show works in Accra", *The Art Newspaper*, May 10
- Julia Halperin, "Ghana's Buzzed-About Venice Biennale Pavilion Is a Clear First Step in the Country's Bid to Become a Global Art Destination", *Artnet News*, May 9
- Louisa Buck, "Lismore Castle serves up a rich palimpsest of themes for new show", *The Art Newspaper*, April 5
- Barry Schwabsky, "Lynette Yiadom-Boakye", *Artforum International*, April
- Zachary Small, "Tate Will Give Five Women Major Solo Exhibitions in the Next Two Years", *Hyperallergic*, March 4
- Victoria L. Valentine, "Tate Britain Plans Major Lynette Yiadom-Boakye Survey in 2020", *Culture Type*, March 1
- "Ghana to make Venice Biennale debut with David Adjaye designed Pavilion", *Artforum*, February 26
- Kate Brown, "For Its First Venice Biennale, Ghana's All-Star Will Introduce the Country as a Cultural Powerhouse on the Global Stage", *ArtNet*, February 25
- Harold Haliday Costain, "What to See in New York Art Galleries This Week", *The New York Times*, January 17
- Ilka Scobie, "Lynette Yiadom-Boakye in Lieu Of A Louder Love", *Artlyst*, January 16
- 2018
- Jasmine Weber, "Art Movements", *Hyperallergic*, October 17
- Benjamin Sutton, "Lynette Yiadom-Boakye and Postcommodity won prizes at the 2018 Carnegie International" *Artsy*, October 15
- Victoria L. Valentine, "Curators Explain Why British Painter Lynette Yiadom-Boakye Won the Carnegie International's Top Prize", *Culture Type*, November 19
- Bridget Riley, "Singular Visions", *Vogue*, January
- Jean-Christophe Collet, "Au Couvent Des Jacobins: Les Noms Des Artistes De L'Expo Pinault", *Rennes Infos Autrement*
- 2017
- Darryl Pinckney, "The Trickster's Art", *The New York Review of Books*, August 17
- Philip Kennicott, "An artist who summons black faces and bodies at ease in the world", *The Washington Post*, August 3
- Ratik Asokan, "The Painting is Presence", *The Nation*, July 1
- Christian Viveros-Faune, "Lynette yiadom-Boakye Paints It Black At The New Museum", *Village Voice*, June 20
- Zadie Smith, "A Bird of Few Words", *The New Yorker*, June 19
- Moses Serubiri, "The Power of Color in Lynette Yiadom-Boakye's Paintings", *Hyperallergic*, June 15
- Rizvana Bradley, "The Quiet Bohemia of Lynette Yiadom-Boakye's Paintings", *Parkett* 99, pp. 58-73
- Antwaun Sargent, "Lynette Yiadom-Boakye's Fictive Figures", *Interview Magazine*, May 15
- Jason Parham, "Considering Lynette Yiadom-Boakye's Borderless Bodies", *Fader*, May 11
- Dodie Kazajian, "How Bristish-Ghanaian Artist Lynette Yiadom-Boakye Portrays Black Lives in Her Paintings", *Vogue*, March 20
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- 2016
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- tageswoche.ch, November 17
Jonas Egli, "Immer den Augen nach: Lynette Yiadom-Boakye in der Kunsthalle", barfi.ch, November 20
Christoph Heim, "Weder Opfer noch Helden", bazonline.ch, November 18
Dietrich Roeschmann, "Lynette Yiadom-Boakye in der Kunsthalle Basel", badisch-zeitung.de, November 23
"Sie nennt sie Superhumans", *Emotion*, January, pp. 126
Jordan Darville, "Meet Lynette Yiadom-Boakye, The Painter Who Inspired Solange's 'Don't Touch My Hair'", TheFader.com, October 4
Alice Primrose, "Our pick of this week's art events", RoyalAcademy.org.uk, September 9
Duro Olowu, "Life in Style", Frieze.com, August 28
"Lynette Yiadom-Boakye Wins Southbank Award For Serpentine Exhibition", artlyst.com, June 6
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Louisa Buck, "Lynette Yiadom-Boakye's powerful crowd", TheTelegraph.co.uk, July 3
"In defiance of time", *Art Quarterly*, July, p.11
Victoria L. Valentine, "New York Times Publishes First-Ever, Art-Themed Issue of Sunday Book Review", CultureType.com, June 28
Faye Hirsch, "The Portraitist", *The New York Times*, June 28, p.28
Waldemar Januszczak, "Out of the ordinary", *The Sunday Times*, June 21, pp.12-13
Martin Gayford, "Is there more to Duane Hanson than his ability to trick?", Spectator.co.uk, June 20
Kate Tiernan, "Lynette Yiadom-Boakye: 'Maybe I'm not as interested in people as I thought I was'", [studio international](http://studiointernational), June 18, 2015
Karen Wright, "A model show from the odd couple", *The Independent*, June 17, p.40
"Verses After Dusk", *The News Line*, June 13, pp.6-7
Priscilla Frank, "Lynette Yiadom-Boakye's Enigmatic Portraits Show Black Figures That Never Were", HuffingtonPost.com, June 9
Rachel Will, "Lynette Yiadom-Boakye Shows Paintings Without Time or Place at Serpentine Gallery", BlouinArtInfo.com, June 2
Hannah Ellis-Petersen, "Dual Serpentine exhibitions celebrate explorers of the human form", TheGuardian.com, June 2
Rachel Campbell-Johnston, "Lynette Yiadom-Boakye / Duane Hanson at the Serpentine Gallery", *The Times*, June 1
Gabriel Coxhead, "Lynette Yiadom-Boakye", TimeOut.com, June
Rachel Cooke, "Lynette Yiadom-Boakye: artist in search of the mystery figure", *The Observer*, May 31
"Lynette Yiadom-Boakye: Verses After Dusk To Open At Serpentine Gallery", Artlyst.com, May 26
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Kelly Grovier, "Preview: Lynette Yiadom-Boakye at the Serpentine", *Royal Academy of the Arts Magazine*, May, pp.24-25
Martin R. Dean, "Die Austreibung des falschen Blicks", *Neue Zürcher Zeitung*, April

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Emily D'Silva, "Lynette Yiadom-Boakye selects from the V-A-C collection at Whitechapel Gallery", theupcoming.co.uk, March 22
Chris Sharratt, "A Q&A with... Lynette Yiadom-Boakye, painter", a-nnews.co.uk, March 18
Jens Hinrichsen, "Lynette Yiadom-Boakye", Monopol, February, pp.120-121
- 2014
Rachel Small, "Lynette Yiadom-Boakye's latest, and a poem", InterviewMagazine.com, December
Gary Pini, "10 Must-see art shows opening this week", Papermag.com, November 21
Olivia Swider, "Top exhibitions opening this week in New York", Whitewall.com, November 20
Victoria Sadler, "Artists explore the digital age in Mirrorcity at Hayward Gallery", HuffingtonPost.com, November 5
Thérèse St-Gelais, "Portfolio – Christine Major, Marion Wagschal, Lynette Yiadom-Boakye", Esse.ca, November
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- 2013
Roslyn Sulcas, "Talk of the Turner Prize, Where, for One Thing, Talk Is Art", The New York Times, November 29
Karen Wright, "In the studio: Lynette Yiadom-Boakye", The Independent, November 8
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Marcus Field, "The art market may be obscene – but should we be so angry?", The Independent, October 27
Charlotte Higgins, "An invitation to Turner visitors: pick up a pencil or be an exhibit", The Guardian, October 23
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Jack Malvern, "Toilet humour, imaginary art and codewords – it's Turner Prize time", The Times, October 23
Rachel Campbell-Johnston, "No longer enough to peer warily", The Times, October 23
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Eamonn McCann, "It doesn't do anything for me, but then what do I mean by meaningless?", Irish Times, October 23
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sale in London", The Economic Times, October 18
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Public collections

Arts Council Collection, UK
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