

## Nancy Burson

**Born:** 1948, St. Louis Missouri

### **Solo exhibitions and projects:**

- 2016 *What If He Were*, Pop-Up Exhibition/Project for ROSEGALLERY, LA, CA
- 2014 *Nancy Burson: Composites*, ClampArt, New York City  
New York Festival of Light, Projection: "Light the World with Love" video, Brooklyn, NY  
Berlin Festival of Light: Projection on the Berliner Dom
- 2006 *Nancy Burson*, ClampArt, New York City
- 2005 *Looking Up: Truth, the Human Face, and the Human Race Machine*, 60 Wall Street Atrium and Storefront (Co-sponsored by Deutsche Bank and the Lower Manhattan Cultural Council), New York City  
*The Human Race Machine*, William Benton Museum of Art, Storrs, Connecticut
- 2002 *Focus on Peace* (A project of Lower Manhattan Cultural Council in Partnership with Creative Time, NYC)  
*Seeing and Believing: The Art of Nancy Burson*, Grey Art Gallery, New York City (Curated by Lynn Gumpert and Terrie Sultan)—Traveling to Blaffer Gallery, Houston, Texas; Weatherspoon Museum, University of North Carolina, North Carolina; PhotoEspana, Madrid, Spain  
*New Works*, SouthFirst, Williamsburg, New York
- 2000 *There's No Gene For Race* (billboard), Creative Time, New York City
- 1998 The Forum, St. Louis, Missouri
- 1997 Museum of Contemporary Photography, Chicago  
Ricco/Maresca Gallery, New York City
- 1996 *Nancy Burson: Volte-Face*, Espace Van Gogh, Recontres Internationales de la Photographie, Arles, France
- 1993 Jayne H. Baum Gallery, New York City  
University of Rhode Island, Fine Arts Center Galleries, Kingston, Rhode Island
- 1992 Jayne H. Baum Gallery, New York City  
*Faces*, Contemporary Arts Museum, Houston Texas (Curated by Lynn Herbert)—Traveling to Denver Art Museum, Denver, Colorado; Center for the Fine Arts, Miami, Florida; Contemporary Arts Center, New Orleans, Louisiana (book)  
The New Museum, New York City (installation)
- 1991 Galerie Michèle Chomette, Paris, France  
Jan Kesner Gallery, Los Angeles
- 1990 Museum of Contemporary Photography, Columbia College, Chicago  
*The Age Machine and Composite Portraits*, List Visual Arts Center, (MIT) Cambridge, MA (Curated by Dana Friis-Hansen)  
Jayne H. Baum Gallery, New York City)
- 1989 Jan Kesner Gallery, Los Angeles
- 1987 Holly Solomon Gallery, New York City  
Torino Fotographia, Turin, Italy  
New Britain Museum of American Art, New Britain, Connecticut  
Baker Gallery, Kansas City, Kansas
- 1986 Greathouse Gallery, New York City  
Chrysler Museum, Norfolk, Virginia
- 1985 *Simulacra: Forms Without Substance*, International Center of Photography, New York City  
Institute of Contemporary Art, Boston, Massachusetts  
Baker Gallery, Kansas City, Kansas

- 1984 Holly Solomon Gallery, New York City  
Bruce Velick Gallery, San Francisco, California
- 1978 C. W. Post College, Long Island University, Brookville, New York (installation)
- 1977 Hal Bromm Gallery, New York City
- 1974 Bertha Urdang Gallery, New York City

### **Selected group exhibitions**

- 2018 Turn it to 1, ClampArt
- 2016 He/She/They, ROSEGALLERY, Santa Monica, CA  
About Time: Photography in a Moment of Change, SFMOMA, curated by Corey Keller  
Public, Private, Secret, International Center of Photography, NYC, curated by Charlotte Cotton  
Headshots: Contemporary Photographic Portraiture, ClampArt Gallery, NYC  
Physical: Sex and the Body in the 1980's, LA County Museum of Art, LA  
Sains et Saufs, Mudac Musee de Design at D'arts Appliques Contemporains, Lausanne, Switz,  
*Overgrowth*, DeCordova Museum, Lincoln, MA  
The Polaroid Project, Foundation for the Exhibition of Photography, Amon Carter Museum of Fort Worth, TX and traveling to Westlicht Museum for Photography, Vienna
- 2015 Artists Who Speak Truth, The 8<sup>th</sup> Floor, (Rubin Foundation), NYC, Curated by Sara Reisman  
Camera Atomica, AGO – Art Gallery of Ontario, [Toronto](#), Canada  
40: The Anniversary Exhibition, Hal Broome Gallery, NYC  
A History of Photography, George Eastman House, Photographs from their collection  
From the Digital Toolbox, Stedman Gallery, Curated by Andrea Kirsch, Rutgers Museum, Camden, NJ
- 2014 Performance: Contemporary Photography from the Douglas Nielsen Collection, Center for Creative Photography, Tucson, AZ  
Are We Already Gone? Artists on the art of leaving, Flickerlab, NYC,  
Curated by Negin Sharifzadeh
- 2013 I, YOU, WE, Whitney Museum, NYC, Organized from the Permanent collection by David Kiehl  
The Gender Show, George Eastman House, Rochester, NY  
The Other Portrait, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Italy  
Skin Trade, PPOW Gallery, NYC, Curated by Martha Wilson and Larry List  
SHE, Kathleen Cullen Fine Arts, NYC, Curated by Adam Sherman & Kathleen Cullen
- 2012 Faking It: **Manipulated** Photography Before Photoshop, Metropolitan Museum of Art, NYC,  
Curated by Mia Fineman,  
Seeing Ourselves, Center of Photography and the Moving Image, NYC,  
Curated by Koan Jeff Baysa MD and Caitlin Hardy MD
- 2011 The Unseen Eye: Photographs from the W.M. Hunt Collection, Eastman House  
Beauty / Culture, Annenberg Space for Photography, LA, CA.  
Visages, Center Culturel Francais, Yaounde, Paris  
In Your Face, SHOWstudio, London  
Altered States, Foley Gallery, New York City  
Photo Espana, Madrid  
Polaroid (Im) Possible, The Westlicht Collection, Westlicht Schauptplatz for Fotografie, Wein, Austria  
The Digital Eye: Photographic Art in the Electronic Age, Henry Art Gallery, Sylvia Wolf, curator
- 2010 *Thanks for Being With Us: Contemporary Art from the Douglas Nielsen Collection*, Tucson Museum of Art. Tucson, AZ
- 2009 *At 21: Gifts and Promised Gifts in Honor of The Contemporary Museum's 20<sup>th</sup> Anniversary*. The Contemporary Museum Honolulu. Honolulu, HI  
*Immaculate: Contemporary Images of Jesus and the Virgin Mary*, Jose Drudis-Biada Art Gallery, Mount St. Mary's College, LA, CA.  
Works in the Collection of the Henry Art Gallery, University of Washington, Seattle, WA.

- 2008 *Modern Art, Modern Lives. Then + Now*, Austin Museum of Art (Curated by Dana Friis-Hansen).  
Traveling exhibition of the permanent collection, Victoria and Albert Museum, UK  
*Cycle: The Time of Looking*, Galerie Michèle Chomette, Paris, France
- 2007 *Evolution of the Digital Portrait*, ClampArt, New York, NY  
*Foto Phrontiers*, Chapel of Sacred Mirrors, New York, NY  
*Faccia a Faccia*, La Mostra, Milan, Italy
- 2006 *Frictions, Trauma, Dread 1849-2006*, Paris France  
*Approaches to Narrative*, DeCordova Museum and Sculpture Park, Lincoln, Massachusetts  
*Masquerade: Role Playing in Self-Portraiture*, LA County Museum of Art, LA
- 2005 *Jesus Christ Superstar: Representations of Christ in Photography*, Bruce Silverstein Gallery, New York City  
*Suddenly Older*, Clifford Art Gallery, Colgate University, Hamilton, New York  
*White: Whiteness and Race in Contemporary Art*, International Center of Photography, New York City (Curated by Maurice Berger)
- 2004 *Perspectives @ 25: A Quarter-Century of New Art in Houston*, Contemporary Arts Museum, Houston, Texas (Curated by Lynn Herbert)  
*Je t'envise: Making Faces*, Musée de l'Elysée, Lausanne, Switzerland  
*About Face: Photography and the Death of the Portrait*, Hayward Gallery, London, England (Curated by William A. Ewing)  
*Constructing Identity: Race, Gender, Sexuality*, University of Connecticut/Stamford Art Gallery (Curated by Benjamin Ortiz and Cynthia Roznov)
- 2003 *Only Skin Deep: Changing Visions of the American Self*, International Center of Photography, New York City (Curated by Brian Wallis)—Traveling to The Museum of Photographic Arts and the San Diego Museum of Art, California  
*Geometry of the Face*, The Royal Library, National Museum of Photography, Copenhagen, Denmark  
*The Disembodied Spirit*, Bowdoin College Museum of Art, Brunswick, Minnesota  
Austin Museum of Art, Austin, Texas (Curated by Alison Ferris)  
*The Ethereal Forces*, The Archdiocesan Museum of Religious Art, Lublin, Poland (Curated by Anne McCoy)  
*Suture: An Exhibition of "Medical Photographs,"* Stephen Bulger Gallery, Toronto, Ontario  
*How Human: Life in the Post-Genome Era*, International Center of Photography, New York City (Curated by Carol Squiers)  
*PhotoGENESIS: Opus 2*, Santa Barbara Museum of Art, Santa Barbara, California (Curated by Karen Sinsheimer)  
*White: Whiteness and Race in Contemporary Art*, Center for Art and Visual Culture, University of Maryland, Baltimore, Maryland (Curated by Maurice Berger)  
*Retrospectacle: 25 Years of Collecting Modern and Contemporary Art, Photography, Part II*, Denver Art Museum, Denver, Colorado (Curated by Dianne Vanderlip)
- 2002 *American Perspectives: Photographs from the Polaroid Collection*, Photographic Resource Center at Boston University, Boston, Massachusetts (Curated by Leslie Brown)  
*Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001*, The Whitney Museum of American Art, New York City (Curated by Sylvia Wolf)  
ADOS, FRAC, Basse-Normandie, France  
*Paradise Now: Picturing the Genetic Revolution I*, traveling exhibition (Curated by Pamela Auchincloss)  
*photoGENESIS: Opus*, Santa Barbara Museum of Art, Santa Barbara, California (Curated by Karen Sinsheimer)  
*Translations/Transgressions*, Main Gallery, Fine Arts Center Galleries, University of Rhode Island, Rhode Island (Curated by Judith Tolnick)  
*You Genics*, Orlo Exhibition Space, Portland, Oregon (Curated by Ryan Griffis)  
*The Other Face: Metamorphosis of the Photographic Portrait*, Deutsches Museum, Munich, Germany (Curated by Cornelia Kemp and Suzanne Witzgall)

- Time Framed*, Nederlands Foto Instituut, Rotterdam, Nederlands (In collaboration with the International Film Festival)
- 2000 *Paradise Now*, Exit Art, New York City  
*Le Siecle Du Corps Photographies, 1900-2000*, Musee de L'elysee Lausanne, Lausanne, France  
*American Perspectives: Photographs from the Polaroid Collection*, Tokyo Metropolitan Museum of Photography, Tokyo, Japan  
 London Millenium Dome, London (Interactive computer/video installation)  
*Man, Body in Art from 1950 to 2000*, Arken Museum of Modern Art, Denmark  
*Children of the 20<sup>th</sup> Century*, Mittelrhein Koblenz, Germany
- 1999 *The Century of the Body: Photographe de 1900-2000*, Musee de L' Elysee, Lausanne, Switzerland (Curated by William Ewing)  
*The Auagrammatical Body*, Neve Galerie Graz, Graz, Austria and Kunsthau Muzzuschlag  
*Digital Hybrids*, McDonough Museum of Art, Youngstown State University, Youngstown Ohio  
*The Time of Our Lives*, New Museum of Contemporary Art, New York City (Curated by Marcia Tucker)  
*Facettes de la Collection du Frac de Basse-Normandie a Caen*, Centre d'Art Comtemporain Bruxelles  
*Ghost in the Shell: Photography and the Human Soul, 1850-2000*, Los Angeles County Museum of Art (Curated by Robert Sobieszek)
- 1998 *In Your Face*, Warhol Museum, Pittsburgh, Pennsylvania (Curated by Tom Sokolowsky)  
*Developing a Collection: The Ralph M. Parsons Foundation and The Art of Photography*, Los Angeles County Museum of Art, Los Angeles  
*The Cotingly Fairies & other Apparitions*, Leslie Tonkonow Gallery, New York City  
*Through the Lens: Time, Space and Matter*, The Rye Arts Center, Rye, New York (Curated by Renata Rainer)  
*Recycling Art History*, Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania  
*Blade Runner*, Caren Golden Fine Art, New York City (Curated by Stephanie Theodore)  
*Pioneers of Digital Photography*, Open Space Gallery, Allentown, Pennsylvania (Curated by Mary Ross)
- 1998-9 *In Visible Light, Photography and Classification in Art, Scenes, and the Everyday*, Museum of Modern Art, Oxford, England (traveling)
- 1997-8 *The Family of Man*, Casino Luxembourg, Forum d'Art Comtemporain, Luxembourg  
*In the Realm of Phantoms, Photographs of the Invisible*, Museum Abteiberg Monchengladbach, Germany—Traveling to Kunsthalle Krems, Austria; Fotomuseum Winterthur, Switzerland
- 1997 *Alternating Currents: American Art in the Age of Technology, Selections from the Permanent Collection of the Whitney Museum of American Art*, San Jose Museum of Art, California  
 Harvard Faculty Exhibition, Carpenter Center, Cambridge, Massachusetts  
*Composite Persona*, University Art Gallery, San Diego State University, San Diego, California  
*The Whereabouts of Beauty*, Hand Workshop Art Center, Richmond, Virginia  
*The Eye of the Beholder: The Avon Collection of Contemporary Women's Photography* (Curated by Shelley Rice and Sandi Fellman) ICP Midtown, New York City  
*Sleepers*, James Cox Gallery, Woodstock, New York (Curated by Robert Peacock)  
*Body in the Lens*, Montreal Museum of Fine Arts, Montreal, Canada (Curated by William Ewing)  
*Language as Object: Emily Dickinson and Contemporary Art*, Mead Art Museum, Amherst College, Amherst, Massachusetts
- 1996 *Delirium*, Ricco/Maresca Gallery, New York City (Curated by William M. Hunt)  
*Dollhouse*, University Galleries, Illinois State University, Normal, Illinois (Curated by Barry Blinderman)  
*Portraits: An Examination of Identity*, Museum of Contemporary Photography, Columbia College, Chicago, Illinois  
*Celebrating Love: Photographers Unite Against Domestic Violence*, Kent Gallery, New York City

- The Seventies: Photography in the Service of Ideas*, Pace Wildenstein MacGill, Los Angeles  
*Rotating exhibit of the permanent collection*, Metropolitan Museum of Art, New York City  
*Counterculture: Alternative Information from the Underground Press to the Internet*, Exit Art, New York City (Curated by Brian Wallis)
- 1995-6 *Photography After Photography*, Seimens Kultur Programm, Munich, Germany (Organized by Alexis Cassel)—Traveling to Aktionsforum Praterinsel, Munich, Germany; Kustalle Krems, Krems, Germany; Brandenburgische Kunstmmlungen Cottbus, Cottbus, Germany; Stadische Galerie Erlangen, Erlangen, Germany; Museet for Fotokunst, Odense, Germany; and Fotomuseum Winterthur, Winterthur, Switzerland (catalog)
- 1995 *Identita e alternita (Identity and Alternity)*, The Venice Biennale, Museo Correr, Venice, Italy, (Curated by Jean Clair)  
*Moholy Nagy and Present Company*, The Chicago Art Institute, Chicago, Illinois  
*Under Constructions: Rethinking Images of Identity*, Armory Center for the Arts, Pasadena, California (Curated by Sue Spaid and Michael Anderson)  
*Insight: Women's Photos from the Collection*, International Museum of Photography, George Eastman House, Rochester, New York  
*Benefit for Tibet House*, Robert Miller Gallery, New York City (Organized by Diego Cortez)  
*Fact and Fiction: Photographs from the Permanent Collection*, Whitney Museum at Champion, Stamford, Connecticut  
*Face a Face*, Centre Photographique de France, Paris, France  
*Looking at Ourselves: The American Portrait*, The Hudson River Museum, Yonkers, New York—Traveling to Museum of Art, Columbus, Ohio; Tennessee State Museum, Nashville, Tennessee; San Jose Museum of Art, San Jose, California; and the Honolulu Academy of Art, Honolulu, Hawaii
- 1994-7 *Elvis + Marilyn: 2 x IMMORTAL*, The Institute of Contemporary Arts, Boston, Massachusetts—Traveling to Contemporary Arts Museum, Houston, Texas; The Mint Museum, Charlotte, North Carolina; Cleveland Museum of Art, Cleveland, Ohio; The New York Historical Society, New York City; Philbrook Museum of Art, Tulsa, Oklahoma; Columbus Museum of Art, Columbus, Ohio; Tennessee State Museum, Nashville, Tennessee; San Jose Museum of Art, San Jose, California; and the Honolulu Academy of Art, Honolulu, Hawaii
- 1994 *Real Like a Photograph*, 6th Fotobienal de Vigo, Vigo, Spain (catalog)  
*Photographs: Selections from the Permanent Collection*, Whitney Museum of American Art at Philip Morris, New York City  
*Issues and Identities: Recent Acquisitions in Contemporary Photography*, Art Institute of Chicago, Illinois  
*Metamorphoses: Photography in the Electronic Age*, The Museum at the Fashion Institute of Technology, New York City—Traveling to Blaffer Gallery, University of Houston, Houston, Texas; Tampa Museum of Art, Tampa, Florida; Philadelphia Museum of Art, Philadelphia, Pennsylvania; Kemper Museum of Contemporary Art and Design, Kansas City, Missouri; San Jose Museum of Art, San Jose, California; and The Ackland Art Museum, Chapel Hill, North Carolina  
*AIDS Cure Project: An Art Show*, ACT UP, King Plow Arts Center, Atlanta, Georgia  
*The Camera I, Photographic-Self Portraits from the Audrey and Sydney Irmes Collection*, The Los Angeles County Museum of Art, Los Angeles—Traveling to Akron Art Museum, Akron, Ohio (catalog)  
*Body and Soul: Contemporary Art and Healing*, DeCordova Museum, Lincoln, Massachusetts  
*Photography Now: Facts and Fantasies*, Rye Arts Center, Rye, New York  
*Stealth*, Seafirst Gallery, Columbia Seafirst Center, Seattle, Washington (Curated by Sean Elwood)
- 1993-6 *Beyond Recognition: Contemporary International Photography*, Australian National Gallery, Canberra, Australia—Traveling to Logan Art Gallery, Logan, Queensland; New England Regional Art Museum, Armidale, New Wales; Lawrence Wilson Art Gallery, The University of Western Australia; Perth University of Tasamania, Plimsoll Gallery, Hobart, Tasmania;

- Wollongong City Art Gallery, Wollongong, Australia; Newcastle Region Art Gallery, Newcastle, Australia; Albury Regional Art Centre, Albury; and Waverly City Gallery, Waverly, Australia (Curated by Kate Davidson)
- 1993-5 *Commodity Image*, The International Center of Photography, New York City—Traveling to Institute of Contemporary Art, Boston, Massachusetts; Laguna Art Museum, Laguna Beach, California; The Cleveland Center for Contemporary Arts, Cleveland; The High Museum, Atlanta, Georgia (Curated by Willis Hartshorn)
- Breda Fotografica '93*, Breda, The Netherlands
- Beyond Attrition: Art in the Era of AIDS*, Washington Project for the Arts, Washington DC
- Danse Macabre: Portraits Photographiques*, Abbaye aux Dames, Caen, le FRAC, Basse-Normandie, France
- The Evolution of the Portrait in Photography*, The Museum of Photography, Antwerp, Brussels
- Digital Art/Digital Design*, Saatchi & Saatchi, New York City
- The Purloined Image*, Flint Institute of Arts, Flint, Michigan (Curated by Chris Young)
- 1993 *Konstruktion Zitat: Kollektive Bilder in der Fotografie*, Sprengel Museum, Hannover, Germany (catalog)
- Photoplay: Works From The Chase Manhattan Collection*, Center for the Fine Arts, Miami, Florida—Traveling to Museo Mapar, Puebla, Mexico; Museo de Arte Contemporaneo de Monterrey, Monterrey, Mexico; Centro Cultural Consolidado, Caracas, Venezuela; MASP/Museu de Arte de Sao Paulo, Sao Paulo, Brazil; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; Museo Nacional de Bellas Artes, Santiago, Chile (Curated by Lisa Phillips and Manuel Gonzalez)
- Procedures*, Ecole Nationale Supérieure des Beaux-Arts, Paris, France (Curated by Bartomeu Mari)
- 1992-4 *From Media to Metaphor: Art about AIDS, 1992-1994* Independent Curators International, New York City—Traveling to Emerson Gallery, Hamilton College, Clinton, New York; Center on Contemporary Art, Seattle, Washington; Sharadin Art Gallery, Kutztown University, Kutztown, Pennsylvania; Musée d'Art Contemporain de Montreal, Montreal, Quebec; Bass Museum of Art, Miami Beach, Florida; McKissick Museum, University of South Carolina, Columbia, South Carolina; Fine Art Gallery, Indiana University, Bloomington, Indiana; Santa Barbara Contemporary Arts Forum, Santa Barbara, California; Grey Art Gallery and Study Center, New York University, New York City (Curated by Thomas Sokolowski, Robert Atkins, and Susan Sollins)
- 1992 *Numerical Proof*, National Center of Photography, Palais de Tokyo, Paris, France (Curated by Jacques Claysen)
- Betrayal of Means/Means of Betrayal*, Southeast Museum of Photography, Daytona Beach, Florida—Traveling to Aidekman Arts Center, Tufts University, Boston, Massachusetts; Robert Hull Fleming Museum, University of Vermont, Burlington, Vermont (Curated by Jacques Claysen)
- Hollywood/Hollywood: Identity Under the Guise of Celebrity*, Art Center College of Design, Pasadena, California (catalog)
- The Evolution of the Portrait in Photography*, The Photography Museum, The International Cultural Centre, Antwerp, Brussels
- Americas*, Pabellon de Andalucia Expo '92, Mar Villaepesa, Tarifa, Spain (Curated by Berta Sichel)
- New Acquisitions, New Work, New Directions*, Los Angeles County Museum, Los Angeles
- SOMETHING'S OUT THERE, Danger in Contemporary Photography*, National Arts Club, New York City (Curated by David Gallagher and Robert McCracken, catalog)
- In Vitro: De Les Mitologies de la Fertilitat als Limits de la Ciencia*, Foundation Joan Miro, Barcelona, Spain (Curated by Vicenc Altaio and Anna Viega, catalog)
- L'oeuvre photographique considérée comme un état de sculpture*, Galerie Michél Chomette, Paris, France (catalog)
- Sculptor Photographer*, Centre national de la photographie, Palais de Toyko, Paris, France (catalog)

- JFK in Memorium: Myth and Denial*, Renee Fotouchi Fine Art East, East Hampton, New York (Curated by Kevin Teare and Renee Fotouchi)
- 1991 *Collector's Choice*, Center for the Arts, Vero Beach, Florida
- At One/At War with Nature*, Pratt Manhattan Gallery and Schafler Gallery, Pratt Institute, Brooklyn, New York
- Summer Group Show*, Jayne H. Baum Gallery, New York City
- From Media to Metaphor: Art About Aids*, ICI—Traveling to Fine Arts Gallery, Indiana University, Bloomington, Illinois; Klausner Gallery, Santa Barbara Contemporary Arts Forum, Santa Barbara, California (Curated by Robert Atkins and Thomas Sokolowski)
- Power: Its Myths, Icons, & Structures in American Culture, 1961-91*, Indianapolis Museum of Art, Indianapolis, Indiana—Traveling to Virginia Museum of Fine Arts, Richmond, Virginia; Akron Art Museum, Akron, Ohio (Curated by Holiday T. Day, catalog)
- Digital Generations*, San Francisco Camerawork, San Francisco, California (Curated by Holiday T. Day)
- 80th Annual Exhibition: Focus on Photography, 1980-1990*, Maier Art Museum, Lynchburg, Virginia
- Practicing Beauty*, Art Gallery of Hamilton, Hamilton, Canada (catalog)
- Second Generation Original Digital Photography in the 90's*, University of Minnesota, Minneapolis, Minnesota
- 1990 *Seductive Deceptions: The Theatrical Image*, University Gallery, University of Florida, Gainesville, Florida (Curated by Wallace Wilson)
- Rien Que La Chose Exhorbitée...*, Galerie Michele Chomette, Paris, France (Curated by Regis Durand, catalog)
- Critical Realism*, Perspektief, Rotterdam, The Netherlands (Curated by Michael Gibbs)
- Another View: A Selection of Contemporary Prints*, Fosdick-Nelson Gallery, Alfred University, Alfred, New York
- Selections Five*, Fifth Cologne Biennale, Cologne, Germany (Curated by Jean-Claude Lemagny, catalog)
- The Indomitable Spirit*, International Center of Photography, New York City—Traveling to The Los Angeles Municipal Art Gallery, Los Angeles, California; and Sotheby's, New York City (catalog)
- Odalisque*, Jayne H. Baum Gallery, New York City
- Insect Politics*, Hallwalls Contemporary Arts Center, Buffalo, New York (Curated by Steve Derrickson)
- Identities: Portraiture in Contemporary Photography*, Philadelphia Art Alliance, Philadelphia, Pennsylvania (Curated by Peter Hay Halpert, catalog)
- 1989 *Image World-Art and Media Culture*, Whitney Museum of American Art, New York City (Curated by Martin Heiferman and Lisa Phillips, catalog)
- The Photography of Invention: American Pictures of the 80's*, Smithsonian Institute, National Museum of American Art, Washington, DC—Traveling to Museum of Contemporary Art, Chicago, Illinois; and Walker Art Center, Minneapolis, Minnesota (Curated by Joshua Smith, catalog)
- Photography Now*, Victoria and Albert Museum, London, England (catalog)
- Fotografie, Wissenschaft und Neutechnologien*, Kunstmuseum, Dusseldorf, Germany (catalog)
- About TV*, Los Angeles Municipal Art Gallery, Los Angeles
- New Portraiture*, Clarence Kennedy Gallery, Boston, Massachusetts
- Reagan: American Icon*, Bucknell University Center Gallery, Lewisburg, Pennsylvania (catalog)
- AIDS and Democracy*, Dia Art Foundation, New York City (catalog)
- Self and Shadow*, Burden Gallery, New York City (Curated by Charles Hagen)
- Conspicuous Display*, Stedman Gallery, Rutgers University, Camden, NJ
- Art About AIDS*, Freedman Gallery, Albright College, Reading, Pennsylvania
- Evolving Abstractions in Photography*, Anita Shapolsky Gallery, New York City

- 1988 *Two to Tango: Collaboration in Recent American Photography*, International Center of Photography, New York City (Curated by Willis Hartshorn)  
*Fabrication: Staged, Altered, and Appropriated Photographs*, Carpenter Center, Harvard University, Cambridge, Massachusetts (catalog)  
*Education and Democracy and Cultural Participation*, Dia Art Foundation, New York City (catalog)  
*Acceptable Entertainment*, The Everson Museum, Syracuse University, Syracuse, New York—Traveled to Los Angeles Municipal Art Gallery, Los Angeles; The Alberta College of Art, Alberta, Calgary; Charles H. Scott Gallery, Emily Carr College of Art and Design, Vancouver, Canada; Albany Museum of Art, Albany, Georgia; DePree Center and Gallery, Hope College, Holland, Michigan (Curated by Paul Laster and Renee Riccardo, catalog)  
*Lifelike*, Lorence Monk Gallery, New York City (Curated by Martin Heiferman)  
*Female Reproduction*, White Columns, New York City.  
*Digital Visions, Computers and Art*, IBM Gallery, New York City—Traveling to Everson Museum, Syracuse, New York (Curated by Cynthia Goodman, catalog)  
*A Kiss is Just a Kiss*, Twining Gallery, New York City  
 NYU Faculty Exhibit, NYU Photo Center Gallery, New York City
- 1987 *Fake*, The New Museum, New York City (Curated by William Olander, catalog)  
*1987 Invitational*, The New Britain Museum of American Art, New Britain, Connecticut (catalog)  
*The New Who's Who*, Hoffman/Borman Gallery, Los Angeles (Curated by Martin Heiferman)  
*Portraits*, Virginia Museum, Richmond, Virginia (catalog)  
*Extending the Boundaries of Contemporary Photography*, Museum of Contemporary Photography, Chicago, Illinois  
*The Spiral of Artificiality*, Hallswalls Contemporary Arts Center, Buffalo, New York  
*Computer Assisted: The Computer in Contemporary Art*, Freedman Gallery, Albright College, Reading, Pennsylvania (catalog)  
*Group/UFO*, Gracie Mansion Gallery, New York City  
*Computers and Art Everson*, Museum, Syracuse, New York (catalog)
- 1986 *Stills: Cinema and Video Transformed*, Seattle Art Museum, Seattle, Washington  
*Television's Impact on Contemporary Art*, Queens Museum, Flushing, New York (catalog)  
*Cinema/Object*, City Gallery, New York City (Sponsored by the Kitchen Center, New York City)  
*A Look at Photography Books of 1986*, ICP Midtown, New York City  
*Computer Photographics*, The Catskill Center, Woodstock, New York
- 1985 *Signs of the Times: Some Recurring Motifs in 20th Century Photography*, San Francisco Museum of Modern Art, San Francisco, California (catalog)  
*Past and Future Perfect*, Hallswalls Contemporary Arts Center, Buffalo, New York  
*Emerging Expression: The Artist and the Computer*, The Bronx Museum of Arts, New York  
*Imagine There's a Future*, U.S.C. Atelier Gallery, Santa Monica, California  
*Identity*, Palais de Tokyo, Paris, France (catalog)  
*Biennale*, San Paulo, San Paulo, Brazil  
*State of the Art*, Twining Gallery, New York City  
*America: Faces and Places*, Liberty House, Honolulu, Hawaii (Curated by Marvin Heiferman)
- 1984 *Seven Women Artists*, Zurich Art Fair, Switzerland
- 1983 *1984*, Ronald Feldman Gallery, New York City (catalog)  
 London Regional Art Gallery, Ontario, Canada (catalog)  
*Invitational*, Bertha Urdang Gallery, New York City
- 1982 *Androgyny*, Emily Lowe Gallery, Hofstra University, Hempstead, New York (catalog)  
*Nuclear Disarmament*, Ronald Feldman Gallery, New York City
- 1981 *Julian Pretto Gallery*, New York City  
*New Acquisitions*, Stadt Galerie in Lembachhaus, Munich, Germany
- 1980 *Pool Show*, Artists Space, New York City
- 1979 *Big Drawing Show*, P.S.1, Long Island City, New York
- 1978 *Atypical Works*, Julian Pretto Gallery, New York City (Curated by Nancy Burson)

- 1977 *Arte Fierra*, Hal Bromm Gallery, Bologna, Italy
- 1976 Susan Caldwell Gallery, New York City
- 1974 Bertha Urdang Gallery, New York City

**Video exhibitions:**

- 1996 *The Visible and the Invisible: Re-presenting the Body in Contemporary Art and Society*, Institute of International Visual Arts, The Wellcome Trust, London, England
- 1995 *After Art: Rethinking 150 Years of Photography*, Henry Art Gallery, University of Washington, Seattle, Washington
- 1994 *Test Pattern (Collaborative project with Bob Flanagan)*, The New Museum of Contemporary Art, New York City  
*Film Profiles: Photographers & Their Subjects; Composite, New Composites*, Amon Carter Museum, Fort Worth, Texas
- 1990 *Tendencies, Multiples: Videos of the 1980s*, Musee National d'Art Moderne, Centre Georges Pompidou, Paris, France (Curated by Christine van Assche and Paul-Emmanuel Odin)
- 1988 *About Faces*, Reuben Fleet Science Center, San Diego, California (Interactive video/computer installation)—Traveling to Pacific Science Center, Seattle, Washington; Oregon Museum of Science and Industry, Portland, Oregon; Science Museums of Charlotte, Charlotte, North Carolina; Louisville Museum of History, Louisville, Kentucky; Impression Five Museum, Lansing Michigan; Science Museum of Virginia, Richmond, Virginia; Boston Museum of Science, Boston, Massachusetts; Museum Cité des Sciences et de l'Industrie, Paris, France (catalog)
- 1986 *US Videovisit, Offensive Video Kunst*, Galerie Abgrund, Dortmund, Germany
- 1985 Anthology Video Presentation at Millennium Film Workshop, New York City  
Alternative Museum, Video Show, New York City  
Television and Video Festival in India (In cooperation with the American Film Institute), New Delhi, India  
*Video Visions*, Video Program, Boston, Massachusetts
- 1984 Presentation of work at SIGGRAPH '84, Minneapolis, Minnesota  
*So There, Orwell*, Video Exhibition at the World's Fair, New Orleans, Louisiana
- 1983 Presentation of work at SIGGRAPH '83, Detroit, Michigan  
*Video Show*, Kunsthalle, Dusseldorf, Germany
- 1982 *Documenta*, Videotape presentation with Fashion Moda, Kassel, Germany
- 1980 Allen Memorial Art Museum, Oberlin, Ohio
- 1979 Presentation of work at SIGGRAPH '79, Chicago, Illinois

**Selected collections:**

- Art Institute of Chicago, Chicago
- Austin Museum of Art, Austin, Texas
- The Contemporary Museum of Art, Honolulu, Hawaii
- ARCO Industries, Los Angeles
- Australian National Gallery, Canberra, Australia
- Bayly Museum of Art, University of Virginia, Charlottesville, Virginia
- Chase Manhattan Bank, N.A., New York City
- Chrysler Museum, Norfolk, Virginia
- Center for Creative Photography, Tucson, Arizona
- DeCordova Museum, Lincoln, MA
- Deutsche Bank Collection, New York City
- Douglas Nielson Collection, Tucson, AZ
- Emily Lowe Gallery, Hofstra University, Hempstead, New York

Fonds National d'Art Contemporain, Paris, France  
Fonds Regional d'Art Contemporain de Basse Normandie, France  
Foundation Antoine de Galbert, Paris, France  
Hallmark Cards, Kansas City, Missouri  
Henry Art Gallery, University of Washington, Seattle, WA.  
International Museum of Photography, George Eastman House, Rochester, New York  
Johnson and Johnson  
Library of Congress, Washington, DC  
Los Angeles County Museum, Los Angeles  
The Metropolitan Museum of Art, New York City  
Michael Wilson Collection  
Musee National d'Art Moderne, Centre Georges Pompidou, Paris, France  
Museum of Fine Arts, Houston, Texas  
Museum of Modern Art, New York City  
Museum of Photographic Arts, San Diego  
National Museum of American Art, Smithsonian Institution, Washington, DC  
NYNEX Corporation, New York City  
San Francisco Museum of Modern Art, San Francisco, California  
Stadt Galerie in Lembachhaus, Munich, Germany  
The Tampa Museum of Art, Tampa, Florida  
Victoria and Albert Museum, London, England  
Whitney Museum of American Art, New York City  
World Vision, New York City  
Wynn Kramarsky Collection, New York City  
Michael Wilson Collection, LA and London

**National Television and radio appearances:**

2006 *Oprah* (Human Race Machine) "Trading Places", Aired 2/16/06  
2005 *Jeopardy* (Question/Answer)  
2003 National Spanish TV (Spain)  
2002 *Channel 5 News*  
*Good Morning America*, ABC  
NPR: National Public Radio  
*CNN News*  
*FUJI TV News*  
2001 *EGG: The Arts Show*, WNET  
1996 BRAVO! NewStyleArts Channel (Canada)  
1991 *From Information to Wisdom*, Smithsonian World, a film by Werner Schumann, PBS TV  
*The Human Face*, Wall to Wall Television Ltd, London, England  
1990 *Buzz*, MTV Interview, art interview segment  
1987 *For All Practical Purposes (Size and Shape)*, Public Television Production  
1986 *Missing II, Have You Seen This Person?*, NBC Special  
*Missing III, Have You Seen This Person?*, NBC Special  
*CBS Evening News*  
*Good Morning America*, ABC Television Network  
*CNN News*  
*Tonight Show* (book only), NBC Television Network  
1985 *CBS Evening News*  
*ABC Evening News*  
*CNN News*  
1984 *CBS Nightwatch*  
1983 *Today Show*, NBC Television Network

CNN News  
*That's Incredible*  
1984 *Revisited*, CBS News Special with Walter Cronkite  
1980 *Today Show*, NBC Television Network

**Grants and honors:**

2005 LMCC Artists Project: Cities, Art, and Recovery, in conjunction with Deutsche Bank.  
2002 "Seeing and Believing": Nomination for Best Solo Show in New York City by AICA, International Association of Art Critics  
2000 Anonymous Was A Woman  
1996 Art Matters  
1991 National Endowment for the Arts, Photography  
1987 National Science Foundation Grant for "Composite" Machine exhibit, Sponsored by the Rubin Fleet Science Museum, San Diego, California  
1977 CAST (Collaborations in Art, Science, and Technology), in conjunction with the New York State Council on the Arts and Syracuse University

**Patent:**

1981 Method And Apparatus Of Producing An Image Of A Person's Face At A Different Age

**Patent Pending:**

2013 Pattern Recognition For Viewing Data in Multiple Directions

**Teaching Positions:**

2012-2016 New York Film Academy, "Vision and Style"  
1997-1998 Harvard University, Department of Visual and Environmental Studies, Visiting Lecturer  
1988-1994 New York University, Tisch School of the Arts, Adjunct Faculty, Department of Photography  
1986 Kansas City Art Institute, Visiting Artist

**Lectures:**

Rutgers University, Camden, NJ  
Society for Photographic Education: Keynote Speaker, Regional Conference, Daytona Beach, FL.  
University of Connecticut, Storrs, Connecticut  
Society for Photographic Education, Keynote Speaker Regional Conference, Baltimore, MD  
PhotoEspaña, Madrid, Spain  
University of Houston, Houston Texas  
SUNY, New Paltz, New York  
Grey Art Gallery, New York City  
Anthology Film Archives, New York City  
The Center for the Fine Arts, Miami, Florida  
University of Central Arkansas, Little Rock, Arkansas  
University of Richmond, Richmond, Virginia  
Arapahoe Community College, Denver, Colorado  
Nassau Community College, Hewlett, New York  
Eckerd College, Tampa, Florida  
Chrysler Museum, Norfolk, Virginia  
Columbia College, Museum of Contemporary Photography, Chicago, Illinois  
The Contemporary Arts Museum, Houston, Texas

The Denver Art Museum, Denver, Colorado  
 Hunter College, New York City  
 International Center of Photography, New York City  
 Kansas City Art Institute, Kansas City, Missouri  
 Kodak Lecture Series, Ryerson College, Toronto  
 National Museum of American Art, Smithsonian Institution, Washington, DC  
 New Britain Museum of American Art, New Britain, Connecticut  
 New York University, New York City  
 Ohio University, Columbus, Ohio  
 The Photography Sesquicentennial Project Conference, Philadelphia, Pennsylvania  
 San Francisco Camerawork, San Francisco, California  
 School of Visual Arts, New York City  
 Seattle Art Museum, Seattle, Washington  
 SIGGRAPH '79, '85, '86'  
 University of Akron, Akron, Ohio  
 University of Minnesota, Minneapolis, Minnesota  
 University of Maine, Orono, Maine  
 Cincinnati Art Museum, Cincinnati

#### **Selected bibliography (Books, monographs, and apps by Nancy Burson)**

- 2015 Diversity Mirror, Prototype currently on private link for interactive website and app  
 App-ology, Prototype in collaboration with Flickerlab, not yet released  
 2014 You Can Draw Love, interactive iBook, produced & published by Flickerlab, NYC  
 2012 You Can Draw the Way You Feel, interactive iBook, produced & published by Flickerlab, NY C  
 2010 Divine Advice, TYVM Publishing, NY, NY  
 2006 *Lineage: What if The Universe Gave You A Gift?* TYVM Publishing, NY, NY  
 2004 *Focus: How Your Energy Can Change the World* (iBooks Publishers/Simon and Schuster, New York City)  
 2002 *Seeing and Believing: The Art of Nancy Burson*, (Twin Palm Publishers, Santa Fe, New Mexico)  
 Michael L. Sand, Intro: Nancy Burson and the Art of Seeing  
 1993 *FACES* (Twin Palm Publishers, Santa Fe, New Mexico), Nancy Burson, Jeanne McDermott  
 1992 *FACES: Nancy Burson*, Lynn M. Herbert, (Contemporary Arts Museum, Houston, Texas)  
 1986 William A. Ewing and Jeanne A. McDermott, *COMPOSITES: Computer Generated Portraits* (Beech Tree Books/William Morrow, New York City)

#### **Extended bibliography (Books and catalogues):**

- 2016 Sains et Saute, Mudac Musee De Design et D'arts Appliques Contemporains, pg 140  
 2015 El Beso de Judas, Fotografia y verdad, Joan Fontcuberta, Published by Gustavo Gili, pg. 28, 38  
 2013 Why It Does Not Have To Be In Focus: Modern Photography Explained, Jackie Higgins, Prestel Books. pg.16-17  
 Practices of Looking: An Introduction to Visual Culture, Marita Sturken & Lisa Cartwright, Faces Publications, Chinese Edition, pg. 411-412  
 100 Ideas That Changed Photography, Mary Warner Marien, pg. 134, Lawrence King Publishing  
 BG Magazine, Paranormal 070, Angeles Martinez, Close up I, Nancy Burson, pg 32-34, Cuenca, Ecuador  
 2012 Exit Magazine: Artificial Beauty, No. 48 -2012, pg. 150 -153  
 2011 The Unseen Eye: Photographs from the Unconscious, Images from the W.M. Hunt Collection. Aperture  
 Themes of Contemporary Art: Visual Art After 1980, Jean Robertson & Craig McDaniel,

- Published in Chinese, Pgs. 77 to 83 with illustrations  
 Face Contact, PhotoEspaña, Gerardo Mosquera curator, cover and pp. 72-73  
 From Polaroid to Impossible, Masterpieces of Instant Photography - The Westlicht Collection,  
 pp. 52, Hatje Cantz Publishers  
 Visages, Center Culturel Francais, Yaounde, Paris, Cahiers de la creation contemporaine,  
 pp.8
- 2010 *O Beijo de Judas: Fotografia E Verdade*, Joan Fontcuberta, pg. 24, 34  
*Thanks for Being With Us: Contemporary Art from the Douglas Nielsen Collection*,. Tucson  
 Museum of Art. Tucson, AZ. pp. 13
- 2009 Jean Robertson & Craig McDaniel, *Themes of Contemporary Art: Visual Art After 1980*,  
 Published in Chinese by Doosung Publishing and Oxford University Press (In English 2009),  
 pp. 101-106  
*C International Photo Magazine: Nine*. pp. 80- 83  
 Barbara Larson, Fae Brauer. *The Art of Evolution: Darwin, Darwinism, and Visual Culture*.  
 (cover)  
 Looking at Photographs: A Guide to Technical Terms, Gordon Baldwin and Martin Jurgens,  
 pp.32 , J. Paul Getty Museum Publications  
*Exit(#35) :Image and Culture, Cut and Paste*. pp. 168, 169  
*Arts Plastiques Culture Artistique (CNED, Centre National d'Enseignement A Distance)p. 70, VI,*  
*78 – 80.*  
 Marita Sturken & Lisa Cartwright, *Practices of Looking, An Introduction to Visual Culture*  
*(Oxford University Press )pp. 22, 42, 379*
- 2008 Johann Grolle, *Evolution: Wege des Lebens*. The Human Race Machine (pp. 225) (Goldman  
 Publishing, Germany  
 Beauty Composites (First and Second), *Portrait Magazine* 28, pp. 33  
 Obama/Clinton (Cover image). *The New Republic Magazine, April 2008*  
 Amy Laura Hall, *Conceiving Parenthood* (William Eerdmans Publishing) pp. 372-374
- 2007 The Theater of the Face: Portrait Photography Since 1900, Max Kozloff, Phaidon Press,  
 pp.298-301  
 Roswell Angier, *Train Your Gaze: A Practical and Theoretical Introduction to Portrait*  
*Photography* (AVA Publishing SA, Switzerland) pp. 194-195  
 Ann Pasternak, *Creative Time: The Book* (Princeton Architectural Press, NYC) pp. 263, 267,268  
 Sandra Kemp, *Future Face* (National Science and Technology Museum, Japan) pp. 164-165  
 Margaret Lazzari & Dona Schlesier, *Exploring Art: A Global, Thematic Approach, 3<sup>rd</sup> Edition*.  
 (Thomson Wadsworth) pp. 341  
*Allure Magazine, April 2007. pp. 222.*  
 Michael R. Peres, *The Focal Encyclopedia of Photography, 4<sup>th</sup> Edition* (Focal Press) pp. 245
- 2006 Michelle Bates, *Plastic Cameras: Toying with Creativity* (Focal Press) pp. 27-29  
 Nathalie Herschdorfer and William Ewing, *Face. The New Photographic Portrait* (Thames &  
 Hudson, London).  
 M. Michael Cohen Jr., *Perspectives of the Face* (Oxford University Press) pp. 195  
 Brooks Johnson, ed., *150 Photographers on their Art* (Aperture), p. 278-9
- 2005 Jonathan Lipkin, *Photography Reborn: Image Making in the Digital Era* (Harry N. Abrams  
 Incorporated, New York City), pp. 29 – 33  
 Claude Frontisi, ed., *Histoire visuelle de l'Art* (Larousse), p. 491  
 Johann Grolle, ed., *Evolution Wege des Lebens* (Deutsche Verlags-Anstalt), p. 201  
 Eldon Garnet, ed. *Archaeology Impulse*. (University of Toronto Press Incorporated), p. 131  
 Jean Robertson and Craig McDaniel, ed., *Themes of Contemporary Art* (Oxford University  
 Press), p. 121
- 2004 *Perspectives @ 25: A Quarter Century of New Art in Houston* (Contemporary Arts Museum  
 Houston)  
 Maurice Berger, *White: Whiteness and Race in Contemporary Art* (Distributed Art Publishers,  
 New York City), p. 51

- Brooks Johnson, ed., *Photography Speaks/150 Photographers on Their Art.*, p. 278-9  
*Monstruos, Fantasmasy y Alienigenas* (Fundacion Telefonica), p. 16  
Liz Wells, ed., *Photography: A Critical Introduction*, p. 168  
*Fonds Regional D'Art Contemporain* (Frac Basse-Normandie), p. 269  
Margot Lovejoy, *Digital Currents: Art in the Electronic Age* (Routledge, New York City), p. 155
- 2003 *The Disembodied Spirit* (Bowdoin College Press, Brunswick, Maine), p. 52—Curated by Alison Ferris  
Laura Bossi, *Histoire naturelle de l'ame* (Presses Universitaires de France), p. 238  
Nan Richardson, ed., *Pandemic: Facing AIDS* (Umbrage Editions, New York City), p. 169  
Mette Mortensen, Christian Rud Andersen, and Gertrud With, eds., *Geometry of the Face* (The National Museum of Photography, Denmark), p. 35  
Petra Lutz, Thomas Macho, Gisela Staupe, and Heike Zirden, ed., *Der [Im]-Perfekte Mensch* (Bohlau Verlag), p. 30  
Christine Paul, *Digital Art* (Thames and Hudson), p. 29  
Gretchen Garner, *Disappearing Witness* (Johns Hopkins University Press), p. 252  
Michelle Debat, ed., *La Photographie Et Le Livre* (Trans Photographic Press), p. 163  
Florence de Meredieu, *Art Et Nouvelles Technologies* (Larousse Press), pp. 197-8
- 2001 *Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001* (The Whitney Museum of American Art, New York City), p. 132  
*Pandemic: Facing AIDS* (Umbrage Editions book, in association with Moxie Firecracker Films, New York Museum)  
*The Other Face: Metamorphosis of the Photographic Portrait* (Deutsches Museum), p. 116  
*Paradise Now: Picturing the Genetic Revolution* (Exit Art, New York City), pp. 44-5
- 2000 *American Perspectives: Photographs from the Polaroid Collection* (Tokyo Metropolitan Museum of Photography, Tokyo), pp. 48-50  
Robert Hirsch, *Seizing the Light: A History of Photography* (McGraw Hill), p. 478  
Donald McQuade and Christina McQuade, *Seeing and Writing* (St. Martin Press)
- 1999 Marsha Tucker, *The Time of Our Lives* (New Museum of Contemporary Art, New York City), p. 91  
Anne Morgan Spalter, *The Computer in the Visual Arts: A Brief History* (Addison Wesley, 1999), p. 10  
Keith F. Davis, *An American Century of Photography, From Dry-plate to Digital* (Hallmark Cards, Inc., Kansas City, Missouri, 1999)  
*Innovation/Imagination: 50 Years of Polaroid Photography* (Harry Abrams, 1999), pp 86-7  
R. Sobrieszek, *Ghost in the Shell: Photography and the Human Soul* (LACMA, Los Angeles), pp. 136, 167
- 1998 Mark C. Taylor, *Hiding* (University of Chicago Press, Chicago), pp. 53-7  
*History of Photography: Electronic and Digital* (Taylor and Francis London, Spring 1998), Vol. 22  
Gilles Mora, *Photo Speaks*, pp. 81-2, 109  
*A Guide to the Ideas, Movements, and Techniques of Photography—1839 to the Present* (Abbeville Press, New York City)  
Robert Peacock and Roger Gorman, *Sleep: Bedtime Reading* (University Publishing, 1998), pp. 56-7  
*Photography's Mutiple Roles: Art, Document, Market, Science* (Museum of Contemporary Photography, Columbia College, Chicago), pp. 160-1  
*The Unreal Person: Portraiture in the Digital Age* (Huntington Beach Center, 1998)  
Cristina Sofia Martinez, *Art and Law in the Age of Digital Production*, pp. 15-6
- 1997 *Quadri & Sculpture Rivista d'arte* (1997), p. 27  
Fred Ritchin, "Digital Imagery," *Modern Maturity Magazine* (November - December 1997), p. 46  
Joan Fontcuberta, *El beso de Judas Fotografia y verdad* (Editorial Gustavo, Gili, S.A., 1997), pp. 35, 49, 50  
Margot Lovejoy, *Postmodern Currents, Art and Artists in the Age of Electronic Media, Second Edition* (Prentice Hall, 1997), p. 157, 188

- Jakob Steinbrenner and Ulrich Winko (Hrsg.), *Bilder in der Philosophie & in anderen Künsten & Wissenschaften* (Ferdinand Schöningh, Paderborn, Germany, 1997), pp. 168, 170
- 1996 Michael Sand, *Reels, Fictions, Virtuel Recontres Internationales la Photographi* (Arles, France), cover illus. and pp. 110-121
- Kobe Aid Fund* (World Photo Art Exhibition and Auction, 1996), p.147
- Fine Art Photography* (Graphis Inc.), p. 102
- Photography after Photography* (Verlag der Kunst), pp. 150-5
- Kenneth Jackson, ed., *Encyclopedia of New York* (Yale University Press, New Haven, Connecticut), p.11, 1309, illus.
- Naomi Rosenblum, *A World History of Photography* (Abbeville Press)
- The Dream of New Men* (Copenhagen Contemporary Arts Center, Copenhagen), pp. 55-7
- Universal* (Museum fur Gestaltung, Zurich), p. 50
- 1995 Thomas Buser, *Experiencing Art Around Us* (West Publishing Co., St. Paul, Minnesota), pp. 276, 281, illus.
- Keith Davis, *An American Century of Photography, From Drypoint to Digital—The Hallmark Photographic Collection* (Hallmark/Harry N. Abrams, New York City), pp. 318, 364, illus.
- 1994 William A. Ewing, *The Body* (Thames and Hudson, London, England), illus.
- Robert Sobieszek and Deborah Irmes, *The Camera I: Photographic Self-Portraits from the Audrey and Sydney Irmes Collection* (The Los Angeles County Museum of Art/Harry Abrams, Inc., Los Angeles and New York City), pp. 17, 130, 210, illus.
- Naomi Rosenblum, *A History of Women Photographers* (Abbeville Press, New York City), p. 246, illus.
- Norbert Borrmann, *Kunst und Physiognomik, Menschendeutung und Menshendarstellung im Abendland* (Dumont Buchverlag, Köln, Germany), p. 204, illus.
- Rebecca Bussell, *Metamorphoses: Photography in the Electronic Age* (Aperture Foundation, New York City), pp. 73-5, illus.
- 1993 Rachel Rosenfiled-Lafo, Nicholas Capasso, Sarah Rehmm Roberts, and Gina Rose Halpern, *Body and Soul: Contemporary Art and Healing* (DeCordova Museum and Sculpture Park), pp. 26-7, color illus.
- Thomas Weski, *Konstuktion Zitat* (Sprengel Museum, Hannover, Germany), pp. 54-7, illus.
- Lisa Phillips, *Photoplay: Works from the Chase Manhattan Collection* (Manuel Gonzalez), pp. 42-3, illus.
- Jean-Marc Huitorel and Michel Onfray, *Danse Macabre: Portraits Photographiques* (le FRAC, Basse-Normandie, France), pp. 20-1, illus.
- 1992 Robert Atkins and Thomas Sokolowski, *From Media to Metaphor: Art about AIDS* (Independent Curators Incorporated), p. 34
- William J. Mitchell, *The Reconfigured Eye: Visual Truth in the Post-Photographic Era* (The MIT Press, Cambridge, Massachusetts), pp. 179-80, illus.
- Janie Cohen, *Betrayal of Means/Means of Betrayal* (Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, Florida), pp. 10-1, illus.
- Fred Fehlau, David Robbins, Anne Friedberg, and Michael Lassell, *Hollywood/Hollywood: Identity Under the Guise of Celebrity* (Art Center College of Design, Pasadena, California), p. 53, color illus.
- David Gallagher and Robert McCracken, *SOMETHING'S OUT THERE: Danger in Contemporary Photography* (The National Arts Club, New York City)
- Vicenc Altaio and Anna Viega, *In Vitro: De Les Mitologies de la Fertilitat als Limits de la Ciencia* (Department de Cultura de la Generalitat de Catalunya, Lunwerg Editores, Spain), illus.
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- Michel Frizot and Dominique Paini, *Sculpteur Photographe* (Centre National de la Photographie, Palais de Toyko, Paris, France)
- Gordon Baldwin, *Looking at Photographs: A Guide to Technical Terms* (J. Paul Getty Museum/British Museum Press), p. 38

- Holiday T. Day with essays by Brian Wallis, Anna C. Chave, and George E. Marcus, *Power: Its Myths, Icons & Structures in American Culture, 1961-91* (Indianapolis Museum of Art with Indian University Press, Indianapolis, Indiana), p. 67, color illus.
- Alma Davenport, *The History of Photography: An Overview* (Focal Press, Stoneham, Massachusetts), p. 89, illus.
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- Regis Durand, "Rien Que La Chose Exhorbitée. . .," *Cahiers de la Creation Contemporaine* (Paris, France)
- Jeffrey Deitch, *Artificial Nature* (Deste Foundation, Athens, Greece), illus.
- Phyllis Freeman, ed., *New Art* (Abrams, New York City), p. 28, illus.
- Marilyn Goodman, *Identities: Portraiture in Contemporary Photography* (The Philadelphia Art Alliance, Philadelphia, Pennsylvania), illus.—Curated by Peter Hay Halpert
- Marvin Heiferman, *The Indomitable Spirit* (Photographers + Friends United Against AIDS, New York City), No. 4, color illus.
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- 1989 Heiferman, Lisa Phillips with John G. Hanhardt, *Image World-Art and Media Culture* (Marvin Whitney Museum of American Art, New York City)
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- Reagan: American Icon* (Bucknell University, Lewisburg, Pennsylvania)
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- Computers and Art* (Everson Museum, Syracuse, New York)
- Computer Assisted: The Computer in Contemporary Art* (Freedman Gallery, Reading, Pennsylvania)
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- Television's Impact on Contemporary Art* (Queens Museum, Queens, New York)
- 1985 *Signs of the Times* (San Francisco Museum of Modern Art, San Francisco, California)
- Identity*, (Palais de Tokyo, Paris)
- Catalogo Geral* (Biennale de Sao Paolo, Brazil)
- 1984 *1984* (Ronald Feldman Gallery, New York City)
- 1983 (London Regional Art Gallery, Ontario, Canada)
- 1982 *Androgyny in Art* (Emily Lowe Gallery, Hofstra University, Long Island, New York)

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- 2012 Kunst + Unterricht , Identitat Und Ausdruck, Friedrich, pg 21, Heft 366 367 2012
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- 2007 Angela Espiritu, Ed. *The Work of Nancy Burson*, *The Quester*, Winter 2007, pp. 29-31.
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