

Shezad Dawood

Born 1974 in London, United Kingdom.

Education

2004 – 2008

Leeds Metropolitan University PhD (Fine Art)

Thesis: 'The Killing of Chief Crazy Horse - A Metaphorical Allegory in 3 Parts'. A paper examining the relationships between live art, gallery and text, as both artistic and curatorial practice.

2000 – 2003

Royal College of Art, London MPhil Fine Art (Photography)

Thesis: 'Cowboys & Indians – Duality & Difference in the contemporary empire of signs'

1998 – 2000

Royal College of Art, London MA Fine Art (Photography)

1994 – 1997

Central St Martin's College of Art & Design, London BA (Hons) Critical Fine Art Practice (First Class)

Selected Solo Exhibitions

2017

Leviathan, Fondazione Querini Stampalia, Venice

2016

Kalimpong, Timothy Taylor, London, UK (forthcoming)

Anarchitecture, Jane Lombard, New York, USA

Why Depend on Space and Time, Galerist, Istanbul, Turkey

2015

The Room, Fig-2, ICA, London, UK

Towards The Possible Film, John Hansard Gallery, Southampton, UK

It was a time that was a time, Pioneer Works, New York City, USA

The Double Life of Arthur Schnitzler, Gabriel Rolt Gallery, Amsterdam, NL

2014

Towards The Possible Film, Parasol Unit, London, UK

Towards The Possible Film, Leeds Art Gallery, UK

Anthropology of Chance, OCAT Xi'an, China

Sadler's Wells & Tate Visual Art Commission, 2014, Sadler's Wells London, UK

2013

Wolf Panel, Paradise Row, London, UK

Piercing Brightness, KINOKINO, Sandnes, Norway

Trailer, Art in General, New York, USA

2012

Parasolstice – Winter Light, inc. a special performance of Shezad Dawood: New Dream Machine Project II with experimental music duo Praed, Parasol unit foundation for contemporary art, London, UK

Piercing Brightness, Newlyn Art Gallery & The Exchange, Penzance, Cornwall, UK
Piercing Brightness, Modern Art Oxford, Oxford, UK
Cosmic Beach, Galerie Gabriel Rolt, Amsterdam, Netherlands

2011

New Dream Machine Project, L'Appartement22, Rabat, Morocco
Piercing Brightness, Harris Museum & Art Gallery, Preston, UK

2010

A Mystery Play, Plug In ICA, Winnipeg, Canada
The Jewels of Apton, Paradise Row, London, UK
Cities of the Future, Chemould Prescott Road, Mumbai, India
Intensive Surfaces, Århus Kunstbygning, Århus, Denmark

2009

I Knew I Should Have Taken that Right Turn at Albuquerque, Washington Garcia, Glasgow, UK
MONTANA, Galerie Gabriel Rolt, Amsterdam, Netherlands

2008

Feature: Architecture, East Side Projects, Birmingham, UK
Journey to the End of the Night', Galleria Riccardo Crespi, Milano, Italy
Until the End of the World, The Third Line, Dubai, UAE

2007

If I Should Fall From Grace With God, Paradise Row, London, UK
The End of Civilisation, Axel Lapp Projects, Berlin, Germany

2006

Shezad Dawood & Friends, Artists' Studio, London, UK

Selected Group Exhibitions

2016

Thinking Tantra, The Drawing Room, UK
Neon: The Charged Line, Grundy Art Gallery, UK
Theatre De L'absurde, Galerie Gabriel Rolt, Amsterdam
The Universe and Art, Mori Art Museum, Japan
A Rotation of Six Video Works by Six International Artists from Collection (Anonymous),
BMoCA's Union Works Gallery, USA
Thinking Tantra, Jhaveri Contemporary, Mumbai, India

2015

Vienna Biennale, Future Light, Museum Angewandte Kunst (MAK) and Kunsthalle Wien,
Vienna. Curated by Maria Lind
Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art, Honolulu Museum of Art,
Honolulu
Own Land/Foreign Territory, 7th Moscow Biennale, Manege, Moscow, Russia

2014

Blow up, Albertina Museum, Vienna, Austria
Blow up, C/O Berlin, Germany
Sous nos yeux, MACBA, Barcelona, Spain
Where are we now? Marrakech Biennale 5, Morocco

Moving Images, Art Dubai, UAE
Eastwing Biennial. INTERACT: Deconstructing Spectatorship, Courtauld Institute, London, UK
Thread, MMKA, Arnhem Museum, Netherlands
The Great Acceleration - Taipei Biennial 2014, Taipei Fine Arts Museum, Taipei, Taiwan
Blow-Up, Photo Museum Winterthur, Germany
Conflict and Compassion - 3rd Asia Triennial Manchester, IWM North, Manchester, UK
/Seconds, Sharjah Art Foundation, UAE

2013

Doris Duke's Shangri La: Architecture, Landscape and Islamic Art, touring exhibition, Norton Museum of Art, West Palm Beach
The World Turned Inside Out, Witte de With, Rotterdam, Netherlands
Shakti, Kedleston Hall, Derby, UK
I Appear Missing, Galerie Gabriel Rolt, Amsterdam, Netherlands
Black Sun, Devi Art Foundation, Delhi (Curated by Shezad Dawood), India I Look to You and I See Nothing, Sharjah Art Foundation, Sharjah, UAE Sous nos yeux, La Kunsthalle Mulhouse, France
Open Heart Surgery, The Moving Museum, London, UK

2012

Speak Nearby, Whitstable Biennale, UK
Lost in Paradise: Du spirituel dans l'art actuel, Loft Sévigné, Paris, France Videonale 13 on tour, IZOLYATSIA Art Centre, Donetsk, Ukraine Drawings, Paradise Row, London, UK

2011

Videonale: Dialogue in Contemporary Video Art, National Taiwan Museum of Fine Arts, Taiwan
How I Learned To Stop Fearing and Love the Exotic Art, Art Life Lounge, JAMM Foundation, Kuwait
Generation in Transition, Zacheta National Gallery of Art, Warsaw, Poland Videonale, Kunstmuseum Bonn, Bonn & BWA Contemporary Art Gallery, Katowice The Pavement and the Beach, Paradise Row, London, UK
AS THE WORLD TURNS: New Art From London, Anna Schwartz Gallery, Sydney, Australia

2010

Illuminations (After Arthur Rimbaud), Leila Taghinia-Milani Heller Gallery, New York, USA
Living in Evolution, Busan Biennale, Busan
Rude Britannia: British Comic Art, Tate Britain, London, UK
Grand National, Vestfossen Kunstlaboratorium, Vestfossen.
Dawnbreakers, John Hansard Gallery, University of Southampton, Southampton, UK
Wonderland: New Art from London, Assab One, Milano, Italy
The Empire Strikes Back: Indian Art Today, Saatchi Gallery, London, UK

2009

Disorientation II, Emirates Palace, Abu Dhabi, UAE
AiM International Biennale 3rd Edition, Marrakech, Morocco The Artist's Studio, Compton Verney, Warwickshire, UK Making Worlds, The 53rd Venice Biennale, Venice, Italy
Natural Wonders: New Art from London, Baibakov Art Projects, Moscow, Russia
Altermodern: Tate Triennial, Tate Britain, London, UK
Untold: The Rise of Schisms (Indian Popular Culture and Beyond), Sala de Exposiciones Alcala 31, Madrid, Spain

2008

Indian Highway, in collaboration with Mukul Deora, Serpentine Gallery, London, UK
Lightness of Being, Initial Access, The Frank Cohen Collection, UK

ReAsia, HKW, Berlin, Germany

2007

Hobbyhorse, Arndt & Partner, Zurich, Switzerland

2006

Bubble & Squeak, PM Gallery, Toronto, Canada
East Wing Collection, Courtauld Institute, London, UK

2005

Yabba Dabba Do, Cell Project Space, with Hilary Koob-Sassen, London, UK
London in Six Easy Steps, ICA, London, UK
Go Between, Kunstverein, Bregenz, Austria
We Have Met the Enemy & He Is Us, Redux, London, UK

2003

Indians & Cowboys, Gallery 4a, Sydney, Australia

2002

Site + Sight, Earl-Lu Gallery, Singapore
Ausgang, Studio Voltaire, London, UK

2001

Century City, Tate Modern, London, UK
Selbst | porträt, Schloss Agathenburg, Agathenburg, Germany

2000

Through A Glass Darkly, Künstlerhaus Mösenturm, Frankfurt, Germany

1999

000zerozerozero, Whitechapel Art Gallery, London, UK

Selected Screening

2016

Piercing Brightness, Istanbul Film Festival, Turkey
Towards the Possible Film, Mori Art Museum, Tokyo, Japan
7669, Moscow International Experimental Film Festival

2015

Piercing Brightness, MoMA, New York City, USA
Piercing Brightness, Floating Cinema, London UK
Piercing Brightness, Nitehawk Cinema, Brooklyn, USA
Towards the Possible Film, Kurz/ Dust - CCA Warsaw, Poland

2014

New Dream Machine Project, Felix Meritis, Amsterdam, The Netherlands
New Dream Machine Project, Artefact Festival, STUK, Leuven, Belgium
Piercing Brightness, Aspen Art Museum, USA

2013

Trailer, Kino der Kunst, Munich, Germany
A Mystery Play, part of Assembly: A Survey of Recent Artists' Film and Video in Britain 2008–
2013, Tate Britain, London, UK

Trailer, special edit for Random Acts, Channel 4, 29.03.13 00:10, UK
Piercing Brightness, Flatpack Festival, Birmingham, UK

Piercing Brightness, Sci-Fi London (additional screenings: ICA, Fact Liverpool, Sheffield Showroom, Manchester Cornerhouse, Arnolfini, Cambridge Arts Picturehouse, Oxford Picturehouse, Norwich Picturehouse, Cameo Edinburgh, Star and Shadow Newcastle
Piercing Brightness, Glasgow Film Theatre, UK
Piercing Brightness, Preston's 7th International Film Festival, UK

2012

Trailer, The Film London Jarman Award Shortlist National Tour, Various Venues, UK
Feature, Petach Tikva Museum of Art, Tel Aviv, Israel Trailer, Sci-Fi Weekender, Whitechapel Gallery, London Trailer, Impakt Arts Festival, Utrecht, Netherlands

2011

Feature, Videonale: Dialogue in Contemporary Video Art, National Taiwan Museum of Fine Arts, Taiwan
Sunday Morning and Feature, Generation in Transition, Zacheta National Gallery of Art, Warsaw, Poland
Piercing Brightness (Experimental cut with live soundtrack by Acid Mothers Temple), Abandon Normal
Devices Festival, FACT, Liverpool, UK
Feature, Video Night, Cinema Gnomo in association with Galleria Riccardo Crespi, Milano, Italy
Feature', Videonale, Kunstmuseum Bonn, Bonn & BWA Contemporary Art Gallery, Katowice

2008

Feature, Aurora Festival, Norwich, UK

Prizes and Awards

2012 Jarman Award Shortlisted
2011 Abraaj Capital Art Prize
2008 Commissions East
2007 Film London, LAFVA Award
2005 Live Art Development Agency One to One Bursary
2003 Artsadmin Bursary

Selected Collections

Tate, UK
Government Art Collection, UK
UBS
The British Museum, London
LACMA, Los Angeles
National Gallery of Canada
Bill & Melinda Gates Foundation
Abraaj Capital Art
Harris Museum, Preston
Devi Art Foundation

Selected Bibliography

Books

Shezad Dawood: Kalimpong, a bookwork by Shezad Dawood, Sternberg Press and Timothy Taylor, London, 2016 ISBN: 978-3-95679-276-2

'Chandigarh is in India', Edited by Shanay Jhaveri. Published by The Shoestring Publisher, Mumbai 2016. ISBN 81-904720-7-0

'It was a time that was a time', Edited by Gabriel Florenz and David Everitt Howe. Published by Pioneer Works, New York, 2015. ISBN 978-0-9905935-6-0

'Subplots to a City. Ten Years of In Certain Places', Edited by Charles Quick, Elaine Speight, and Gerry van Noord. Published by In Certain Places, Preston, 2014. ISBN 9780993049804

'Blow Up, Antonioni's Classic Film and Photography', Edited by Klaus Albrecht Schröder, Walter Moser. Text by Roland Fischer, Philippe Garner, Anna Hanreich, Gabriele Jutz, Astrid Mahler, Walter Moser, Thomas Seelig. Published by Hatje Cantz, 2014. ISBN-13: 978-3775737371

'Shezad Dawood: Towards the Possible Film', Ziba Ardalan (ed.), texts by Oliver Basciano and Sarah Brown, Parasol unit foundation for contemporary art, London, 2014. ISBN 9780957351820

'Where are we now?', Edited by Hicham Khalidi, Amanda Sarroff, Natasha Hoare, Marrakech Biennale and Jap Sam Books, 2014 ISBN 978-94-90322-46-5

'Open Hearth Surgery', Edited by Aya Mousawi & Simon Sakhai, The Moving Museum, London, 2013, pp. 215-224 ISBN 978-0-9575853-2-4

'Black Sun. Edited by Gerrie van Noord; Texts by Shezad Dawood, Megha Ralapati and Tom Trevor, Ridinghouse 2013 in association with Devi Art Foundation and Arnolfini, ISBN 978-1-905464-845

'Photography as a Performative Act. Shezad Dawood and Amelia Jones', in Perform Repeat Record. Live Art in Hisotry, Eds. Amelia Jones & Adrian Heathfield, Intellect: Bristol, 2012, pp. 483-492, ISBN 978 1 84150 489 6

Piercing Brightness: Shezad Dawood, Ed. Gerrie van Noord, inc. texts by Sam Thorne, Abdallah Karroum, Shumon Basar, Mark Bartlett & Jean Fisher, Koenig Books, London, 2012, ISBN 978-3-86335-146-5.

Sanctuary: Britain's Artists & Their Studios, Ed. Hossein Amirsadeghi, Thames & Hudson, London, 2012, p. 40-43, ISBN 978-0-9545083-9-5.

VIDEONALE.13 Festival For Contemporary Video Art, Exhibition Catalogue, texts by Georg Elben, Dr. Dirk Rustemeyer, Kerber Verlag, Bielefeld, 2011, p.38-39, ISBN 978-3-86678-551-9

Footnote to a Project*: The 2011 Abraaj Capital Art Prize, Exhibition catalogue, texts by Sharmini Pereira, Hamra Abbas, Jananne Al-Ani, Shezad Dawood, Nadia Kaabi-Linke & Timo Nasser, Abraaj Capital Art Prize, Dubai, 2011, p.209-311, ISBN 978-0-9560704-5-6.

Living in Evolution: Busan Biennale 2010, Exhibition catalogue, Busan Biennale 11 September – 20 November 2010, Busan, Korea, p.60-63.

Intensive Surfaces: Shezad Dawood, Exhibition catalogue, Århus Kunstbygning 26 June - 15 August 2010, Århus, Denmark, ISBN 978-87-92025-13-5.

Rude Britannia: British Comic Art, Exhibition catalogue, texts by Tim Batchelor, Cedar Lewisohn & Martin Myrone, Tate publishing, London, 2010, p.109, ISBN 978-1-85437-886-6.

Grand National, Exhibition catalogue, texts by Ian Aitch, Chris Horrocks, Neil Mulholland and Peter Wollen, Vestfossen Kunstlaboratorium, Vestfossen, 2010, ISBN 978-82-998342-0-9,

Dawnbreakers, Exhibition catalogue, Ed. Juan Bolivar & Adrian Hunt, John Hansard Gallery, University of Southampton, Southampton, 2010, p.24-25, ISBN 978-0854329-09-0.

A Proposal for Articulating Works and Places: 3rd AiM International Biennale, Abdellah Karroum, Editions Hors'champs, Morocco, 2009, p.58-61, ISBN 2-914164-35-1.

The Empire Strikes Back: Indian Art Today, Introduction by Zehra Jumabhoy, Jonathan Cape, London, 2009, p.58-61, ISBN 978-02-240894-9-4.

Altermodern, Ed. Nicolas Bourriaud, Tate Publishing, London, 2009, p.14, p.89, p.94-97, ISBN 978-1854378170.

Exposures: Photography and Cinema, David Company, Reaktion Books, 2008, p.131-132, ISBN 978-1861893512.

Has Man a Function in Universe?, Ed. Gavin Wade, Contributions by Mark Titchner, Shezad Dawood, Carey Young and Karin Kihlberg, Bookworks, London, 2008, ISBN 978-1870699884.

Feature: Reconstruction, Shezad Dawood, Bookworks, London, 2008, ISBN 978-1906012083.

Viaggio al termine della notte (monograph), Shezad Dawood, Galleria Riccardo Crespi, Milan, 2008.

Re-Imaging Asia – A Thousands Years of Separation, Ed. Shaheen Merali, Saqi Books, 2008, p.367, ISBN 978-0863566530.

Artist's Studio, Shezad Dawood, Culture Shock Media, London, 2007, ISBN 0-9546999-5-5

Paradise Row, Exhibition catalogue, texts by Lisa Le Feuvre and Chris Hammond, 2005.

Go Between, Exhibition catalogue, Kunstverein Bregenz, Revolver Books, 2005.

After Criticism – New Responses to Art and Performance, Ed. Gavin Butt, Blackwell Publishing, 2004, ISBN 978-0631232841.

Guide to Ecstacy, Nigel Coates, Lawrence King Publishing, 2003, pp.88-9, ISBN 978-1856693837.

Selection of Articles

[Fruit of the Forest](#), June 2017. 'About Leviathan Cycle, migrants, art and Nature. A conversation with Shezad Dawood' by Federica Tattoli

[Exibart](#), June 2017. 'Leviathan' Venice by Irene Guida

[The Guardian](#), May 2017. 'Leviathan' Venice

[Art Tribune](#), May 2017. 'Leviathan' Venice

[ATP](#), May 2017. 'Leviathan' Venice

[The Art Newspaper](#), May 2017. 'Leviathan' Venice

[Art Forum](#), January 2017. 'Kalimpong' Timothy Taylor, London

[Frieze](#), October 2016. 'Kalimpong' Timothy Taylor, London

[Financial Times](#), September 2016. 'Kalimpong' Timothy Taylor, London

[Wired](#), September 2016. 'Kalimpong' Timothy Taylor, London

Codigo, February 2016. *15 obras para pensar el Antropoceno*. Towards the Possible Film

[Today's Zaman](#), February 2016. 'Why Depend on Space and Time' Galerist, Istanbul, Turkey

Artforum, October 2015, 'Shezad Dawood. Critics' Picks.

The State of the Arts, 3 January 2015, 'Review: Shezad Dawood 'Towards the Possible Film', 2014', text by Madeleine Walton

<http://www.thestateofthearts.co.uk/2015/01/03/review-shezad-dawood-towards-the-possible-film-2014/>

Yorkshire Art Journal, 4 January 2015, Shezad Dawood: Towards the Possible
<http://yorkshireartjournal.com/2015/01/04/shezad-dawood-towards-the-possible/>

Frieze, January 2015, 'Taipei Biennial 2014', text by Tom Morton

Frieze, October 2014, 'The Stories They Need', text by Kaelin Wilson-Goldie

'Guardian Guide', Sat 29 March 2014, Towards a Possible Film, Parasol Unit

'Towards the Possible Film (A script!)', e-flux, journal #50, 12, 2013,
<http://www.e-flux.com/journal/towards-the-possible-film-a-script-with-some-notable-interruptions/>

'Shezad Dawood: Piercing Brightness as an Exploration!' Journal of Visual Culture, Dec. 2013,
<http://www.journalofvisualculture.org/2013/12/jvc-the-archives-issue-december-2013/>

SciFi Now, September 2013, 'Piercing Brightness. Art meets science fiction', text by Krystal Sim

The Wire, September 2013, 'Piercing Brightness', text by Joseph Stannard, p.73

The Quietus, 6 June 2013, 'Piercing Brightness Screening at the ICA', text by Matt Colegate
<http://thequietus.com/articles/12481-piercing-brightness-shezad-dawood-ica>

The Digital Fix, 3 June 2013, 'Piercing Brightness', text by Anthony Nield
<http://film.thedigitalfix.com/content/id/76615/piercing-brightness.html>

MostlyFilm, 8 May 2013, 'The 2012 London International Festival of Science Fiction and Fantastic Film', text by Indi Datta

<http://mostlyfilm.com/2013/05/08/the-2012-london-international-festival-of-science-fiction-and-fantastic-film/>

BLOUIN ARTINFO, 7 June 2013, 'Piercing Brightness Director Shezad Dawood Boldly Goes to Preston' by Marshall Julius

<http://uk.blouinartinfo.com/news/story/911512/piercing-brightness-director-shezad-dawood-boldly-goes-to>

ArtSlant, 3 June 2013, 'Shezad Dawood Rackroom' by Philippa Snow
<http://www.artslant.com/global/artists/rackroom/39116-shezad-dawood>

ArtNowPakistan, 5 June 2013, Profiles | Shezad Dawood: The Mysticism in the Hybrid, by Zahra Khan http://www.artnowpakistan.com/profile_detail.php?id=302#.Ua8M5x9wd

The Art Newspaper, January 2013, 'Cross-cultural ruses. Shezad Dawood's multimedia works reveal hidden worlds', by Stephen Clarke, p. 55

Harpers Bazaar Arabia, Art, Issue 3, Summer 2012, 'Bright Narrow Spaces', text by Sara Raza, Front cover and p.84-93

Art Review, Issue 60, Summer 2012, 'Dormant cultural histories, a pencil moustache, Pakistani models, hoodies on bikes, Acid Mothers Temple, Beat droupouts, Rothko, District 9, a Dream Machine, bursts of colour', text by JJ Charlesworth, p. 120-123

Dazed & Confused, Vol. III, 10 June 2012, 'UFOs, Mormons and aliens that think they're human', text by Simon Jablonski, p.142-143

i-D, Issue No. 319, May 2012, 'I Want To Believe', text by Felix Nash, p.265

Studio International, 30 April 2012, 'Shezad Dawood. Piercing Brightness', text by Anne Blood, online article <http://www.studiointernational.co.uk/reports/shezad-dawood-2012.asp>

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Aesthetica, 19 April 2012, 'Navigating Contemporary Oddities, Ideas & Ideologies | Shezad Dawood: Piercing Brightness | Modern Art Oxford', text by Asana Greenstreet, online article <http://aestheticamagazine.blogspot.co.uk/2012/04/navigating-contemporary-oddities-ideas.html>

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Ibraaz.org, 24 February 2012, 'Un-Thinking Systems: Shezad Dawood In Conversation with Sarah Raza, online article <http://www.ibraaz.org/interviews/12>

Annual Art Magazine, 2011/12, text by Alexandra Marini, p.76-77.

Screen Daily, 4 October 2011, 'AND Festival: Apes, pig bladders and aliens, oh my!', text by Wendy Mitchell, online article <http://www.screendaily.com/home/blogs/and-festival-apes-pig-bladders-and-aliens-oh-my/5032813.article>

Jotta.com, 28 September 2011, 'Abandon Normal Devices: Shezad Dawood's Preston', text by Millie Ross, online article <http://www.jotta.com/jotta/published/home/article/v2-published/1834/abandon-abnormal-devices-shezad-dawood-s-preston>

BFI Sight & Sound, September-October 2011, 'Abandon Normal Devices: Near chaos and a happy ending', text by David Sorfa, online article <http://www.bfi.org.uk/sightandsound/newsandviews/festivals/abandon-normal-devices-2011.php>

The Independent, Views Paper, 6 September 2011, 'The fine art of film-making', text by Kaleem Aftab, p.14-15.

The National, Arts & Life, 27 July 2011, 'Shezad Dawood's latest work proves a piercing vision', text by Christopher Lord, p.3, <http://www.thenational.ae/arts-culture/art/shezad-dawoods-latest-work-proves-a-piercing-vision>

Lancashire Evening Post, 18 July 2011, 'ET: The extras terrestrial', online article, http://www.lep.co.uk/lifestyle/culture/et_the_extras_terrestrial_1_3588946

Tatler, May 2011, 'Yana Peel: Artists to Look Out For', text by Diana d'Arenberg, p.212

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Wasafiri: International Contemporary Writing, Volume 26, No.1, March 2011, 'Shezad Dawood: Narrative, Myth and Translation', text by Sally Miller, p.33-39.

Border Crossings, Volume 30, No.1, Issue No.117, Spring 2011, 'Eleanor Bond, AA Bronson, Shezad Dawood, Adrian Stimson & Lori Blondeau', text by Alison Gillmour, p.73-74.

Metropolis M, No.6, December 2010 – January 2011, 'Een Wereld Van Koopmannen En Denkers', text by Grant Watson, p.56-63.

Time Out London, No. 2097, 28 October – 3 November 2010, 'The Jewels of Apton: Shezad Dawood', text by JJ Charlesworth, p.59, p.63.

The Guardian G2, 14 October 2010, 'Enough of the Fun. What About the Cuts?', text by Jessica Lack, p.12.

The Independent, 13 August 2010, 'Britart's Silver Spoon Successes', text by Hannah Duguid, p.4-6.

Politiken, 2 July 2010, 'En Remixer I Moderne Kunst', text by Astrid Sondberg, p.15.

Monocle, Issue 33, Volume 04, May 2010, 'Q + A: Shezad Dawood', text by Tom Morris, p.105.

Kunstbeeld, NR 4, April 2010, 'Portfolio: Shezad Dawood', text by Manon Braat, p.30-35.

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Canvas, September-October 2009, 'Tackling the self', text by Virginia Blackburn, p.68-73.

The Sunday Times, Culture, 31 May 2009, 'This is what is now called abstraction. Go figure', text by Waldemar Januszczak, p.12.

Time out Amsterdam, April 2009, 'The Making of Feature', text by Catherine Somze, p.55.

Libas International, Spring 2009, 'Art Miles', text by Geeta Alvares Meneses, p.115-119, p.427-428.

RA, Spring 2009, 'The art of hubris', text by Simon Wilson, p.37.

Aesthetica, 27 March 2009, 'Tate Triennial: The End of Post-Modernism', text by Niamh Coghlin, p.32-35.

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Prospect, March 2009, 'Arts and Books Private View', text by Ben Lewis, p.77.

Casa Mia Décor, March 2009, 'Altermodern Manifesto', text by Nicolas Bourriaud, p.21-29.

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The Independent, 6 February 2009, 'No Sharks here, but Plenty to Bite On', text by Alice Jones, p.6.

The Daily Telegraph, 3 February 2009, 'Dizzying Trip down a Stream of Consciousness', text by Richard Dorment, p.20.

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Arte, February 2009, 'Altermodern', text by Silvia Criara, p.42-43.

The London Paper, 27 January, 2009, 'Hirst's Time is Over', text by Jessica Holland, p.14-15.

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- Journal of Visual Culture, Vol. 7 No. 2, August 2008, 'Seeing Difference Differently', text by Amelia Jones, p.181-203.
- Dazed and Confused, July 2008, Vol. 2, Issue 63, 'Shezad Dawood', text by Francesca Gavin.
- The Times, Monday, June 9 2008, p. 21.
- Art in America, April 2008, text by Matthias Harder, p.176-177.
- Art Review, Issue 20, March 2008, text by Richard Dyer, p.150.
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- Miser & Now, No. 11, text by Brook McGowan, p.7 -11.
- Art Asia Pacific, No. 54, July/August 2007, text by Deeksha Nath, p.58-59.
- Time Out London, May 9-15 2007, text by Sandra Relme, p.41.
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- Untitled, 39, Autumn 2006, text by Vanessa Desclaux, p.12-13.
- Art Monthly Australia, Number 187, March 2006 by Naomi Cass, p.46.
- Time Out, 29 June – 6 July 2005 'Shezad Dawood', text by Sarah Kent, p.59.
- Independent on Sunday, 19 June 2005, 'Welcome to Paradise', text by C. Grimshaw, p.45-47.
- Art Newspaper, 2005, Vol. 14, 'Polish up your dancing shoes for Venice', text by Louisa Buck, p.42.
- Dazed & Confused, January 2005, Vol II, No 22, 'Show & tell: Shezad Dawood', text by Nick Hackworth.
- Bidoun – Arts And Culture from The Middle East, Winter 2005, text by Sara Raza, p.20.
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