

Nancy Burson

b. 1948, St. Louis Missouri

Solo exhibitions and projects:

- 2006 *The Hand of God*, 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, The William Benton Museum of Art, Storrs, Connecticut
- 2002 *Focus on Peace* (A project of Lower Manhattan Cultural Council in Partnership with Creative Time), Downtown New York City
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; PhotoEspaña, 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, 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
 M.I.T. List Visual Arts Center, Cambridge, Massachusetts (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 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

- 2010 *Thanks for Being With Us: Selections from the Collection of Douglas Nielsen*, Tucson Museum of Art, Tucson, Arizona
Vortexhibition Polyphonia, Henry Art Gallery, Seattle, Washington
- 2009 *Selections from the Audrey and Sydney Irmas Collection of Photographic Self-Portraits*, Los Angeles County Museum of Art, Los Angeles
immaculate: Contemporary Images of Jesus and the Virgin Mary, José Drudis-Biada Art Gallery at Mount St. Mary's College, Los Angeles, California
- 2008 *Modern Art. Modern Lives. Then + Now*, The Austin Museum of Art, Texas
Will Exchange Viewpoints for Looks of Intelligence, Galeries Michèle Chomette, Paris
- 2007 *The Evolution of the Digital Portrait*, ClampArt, New York City
Face to Face, Forma Centro Internazionale di Fotografia, Milan
Foto Phrontiers, MicroCOSM, New York City
- 2006 *Masquerade: Role Playing in Self-Portraiture*, Los Angeles County Museum of Art (Curated by Deborah Irmas)
- 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'envisage: Making Faces, Musée de l'Elysee, 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
Revisiting the Audrey and Sydney Irmas Collection of Photographic Self-Portraits, Los Angeles County Museum of Art, Los Angeles
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, Netherlands (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 20th Century*, Mittelrhein Koblenz, Germany
- 1999 *The Century of the Body: Photographie de 1900-2000*, Musee de L' Elysee, Lausanne, Switzerland (Curated by William Ewing)
- The Auagrammatical Body*, Neve Galerie Graz, Graz, Austria and Kunsthaus 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 Cottingly 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 Contemporain, Luxembourg
- In the Realm of Phantoms, Photographs of the Invisible*, Museum Abteiberg Monchengladbach, Germany—Traveling to Kunstalle 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 Kunstmamlungen Cottbus, Cottbus, Germany; Städtische 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 Tasmania, 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)
- Representatives: Women Photographers from the Permanent Collection*, Center for Creative Photography, Tucson, Arizona
- 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 Ciència*, 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)
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, Hallwalls 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, Hallwalls 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
 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*, Musée 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
 1979 Presentation of work at SIGGRAPH '79, Chicago, Illinois
 1980 Allen Memorial Art Museum, Oberlin, Ohio

Selected collections:

Arken Museum for Moderne Kunst, Denmark
 The 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
 Center for Creative Photography, Tucson, Arizona
 Chase Manhattan Bank, N.A., New York City
 Chrysler Museum, Norfolk, Virginia
 Deutsche Bank Collection, New York City
 Emily Lowe Gallery, Hofstra University, Hempstead, New York
 Fonds National d'Art Contemporain, Paris, France
 Fonds Regional d'Art Contemporain de Basse Normandie, France
 George Eastman House, Rochester, New York
 Hallmark Cards, Kansas City, Missouri

International Museum of Photography, George Eastman House, Rochester, New York
Library of Congress, Washington, DC
Los Angeles County Museum, Los Angeles
The Metropolitan Museum of Art, New York City
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
Museum of Fine Arts, Houston, Texas
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

Television and radio appearances:

2006 *Oprah*
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
1983 *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
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

Teaching Positions:

- 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:

Cincinnati Art Museum, Cincinnati, Ohio, 2006
University of Connecticut, Storrs, Connecticut
Society for Photographic Education, Keynote Speaker Regional Conference, Baltimore, Maryland
Photo Espana, Madrid, Spain
University of Houston, Houston Texas
SUNY, New Paltz, New York
Grey Art Gallery, New York City
Anthology Film ArchiSpace, 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 '86, Dallas, Texas
University of Akron, Akron, Ohio
University of Minnesota, Minneapolis, Minnesota

Selected bibliography (Books by Nancy Burson and monographs):

- 2004 *Focus: How Your Energy Can Change the World* (iBooks Publisher/Simon and Schuster, New York City)
- 2002 Micheal L. Sand, *Seeing and Believing: The Art of Nancy Burson* (Twin Palm Publishers, Santa Fe, New Mexico)

- 1993 Afterword by Jeanne McDermott, *FACES* (Twin Palm Publishers, Santa Fe, New Mexico)
 1992 Lynn M. Herbert, *Faces: Nancy Burson* (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):

- 2008 Max Kozloff, *THEATRE OF THE FACE: Portrait Photography Since 1900*, Chapter 6: From Celebrities to Nonentities, four images
 Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture, Second Edition* (Oxford University Press)
- 2006 Michelle Bates, *Plastic Cameras: Toying with Creativity* (Focal Press/Elsevier)
 Nathalie Herschdorfer and William Ewing, *Face. The New Photographic Portrait* (Thames & Hudson, London)
 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. Sobieszek, *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 Multiple 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 Fotografía 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 für 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 Irmas, *The Camera I: Photographic Self-Portraits from the Audrey and Sydney Irmas 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 Menschendarstellung 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, *Konstruktion 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 Ciència* (Department de Cultura de la Generalitat de Catalunya, Lunwerg Editores, Spain), illus.
- 1991 *L'oeuvre photographique considérée comme un état de sculpture* (Galerie Michél Chomette, Paris, France), pp. 10-1, illus.
 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.
- 1990 Ihor Holubizky, *Practicing Beauty* (Art Gallery of Hamilton, Ontario, Canada), illus.
 Robert Atkins, *Artspeak* (Abbeville Press, New York City), p. 88
 Andy Grundberg, *Crisis of the Real: Writings on Photography, 1974-1989* (Aperture, New York City)
 Régis Durand, "Rien Que La Chose Exhorbitée. . . ." *Cahiers de la Création 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.
 Fred Ritchin, *In Our Own Image* (Aperture, New York City)
 Dana Friis-Hansen, *Nancy Burson: The Age Machine and Composite Portraits* (MIT Press, Cambridge, Massachusetts, 1989), illus.
- 1989 Heiferman, Lisa Phillips with John G. Hanhardt, *Image World-Art and Media Culture* (Marvin Whitney Museum of American Art, New York City)
 Mark Haworth-Booth, *Photography Now* (Nisben Publishers, England.)
 Joshua P. Smith, *The Photography of Invention, American Pictures of the 1980s* (The MIT Press, Cambridge, Massachusetts) p. 51, illus.
Fotografie, Wissenschaft und Neutechnologien (Kunstmuseum, Dusseldorf, Germany)
Reagan: American Icon (Bucknell University, Lewisburg, Pennsylvania)
 Terry Landau, *About Faces* (Doubleday, New York City)
 Margot Lovejoy, *Post-Modern Currents, Art and Artists in the Age of Electronic Media* (UMI Research Press, Ann Arbor, Michigan)
- 1988 *The Spiral of Artificiality* (Hallwalls, Buffalo, New York)
Portraits: Faces of the 1980 (Virginia Museum of Art, Richmond, Virginia)
 Anne Hoy, *Fabrications - Staged, Altered and Appropriated Images* (Abbeville Press, New York City)

- Acceptable Entertainment (Independent Curators Inc., New York City)
 Cynthia Goodman, *Digital Visions: Computers and Art* (Abrams, New York City)
 1987 *Fake*, (The New Museum, New York City)
The New Britain Museum of American Art (New Britain, Connecticut)
Computers and Art (Everson Museum, Syracuse, New York)
Computer Assisted: The Computer in Contemporary Art (Freedman Gallery, Reading, Pennsylvania)
Group/UFO-Photography (Gracie Mansion Gallery, New York City)
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)

Selected bibliography (Articles and reviews):

- 2008 Collett, Christopher, *Something (Photographically!) That I'll Never Really See*, [MetroLife](#), June 25, 2008.
Machine Changes the Face of Race, [The Windsor Star](#), May 14, 2008.
 Thill, Robert, *Nancy Burson: Exploring the Passage of Time through Morphing Photographs*, [Intellectual Property](#), Clancco, May 8, 2008.
- 2007 *Early Composites; El Ejemplar Rostro Ideal*, [Picnic](#), March 2007.
The Evolution of the Digital Portrait, [The New Yorker](#), August 6, 2007.
 Baker, R.C., *Best in Show*, [The Villiage Voice](#), August 15-21, 2007, pp 53.
[Allure](#), April 2007, p222.
 Tolpinrud, Christine, *Ukens Bilde: First and Second Beauty Composites*, [Fotopia](#) (online), June 2007.
- 2006 James, Laura. *Half Artist, Half Angel*. [City Beat](#) (arts section) October 25-31 2006, pp. 53.
 Stoczkowski, Wiktor. *L'antiracisme doit-il rompre avec la science?*. [La Recherche](#), October 2006, pp. 44-45.
 Roswitha Salzberger, *The Place to Be*, [Leica World](#), November 2006, color illus.
 Therond, Eve. *Et Dieu. Fench Photo*, October 2006, color illus.
- 2005 Rivers, Eileen. *The Human Mirror*. [The Washington Post](#) (Style Section), December 3, 2005, pp. C1-2.
 Grey, Alex. *Nancy Burson: Imaging the Universal Human Face*. [COSM Journal of Visionary Culture](#), Vol. 3, 2005, pp. 9-10.
 McCarthy, Steven. *The Art Portrait, the Pixel, and the Gene: Micro Construction of Macro Representation*. [Convergence](#), Vol. 11, No. 4, November 1, 2005, pp. 60-71.
 Schmerler, Sarah. *In Profile*. [Photograph](#), September/October, 2005, p. 20.
 Mahoney, Robert and Mark Grünert. *At One with DNA: Nancy Burson's Exhibition "Looking Up" at Deutsche Bank Wall Street*. [DB Artmag](#), 2005.
 Vaughn, Steck. *Vocabulary Connections*. [Harcourt Achieve](#), 2005.
 Erikson, Matthew. *Faces and Races*. [The Hartford Courant](#), January 23, 2005.
 Jefferson, Margo. *Black and White: Racial Messages Through a Camera Lens*. [The New York Times](#), January 10, 2005.
- 2003 Bamshad, Michael and Olson, Steve. *Does Race Exist?*. [Scientific American](#), December 2003, pp. 79, 81, 83, and 84, and cover illus.
 Maxwell, Elena. *See and Believe: Nancy Burson*. [In Madrid](#), June 2003, p. 20.
 Vozmediano, Elena. *Nancy Burson*. [El Cultural](#), June 12-18 2003, pp. 36-37.
 McDonald, Anna and Wessner, David. *The Visual Art of HIV/AIDS: An Interdisciplinary Approach to Teaching About HIV/AIDS*. [Bioscene](#), March 2003, pp. 15-21.
 Pollack, Barbara. *Nancy Burson at Grey Art Gallery*. [Art in America](#), January 2003, pp. 108-110.
- 2001 Grainger, Grace. *Believing the Gimmick or Seeing the Reality?*. [ArtsHouston](#),

- August 2002, pp. 16-17.
- Gookin, Kirby. Nancy Burson: Grey Art Gallery. Artforum, XL, No. 9, May 2002, p. 183.
- Sabin, Jonathan. Energy Synergy. Artnews, Vol. 101, No. 5, May 2002, p. 33.
- Digital Visions. Scholastic Art, April/May 2002, pp. 4-5.
- Boxer, Sarah. A Brew of Faces for Mixing and Aging. The New York Times (Weekend Section), March 15, 2002, p. E36.
- Kelley, Tina. Through Machine, Seeing More of Others in Yourself. The New York Times (Metro Section), April 14, 2002, p. 37.
- Mannarino, Melanie. What If Your Face Were A Different Race?. Marie Claire, November 2002, pp. 136-142.
- Newhall, Edith. Pictures of Faith. New York Magazine, February 11, 2002.
- Roth, Katherine. Exhibits Lets Visitors Change Ethnicity. MSNBC/AP, MSNBC.com. Photographic Review. The New Yorker. April 25, 2002.
- 2001 Husted, Siri. Fact Annihilates Fantasy. Black Book, No. 21, Winter, 2001-2002, p. 66.
- Yarm, Mark. Face Value. Sony Style, Spring 2001, pp. 14-17.
- 2000 Berwick, Carly. The Human Race Machine. Village Voice, Vol. 45, No. 38, September, p. 36.
- Pollack, Barbara. The Human Race Machine. Photo Insider, Vol. 20, September/October, pp. 10-11.
- Cooper, Dennis. Etan Patz Update (Age 6 to 13)1984. Artforum, Jan. 2000.
- 1998 Zimmer, William. A Show of Photographic Sleights That Also Reveals a Sense of Humor. The New York Times (Westchester Section), November 15, 1998, p. 18.
- Potter, Chris. Face Off. Carnegie Magazine, September/October 1998, pp. 24-27, cover illus.
- Brigham, Tom. The Art of the Morph. Artbyte, Vol. 1, No. 4, October-November, pp. 32-39.
- Facing up to Nancy Burson. New Art Examiner, January 1998, pp. 36-41, cover illus.
- Daniel, Jeff. The Eye of the Beholder. St. Louis Post Dispatch, February 11, 1998, pp. E1 & E5.
- Turner, Grady T. Art in America, February 1998, pp. 107-108.
- 1997 Face to Face. Time Out Magazine, May 8-15, 1997, p. 53.
- Smith, Roberta. Despite Changes a Gallery Scene That's Resilient. The New York Times, May 9, 1997, p. C24.
- Love and Death. World Art, No. 13, p. 84
- Photography - Candid Camera. New York Magazine, April 28, 1997, p. 130.
- Atkins, Robert. Asking Viewers Not to Avert Their Eyes. The New York Times (Arts and Leisure), April 13, 1997, p. 39.
- 1996 The Ideal. The New York Times Magazine 100th Anniversary Issue, September 29, 1996, pp. 162-3.
- Intercommunication: A Journal Exploring the Frontiers of Art and Technology, No. 18, Autumn 1996, pp. 12-13.
- Edition Cafe-Crème. L-1026, No. 17, pp. 28-29.
- Atkins, Robert. Picasso: Love Him? Hate Him? A Bit of Both. The New York Times, April 28, 1996, p. 42.
- Bertrand, Anne. Tolerance. La Recherche Photographique, No. 20, pp. 14-17.
- Milo, Pim. Defotograf. Fotofestival, Jaargang 3, No. 4, September 1996, pp. 67-8.
- 1995 Vetrocq, Marcia E. The Birthday Biennale: Coming Home to Europe. Art In America, September 1995, p. 75.
- Coleman, David. The Art Screen Scene. Artforum, September 1995, p. 10.
- Barber, James. Who's Who, American Heritage Magazine, July/August, p. 86, illus.
- Civilization Magazine, September/October, p. 26, illus.
- Millet, Catherine. Venice '95 - An Open Exhibition. Art Press International, No. 203, June, pp. 38-39.
- NY Post, January 6, p. 33, illus.
- 1994 Alexander, Sue. Visions of the Future. American Photo, May/June 1994, p. 69.
- Bertrand, Anne. Monsieur Janus - Interview with Jean-Claire. Les Inrockuptibles, No. 14, June.
- Bussell, Rebecca. A Defining Reality: The Photographs of Nancy Burson. Aperture: Metamorphoses in the Electronic Age, pp. 73-75.
- Glown, Ron. 'Stealth' Exhibit is Hard to See. The Herald, January 21, KEY p. 5.

- Goubeia, Georgette. *The Art of 'Reading' Photographs Explored*. The Westchester Rockland News, February 6, p. 5J.
- Hess, Elizabeth. *No Way Out*. The Village Voice, February 22, p. 8.
- Hiroshi, Ogihara. *Nancy Burson: Faces*, Freakout, Vol. 4, pp. 59-75, illus.
- Levi-Strauss, David. *Pro Re Nata: Art & Healing*. Center Quarterly #59, Vol. 15, No. 3, pp. 5-11, illus.
- McQuaid, Cate. *Shows and Tell, Healing at the DeCordova*. The Boston Phoenix, June 3.
- Silver, Joanne. *Patients Blossom as Artists in Quest for Picture of Health*. The Boston Herald, May 5.
- Tannen, Mary. *(Appearances) The Resistance Movement*. The New York Times Magazine, November 13, pp. 76-77, illus.
- Zimmer, William. *Reality and Artifice in World of Contemporary Photographer*. The New York Times, (Westchester supplement), February 6, p. 20.
- 1993 Aletti, Vince. *Voice Choice*. The Village Voice, September 21.
- Broekman, Door Wim. *Breda Fotografica '93*. FOTO 7/8, July/August, pp. 30 -37, illus.
- Bynum, Chris. *The TIME Machine*. The Times-Picayune, Section E, February 17, pp. 1-2.
- Coleman, A.D.. *Letter from Breda*. No. 46, Photo Metro, Vol. 11, Issue 112, October, p. 26, illus.
- Dery, Mark. *Fast Forward: Art Goes High Tech*. ARTnews, February, pp. 74-83, illus.
- Goldberg, Vicki. *Is It the Year of the Woman, or of Making Amends?*. The New York Times, (Sunday edition), p. 37.
- Hagen, Charles. *Art in Review*. The New York Times, September 30, p. C30.
- Murphy, James J. *Betrayal of Means/Means of Betrayal*. Art Papers, Vol. 17, No. 2., March/April, pp. 45-46.
- O'Hara, Kate. *Photography - Fall Preview*. New York Magazine, Vol. 26, No. 36, September 15, p. 90.
- Pederson, Victoria. *Review - Gallery Go 'Round*. PAPER, October, p. 27, illus.
- Snyder, Barry. *Snapshots From Photography's Future*. Vermont Times, April 29, pp. 1- 17.
- Stapen, Nancy. *Provocative Photography*. The Boston Globe (Living/Arts Section), February 4, pp. 1, 34, illus.
- Stephen, Lynnea Y. *Artwatch*. MS, September/October, p. 86.
- Wermester, Catherine. *Plural Faces, Singular Desire*. La Recherche Photographique (Depicting the Face), Audiovisuel, No. 14, Spring Issue, pp. 34-36, illus.
- 1992 Aletti, Vince. *About Face, Redefining Normality with Nancy Burson*. The Village Voice, April 21, p. 94, illus.
- Aletti, Vince. *Voice Choice*, The Village Voice, February 11.
- Aletti, Vince. *Voice Choice: Something's Out There: Danger in Contemporary Photography*. The Village Voice, March 24.
- Bacon, George. *Nancy Burson at Jayne Baum Galler*. The Journal of Art - The Art Newspaper, Vol. III, No. 17, April, p. 21.
- Bourdon, David. *Seeing It All, or Six Weeks in Manhattan Galleries*. Art in America (Critic's Diary), September, pp. 52, 54, illus.
- De Vos, Johan. *Een Frisse Chaos: Zomer Van De Fotografie in Antwerpen*. De Morgen, June 26, illus.
- Feehan, Amy. *AIDS and Art: Contemporary Artists' Solidarity in the Face of AIDS*. PAAC Notes, The News Journal of the Physicians Association for AIDS Care, p. 134.
- Heinemann, Sue. *Composites of Reality*. New Environment, No. 2, pp. 24-30, illus.
- Mandeville, Bo. *Het Fotografisch Beeld Als Getuige*. Nieuwe Gazet - Laaste Nieuws, August 19, illus.
- Mendenhall, Lauri. *Beyond a Single Frame*. Daily Pilot (Orange Coast Weekend), February 13, p. 18.
- Print Collector's Newsletter, Vol. XXIII, No. 4, September/October.
- Romano, Gianni. *VISION US. Zoom*, No. 116, March/April, p. 22, illus.
- Rogiers, Patrick. *Regards*. Jardin des Modes, April, p. 57.
- Savedoff, Barbara. *Transforming Images: Photographs of Representations*. The Journal of Aesthetics and Art Criticism, Vol. 50, No. 2, Sprint, p. 102, illus.

- Stretch, Bonnie Barrett. *Photography: A New Era*. ARTnews, March, p. 101.
- Tas, Filip. *Hedendaagse Bluf en Historische RijkDon Op Zomer Van Fotografie*. De Standard, September 17, illus.
- Turner, Elisa. *Photo Exhibition Explores Question: What is Normal?*. The Miami Herald Tribune (The Arts), September 6, pp. 31-32, illus.
- Wells, Lind. *Letter from the Editor: Who, Me?*. Allure, October 1992, p. 34.
- Wong, Teresa. *Nancy Burson: FACES*. Museum & Arts, April, p. 17, illus.
- . *Het (Zelf) Portret in Vraag*. De Witte Raaf, June 29, illus.
- . *Van Iemand Naar Nieman*. Laatste Nieuws, June 29, illus.
- . *How Will You Look When You're Old*. Glamour, April, p. 239, illus.
- 1991 Aletti, Vince. *Choices*, The Village Voice. August 13, p. 100.
- Atkins, Robert. *Scene & Heard: T-Cells and Sympathy*. The Village Voice, May 14, p. 87.
- Atkins, Robert. *Nancy Burson Making Faces*. Contemporanea, Vol. 24, January, illus.
- Barrett, Nancy. *Altered Truths: Contemporary Photographs from the Michael Myers/Russell Albright Collection*. Arts Quarterly (The New Orleans Museum of Art), Vol XIII, No. 1, January/February/March.
- Calhoun, Catherine. *IN CAMERA, Perspectives: Michael's Makeover, Ultimate Celebrity*. American Photo, November/December, p. 11, illus.
- Freigerger, Paul. *Mixture of Science and Art: Aging Missing Kids*. San Francisco Examiner, October 13.
- Gerstler, Amy. *Review*. Artforum, Vol. XXX, No. 4, December, illus.
- Hagen, Charles. *A Group with Night on Its Minds, (Review)*, The New York Times, August 23.
- Jenkins, Steve. *Altered States: Digital Generation at SF Camerawork*, Artweek, Vol. 22, No. 15, April 18, illus.
- Kandel, Susan. *Comedy and Tragedy: Nancy Burson, "Galleries"*. Los Angeles Times, September 26.
- LaCour, Beth. *Photography in the 1980s: A Rebirth*, Randolph-Macon Woman's College Newsletter, February 24, p. 2, illus.
- Roegiers, Patrick. *Figure de l'au-dela*. Le Monde, June 5, illus.
- . *In the Gallery*, DIGITAL GENERATIONS. SF Camerawork, Quarterly, Spring 1990, p. 26, illus.
- 1990 Aletti, Vince. *Choices*. The Village Voice, January 24, illus.
- Anderson, Michael. *Review*, Art Issues, No. 4, May, p. 23.
- Atkins, Robert. *Review*. Contemporanea, February, illus.
- Atkins, Robert. *Review*. 7 Days, January 31.
- Cyphers, Peggy. *Review*, ARTS, April, illus.
- Day, Carol Olsen. *PC Portraits Challenge the Face of Reality*. PC Computing, September.
- Edwards, Owen. *Portraits with Bursonality*. American Photographer, Vol. XXII, No. 5, May, p. 26, illus.
- Gomez, Edward M. *The Future is Now*. ARTnews, Vol. 88, No. 4, April, p. 151, illus.
- Grundberg, Andy. *Ask No Questions, the Camera Can Lie*. The New York Times, August 12.
- Grundberg, Andy. *Images Abundant: Anything's Possible*. The New York Times, January 12, illus.
- Hayt-Atkins, Elizabeth. *Review*. ARTnews, May, illus.
- Johnson, Ken. *Review*. Art In America, June, illus.
- Mahoney, Robert. *Review*. Contemporanea, May, illus.
- Moravec, Hans. *Der Mensch als Maschine*. Zeit Magazine, March 16.
- Sichel, Berta. *Snapshooting The Unknown*. The Center Quarterly, No. 44: Instruments of Scientific Seduction, Vol. 11, No. 4, illus.
- . *(Review)*. Bijutsu Techno, Vol. 42, No. 622, April.
- . *Art Priority*. 7 Days, February 14.
- 1989 Hagen, Charles. *Self & Shadow*. Aperture, Issue 114, p. 69.
- Levin, Kim. *Authentic Lies*. Connoisseur, August, illus.
- Pagel, David. *Review*. Artcoast, June, p. 80.
- Richard, Paul. *The Shifting Shutter of Photography*. The Washington Post, April 28.
- Skenazy, Lenore. *Your Face or Mine?*. New York Daily News, November 5, illus.

- Smith, Roberta. *Charting Traditions of Nontraditional Photography*. The New York Times (Arts and Leisure Section), June 11.
- D.M. Wilshire Center. Los Angeles Times, Part VI, January 13.
- *The Face We Love To Elect*. San Francisco Chronicle, June 25.
- *Today's New 'Photoartists' Make, Not Take, Pictures*. St. Louis Post-Dispatch, June 25.
- 1988 Atkins, Robert. *Photographing AIDS; Difficult Subject*. The Village Voice, June 28.
- Bowen, Robert. *After the Revolution*. Afterimage, September.
- Horvath, Adam. *Two to Tango*. Newsday, July 10.
- Kessler, Brad. *Two to Tango*. Interview Magazine, July.
- Lawren, Bill. *Software Finds Missing Kids*. Omni (Continuum Column), August.
- Mahoney, Robert. *Group/UFO*. Arts Magazine, January.
- Welchman, John. *FACE(T)S: Notes on Faciality*. Artforum, November, pp. 131-138.
- Nancy Burson: *Chimaeras*, European Photography. "Young European Photographers '87," January/February/March.
- 1987 Bickford, Susan. *The FBI Gets A Face Lift*. Computer Pictures, November/December, p. 45, illus.
- Harrison, Helen. The New York Times (Long Island Section), March 1.
- Kleiner, Art. *New Faces*. Aperture, Technology and Transformation, Issue No. 106.
- Knight, Christopher. *A Cultural Self-Portrait, Warts and All*. LA Herald Examiner, August 7.
- Lipson, Karin. Newsday (Weekend Section), February 2.
- Raynor, Vivian. *Art: Two Kinds of Pop, Fakery and Masculinity*. The New York Times, June 12.
- Stretch, Bonnie. *Contemporary Photography*. Art and Auction, May.
- *Presentation of New Work*. Manipulator, Issue No. 11.
- *Putting a Face on the Future*. USA Today, "Newsmakers," October 29, 1986.
- 1986 Goldberg, Vicki. *Books: Prodigies & Identities*. American Photographer, July, Vol. XVII.
- McDermott, Jeanne A. *Face to Face, it's the Expression that Bears the Message*. Smithsonian Magazine, March.
- Mitgang, Herbert. *Missing II, Review of NBC Special*. The New York Times, January 22.
- O'Connor, Michael. *The Serious Implications of Digital Image Processing*. Print Magazine, March/April.
- Pozzi, Lucio. Il Giornale Dell'arte. September.
- *Inside New York*. Newsday, July 1.
- The New York Post. August 11, p. 6.
- Psychology Today. October, illus.
- *Photograph*. Rolling Stone. July 3.
- *If Elvis Had, at SF Camerawork*. Artweek. Vol. 22, No. 15, April 18, illus.
- *Centerfold - Voice Choice*. Village Voice.
- 1985 Davis, Douglas. *Seeing Isn't Believing*. Newsweek.
- Dieckmann, Katherine. *Electra Myths: Video, Modernism, Postmodernism*. Art Journal, Fall.
- Ewing, William. The Manipulator, cover illus.
- Grundberg, Andy. *Images in the Computer Age*. The New York Times, April 14.
- McDermott, Jeanne, *Face Values*. New Age Journal, October, pp. 42-47, illus.
- Kaplan, Michael and Evelyn Roth, *Altered States*. American Photographer, Vol. XV, July.
- The New York Post, November 20, cover illus.
- US Magazine.
- Omni Magazine.
- New York Magazine.
- *Using Technology to Age Missing Kids*. The Washington Post, May 24.
- 1984 Hagen, Charles. Review. Artforum, April.
- Ritchin, Fred. *Photography's New Bag of Tricks*. The New York Times Magazine, Nov. 4.
- Segal, Stuart. *Facing the Future*. American Way, August.
- 1983 Story, Richard. *Her Computer Art Maps the Faces of the Future*. USA Today, January 24.
- Stein, Douglas. *The Arts: Computer Graphic*. Omni, June.
- *Photographs*. The Village Voice.
- 1982 Callio, Jim. *Inventors: Artist Nancy Burson and Her Age Machine are Making People Old Before Their Time*. People Magazine, June 7, pp.93-95, color ill.

- O'Grady. The Art Economist, April 30.
----- . *Photographs*. The Village Voice.
- 1981 Jones, Stacy. *Patents: A Method That Pictures a Person at Any Age*. The New York Times, July 14.
- 1979 English, Diane. *Magic Video: Talking About TV*. Vogue, March.
Smith, Howard. *Take That Dorian Grey*. The Village Voice, September 19.
- 1978 Frank, Peter. *Review*. The Village Voice, January 23.
Russell, John. *Review*. The New York Times, February 3.
- 1977 Zimmer, William. *Review*. The Soho Weekly News, February 10.
Heinemann, Susan. *Review*. Artforum, December.