

Suzanne Anker

Selected Solo Exhibitions

- 2014 *Remote Sensing: Micro-landscapes and Untold Stories*, FOTOFEST 2014 Biennale Exhibition, Deborah Colton Gallery, Houston, Texas, United States
While Darkness Sleeps, The McKinney Avenue Contemporary (The MAC) Dallas, Texas, United States
- 2012 *Genetic Seed Bank*, Art|Sci Gallery, UCLA California Nanosystems Institute, California, United States
- 2009 *The Glass Veil*, Berliner Medizinhistorisches Museum der Charite, Berlin, Germany
The Hothouse Archives, Institute for Critical Inquiry (ICI), Berlin, Germany
- 2008 *Bio-Blurbs: Digital Photography 2004 – 2007*, Deborah Colton Gallery, Houston, Texas, United States
- 2007 *MicroNatural* (installation) in *Human Nature*, School of Fine Art Gallery, Indiana University, Bloomington, Indiana, United States
- 2005 *FutureNatural*, Deborah Colton Gallery, Houston, Texas, United States
The Genetic Gaze, University of Colorado Museum, Boulder, Colorado, United States
- 2004 *Golden Boy*, Universal Concepts Unlimited, New York, New York, United States
Origins and Futures, Hamilton College, New York, New York, United States
- 2002 *The Butterfly in the Brain*, Universal Concepts Unlimited, New York, New York, United States
- 2001 *Geneculture*, Else Gallery, Cal State University, Sacramento, California, United States
Gen XX/GenXY, Rosenberg Gallery, Hofstra University, New York, New York, United States
- 2000 *Code.X:genome*, Universal Concepts Unlimited, New York, New York, United States
- 1993 *Zoosemiotics*, Hanes Art Center, University of North Carolina at Chapel Hill, Chapel Hill, North Carolina, United States
- 1992 *Errata/Erotica*, B 4 A Gallery, New York, New York, United States
- 1990 Greenberg Wilson Gallery, New York, New York, United States
Andrea Ruggieri Gallery, Washington, D.C., United States
Attitude Art, New York, New York, United States
- 1989 Andrea Ruggieri Gallery, Washington, D.C., United States
- 1988 Greenberg Wilson Gallery, New York, New York, United States
Andrea Ruggieri Gallery, Washington, D.C., United States
- 1987 Rastovski Gallery, New York, New York, United States
- 1982 Galleria Arte Verso, Genoa, Italy
- 1980 *Echo-Tracers*, Galleria Milano, Milan, Italy
Minneapolis College of Art and Design, Minneapolis, Minnesota, United States
Sebastian-Moore Gallery, Denver, Colorado, United States
- 1979 Richard Gray Gallery, Chicago, Illinois, United States
Walker Art Center, Minneapolis, Minnesota, United States
- 1978 *Diamond-Cutters*, Terry Moore Gallery, St. Louis, Missouri, United States

Selected Group Exhibitions

- 2015 *A Large Family*, Alden Biesen, Belgium, Germany
- 2014 *International Biennial of Contemporary Art*, curated by Berta Sichel, Cartagena de Indias, Colombia
Momentum: Women/Art/Technology, Herberger Institute for Design and the Arts, Arizona State University, Tempe, Arizona, United States
- 2013 *Cell Mates*, curated by Lisbeth Murray, Walsh Gallery at Seton Hall University, South Orange, New Jersey, United States
Nature's Toolbox: Biodiversity, Art, and Invention, Singapore Art Museum, Singapore
Nature's Toolbox: Biodiversity, Art, and Invention, the Ulrich Museum of Art – Wichita State University, Wichita, Kansas, United States
Nature's Toolbox: Biodiversity, Art, and Invention, The Leonardo, Salt Lake City, Utah, United States
Nature's Toolbox: Biodiversity, Art, and Invention, The Field Museum, Chicago, Illinois, United States
Heads, Shoulders, Genes & Toes, curated by Judith Rushin, Museum of Fine Arts, Florida State University, Tallahassee, Florida, United States
- 2012 *The Nature of Disappearance, Part 2*, curated by Deither Buchhart, Mariannce Boesky Gallery, New York, New York, United States
GreekDown: New Biologies, 92Y Tribeca, New York, New York, United States
Seeing Ourselves, curated by Koan Jeff Baysa and Caitlin Hardy MuseCPMI, New York, New York, United States
Every Exit is an Entrance: 30 Years of Exit Art, Exit Art, New York, New York, United States
Fairy Tales, Monsters, and the Genetic Imagination, curated by Mark Scala, First Center for the Visual Arts, Nashville, Tennessee, United States
Cerebral Spirits: Stalking the Self, University Galleries, William Patterson University, Wayne, New Jersey, United States
- 2011 *The Art and Science of Trauma*, GV Art, London, England
Patchogue Art Biennial, Patchogue, New York, United States
Parvana, curated by Jessica Hunter-Larsen, IDEA Space, Colorado College, Colorado Springs, Colorado, United States
Secret Messages, curated by Karen Shaw, Islip Art Museum, Long Island, New York, United States
Fundamentally Human, Contemporary Art and Neuroscience, Pera Museum, Istanbul, Turkey
Alpha to Zeta, Visual Arts Gallery, School of Visual Art, New York, New York, United States
- 2009 *Inside {Art and Science}*, The Cordoaria, Lisbon, Portugal
Corpus Extremus (LIFE+), Exit Art, New York, New York, United States
The Missing Link, Goethe House, Budapest, Hungary
Octet: Selected Works from the School of Visual Arts, New York, The Pera Museum, Istanbul, Turkey
- 2008 *Common Senses*, Exit Art, New York, New York, United States
Your Documents Please, Museum of Arts and Crafts, Itami, Japan
- 2007 *The Eye of the Beholder*, New York Psychoanalytic Institute, New York, New York, United States
Human Nature, School of Fine Art Gallery, Indiana Univeristy, Bloomington, Indiana, United States

- 2006 *Couples*, Palmer Art Museum, Penn State University, State College, Pennsylvania, United States
Neuroculture; Visual Art and the Brain, Westport Arts Center, Westport, Connecticut, United States
Printed Science, Pyle Art Center, University of Wisconsin, Madison, Wisconsin, United States
The Art of Science, Memorial Gallery, Farmingdale State University, New York, New York, United States
- 2005 *Bioarte*, Galerie Antonio Prates, curated by Leonel Moura, Lisbon, Portugal
Arte Lisboa, Contemporary Air Fair, Lisbon, Portugal
Put On your BlueGenes, NGBK - Neue Gesellschaft für Bildende Kunst, Berlin, Germany
DNA (Do Not Assume) Bowling Green University, Toledo, Ohio, United States
Copilandia, curoated by Kirby Gookin, Seville, Spain
Wetlab: The New Nexus Between Art and Science, Sacred Heart University, Fairfield, Connecticut, United States
- 2004 *The Museum of the Future*, curated by Elaine Young, Inanimation, Toronto, Canada
Subliminal Divisions: Suzanne Anker and Astrid Bowlby, Goliath Visual Space, Brooklyn, New York, United States
Reprotech: Building Better Babies, New York Academy of Science, New York, New York.
Touch and Temperature, curated by Michael Rees, Deborah Colton Gallery, Houston, Texas, United States
- 2003 *Women in Science (Genomically Yours)*, UCU Gallery, New York. New York, United States
From Code to Commodity: Genetics and Visual Art, New York Academy of Science, New York, New York, United States
Intervention: Virus, Models, Tricks, Thealit-Laboratorium, Bremen, Germany
Paradise Now: Picturing the Genetic Revolution, Tulane University, New Orleans, Louisiana, United States
Paradise Now: Picturing the Genetic Revolution, The McKinney Avenue Contemporary, Dallas, Texas, United States
Genetic Expressions: Art after DNA, Heckscher Museum of Art, Huntington, New York, United States
Codes and Identities, Clifford Art Gallery, Colgate University, New York, New York, United States
- 2002 *Archipelago: An Intimate Immensity*, Denver Center for Contemporary Art, Denver, Colorado, United States
Artbrain.org Editions, Basel Art Fair
Dialogue Between Science and Art, Cultural Centre Metropol, Ceske Budejovice, Czech Republic; HVB Bank, Ceske Budejovice, Czech Republic
DNArt, Kunsthaus Meran, Merano, Italy
Paradise Now: Picturing the Genetic Revolution, traveling exhibition, Carnegie Mellon University, Pittsburgh, PA
Benefit Auction, White Box, New York, New York.
Benefit Auction for Little Red School House, I-20 Gallery, New York, New York
- 2001 *Devices of Wonder: From the World in a Box to Images on a Screen*, The Getty Museum, Curated by Barbara Maria Stafford and Frances Terpak
Paradise Now: Picturing the Genetic Revolution, traveling exhibition
University of Michigan Museum of Art, Ann Arbor
Tang Museum, Skidmore College, Saratoga, New York
- 2000 *Paradise Now: Picturing the Genetic Revolution*, Exit Art, New York, New York, curated by Marvin Heiferman and Carole Kismaric
The Collector, Universal Concepts Unlimited, New York, New York
Rounders, Universal Concepts Unlimited, New York, New York

- R.E.D. (Remote Experience Dependency)*, Universal Concepts Unlimited, New York, New York
- Foreign Bodies: Art, Medicine, Technology*, Untitled Space, New Haven, Connecticut
- Trunk Show*, Zoller Gallery, Penn State University, curated by Ann Shostrom
- Benefit Exhibition*, Thread Waxing Space, New York, New York
- 1999 *Sight/Insight: Visual Commentaries on the Physical World*, Miriam and Ira D. Wallach Division of Art and the Spencer Collection, New York Public Library
- The Monumental Image*, New York Studio School, New York, New York
- Y2K*, Dieu Donne Gallery, New York, New York
- Art Plus Suitcase Will Travel*, DNA Gallery, Provincetown, MA
- Benefit Exhibition*, Thread Waxing Space, New York, New York
- Gallery Editions*, Brooke Alexander, New York, New York
- 1998 *ART + BIO*, Central Michigan University, curated by George Gessert and David Stairs
- Into Focus/Art and Science*, Union College, curated by Adrienne Klein
- Self-Portrait*, Dieu Donne Gallery, New York, New York
- Brand New Editions*, Karen McCready Fine Art, New York, New York
- Metamorphosis*, New York Studio School, New York, New York
- Print Fair*, Brooke Alexander Editions, New York, New York
- 1996 *Benefit Exhibition*, White Columns, New York, New York
- Scratch*, Thread Waxing Space, New York, New York, curated by Mel Chin
- Gratis*, Museo de Arte Extremeno e Iberamericano, Sevilla, Spain
- Masters X*, Southampton College Gallery of Art, L.I.U., Long Island, New York
- 1995 *Wheel of Fortune*, Lombard-Fried Gallery, New York, New York
- Not A Metaphor*, Art Projects International, New York, New York, curated by Gerry Pryor
- Artist as Curator, Curator as Artist*, Bergen Museum of Art and Science, NJ, curated by Judith Landsman (catalogue)
- Masters IX*, Southampton College Gallery of Art, L.I.U., Long Island, New York
- 1994 *Naturkunden*, Budapest Kunsthochschule, Budapest, Hungary
- The Cleveland Museum of Art, The Print Club of Cleveland Publication Prints 1924-1994
- Drawing Together*, Nina Freudenheim Gallery, Buffalo, New York
- Benefit Gala*, White Columns, New York, New York
- 1993 *A Dialogue With Nature: Nine Contemporary Sculptors*, The Phillips Collection, curated by Linda Johnson, The Phillips Collection, Washington., D.C.
- Body Count*, White Columns, New York, New York, curated by Jan Avgikos
- Exquisite Corpse*, The Drawing Center, New York, New York
- Centennial Celebration*, The Denver Art Museum, Denver, Colorado
- Portraits of Women Artists*, A/C Project Room, New York, New York
- Songs of Retribution*, Richard Anderson Gallery, New York, New York, curated by Nancy Spero
- Natural History*, Paszti-Bott Gallery, Cologne, Germany
- Women's Art, Women's Life, Women's Issues*, NYC Commission on the Status of Women
- Group Exhibition: Anker, Macphee, Jones, Lucier*, Rebecca Cooper Gallery, New York City, curated by Sarah Greenberg
- The Masters VII*, L.I.U. Southampton Campus, New York
- 1992 *Ecstasy*, Dooley Le Cappelaine Gallery, New York, New York
- The Retangled Bank*, E.M.Donahue Gallery, New York, New York
- WFMU Benefit*, Germans Van Eyck, New York, New York
- The Auto Erotic Object*, Hunter College Art Gallery, New York, New York, curated by Juli Carson
- A Marked Difference*, Maatschappij Arti et Amicitiae, Amsterdam, the Netherlands, curated by Peer Veneman & Saul Ostrow

- The Nature of Science*, Pratt Manhattan Center, New York, New York., curated by Eleanor Marietta
- Arts at Friends*, S. Bitter Larkin, New York, New York
- Tema Celeste*, Simon Watson's Living Room. New York, New York
- The Wall Project*, The Sculpture Center, New York, New York
- Mr. B's Curio Shop*, Thread Waxing Space, New York, New York
- Raw Data*, Virtual Space, Watermill, New York
- Gala Benefit*, White Columns, New York, New York
- The Gift*, Dooley Le Cappelaine Gallery, New York, New York
- The Inauguration*, Tennisport Arts, L.I.C., curated by Chris Haub
- 1991 *Contemporary Bronze*, Atlanta College of Art Gallery, Atlanta, GA
- Anker, Howey, Lucier, Serrano*, Greenberg Wilson Gallery, New York, New York
- Wonderful Life*, Dooley Le Cappelaine Gallery, New York, New York
- The Value Show*, 252 Lafayette St. NYC (Renegade Space), curated by Yvonne Muranushi, Russet Lederman, Robert Mahoney, Cathleen Cullin
- 1990 *Snug Harbor Sculpture Festival*, Newhouse Center for Contemporary Art, Staten Island, New York, curated by Olivia Georgia
- The Fifth Essence*, Gracie Mansion Gallery, NYC, curated by Fredereike Taylor
- Fragment, Part & Whole: The Body & Culture*, White Columns, New York, New York., curated by Saul Ostrow
- ACT-UP Against AIDS*, Paula Cooper Gallery, New York, New York
- 1989 *Sublime/Anti-Sublime*, Andrea Ruggieri Gallery, Washington, D.C.
- The Natural Image*, Stamford Museum, Stamford, CT
- The New Generation*, Elaine Benson Gallery, Bridgehamton, New York
- Small & Stellar*, Ruth Seigel Gallery, New York, New York
- Group Exhibition*, Greenberg Wilson Gallery, New York, New York
- Sculpture '89: Fellowship Recipients*, NYFA, University Art Gallery, S.U.N.Y. at Albany
- ACT-UP Against AIDS*, Simon Watson Gallery, New York, New York
- 1988 *At Home For the Holidays*, A.I.R. Gallery, New York, New York
- Dwelling*, 56 Bleecker Street Gallery, New York, New York, curated by Jeff Perrone
- Paper Thick*, Erie Art Museum, Traveling to Art Museum of Santa Cruz County, Hunter Museum
- The Drawing Room*, Andrea Ruggieri Gallery, Washington D.C.
- Paper Works*, John Szoke Gallery, New York, New York., curated by Andrew Stasik
- Paper Works*, Silvermine Guild Arts Center, Stamford, CT
- 1987 *Handmade Paper*, American Express Building, New York, New York., organized by the MOMA Advisory Service. Traveling Advisory Service. Traveling Exhibition,
- Modern and Contemporary Masters*, Lever-Meyerson Gallery, New York, New York
- Construct*, Anita Shapolsky Gallery, New York, New York
- Abstract Painting*, New York Studio School, New York, New York
- 1986 *Abstract Painting*, Bard College, New York, curated by Barry Schwabsky
- The Tar Show*, Attitude Art, New York, New York
- Vital Space*, Mokotoff Gallery, New York, New York
- First International Biennale of Paper Art*, Leopold-Hoesch Museum, Duren, West Germany
- Art Expressions in Paper*, Security Pacific National Bank, L.A., CA
- Paper Now: Bent, Folded and Manipulated*, Cleveland Museum of Art, Cleveland, Ohio
- New American Paperworks*, The Stamford Museum, Stamford, CT
- 1985 *Paper: From Surface to Form*, City Gallery, NYC, curated by Tiffany Bell
- The Non-Objective World - 1985, a Selection of Painting and Sculpture*, Kamikaze, New York, New York, curated by Stephen Westfall
- 2 1/2 D*, Islip Art Museum, Islip, New York
- 1984 *Material and Metaphor*, William Paterson College, New Jersey

- Paper and Print*, Hartwick College, Oneonta, New York
- 1983 *Small Works*, Bonnier Gallery, New York, New York
The Terminal Show, Brooklyn Army Terminal, Brooklyn, New York
Made with Paper, Nina Freudenheim Gallery, Buffalo, New York
Paper as Image, Arts Council of Great Britain, curated by Julie Lawson, London, UK: Sunderland Arts Center; Kettle's Yard; Bangor, Oriol Art Gallery; Midland Group; Southampton Art Gallery; Gardner Arts Center; and Crafts Council Gallery
New American Paperworks, International Tour: National Museum of Modern Art, Japan; The Shgukosha Art Gallery, Japan; The Fine Arts Center of the Korean Culture and Arts Foundation, Korea; Hong Kong Museum of Art, China; The Metropolitan Museum, Phillipines; Taipei Fine Arts Museum, Taiwan; National Museum, Republic of Singapore
- 1982 *Making Paper*, American Craft Museum, New York, New York
The New Explosion: Paper Art, Fine Arts Museum of Long Island, CDS Gallery, NYC, Byer Museum, Illinois
Prints from Shark's Lithography, Denver Art Museum Denver, Colorado
- 1981 *Works on Paper*, Mount Holyoke College, MA
Heresies Benefit Exhibition, Grey Art Gallery, New York, New York
Paper: The Work of Twenty Contemporary Artists, Museum of Fine Arts, Boston, M
- 1980 *Handmade Paper*, Getler/Pall Gallery, New York, New York
Paperworks, Alice Simsar Gallery, Michigan; Besser Museum, Michigan
Processes/Innovations, Museum of North Orange County, California
- 1979 *Great Big Drawing Show*, P.S. 1, Institute for Art and Urban Resources, Long Island City, New York, curated by Alanna Heiss
The Grid, Pace Editions Gallery, New York, New York
- 1978 *New Ways with Paper*, National Collection of Fine Arts, Smithsonian Institute, Washington, D.C.
The Handmade Paper Object, Williams College Museum of Art
Graphica Creativa '78, Alvar Aalto Museum, Finland
Selections from the Contemporary Collection, Denver Art Museum. Denver, Colorado
- 1977 *Drawings*, Susan Caldwell Gallery, New York, New York
Prints for New Collectors, St. Louis Art Museum, St. Louis, Missouri
The Handmade Paper Object, Santa Barbara Museum of Art; Oakland Art Museum; Institute of Contemporary Art, Boston; Johnson Museum; Jacksonville Museum of Art (touring exhibition)
Art Today, Brooks Memorial Gallery, Tennessee
Works on Paper, Herron School of Art Indianapolis, Indiana
- 1976 *Experimental Printmaking*, Martha Jackson Gallery, New York, New York
Prints/New York, Richard Gray Gallery, Chicago, Illinois
National Sculpture, University of Georgia, Asheville Museum; University of Tennessee, Hunter Museum, curated by Marcia Tucker
Fifth British Print Biennial, Bradford Museum, England
Sixth International Print Biennial, Palace of Art, Poland

Residencies, Projects, Grants:

- 2007 Visual and Bioscience Symposium; sponsored by the National Academy of Sciences and University of Maryland, Baltimore: an international on-line discussion forthcoming in book form (2008)
- 2004 Collaboration with Dr. Guiseppe Testa, the Max Planck Institute in Dresden and Berlin. Cultural segment of the Branco Weiss Award (Through 2005)
 Collaboration with Dr. Giovanni Frazzetto, Branco Weiss fellow at EMBL, Rome

- 2002/04 “Altering Nature” bioethics committee sponsored by the Ford Foundation and Baylor School of Medicine, Houston, Texas
- 1993 Artist-in Residence, University of North Carolina, Chapel Hill
- 1990 Cleveland Museum of Art Print Club Edition
- 1989 New York Foundation of the Arts Grant in Sculpture
- 1984 Artist-in-Residence, University of Tasmania, Hobart, Australia

Permanent Collections

The New School for Social Research, New York City
 New York Public Library, New York City
 Williams College Museum of Art
 Santa Barbara Museum of Art
 The Art Museum of Santa Cruz County
 The St. Louis Art Museum
 Denver Art Museum
 The Cleveland Museum of Art
 University of Colorado Museum
 Marietta College Art Museum
 Texas Tech University Art Museum
 Prudential Life Insurance, New York City
 Mountain Bell
 I.B.M., San Francisco
 Experimental Workshop, San Francisco
 International Paper, New York City
 Zale Corporation, Texas
 Rocky Mountain Energy Center
 Exeter Oil
 Amoco Oil
 Owens-Fiberglas Corporation
 American Telegraph and Telephone
 U.S. News and World Report
 Progressive Corporation
 Champion International Paper
 First Bank of Chicago
 Oakland Museum of Art
 California State University, Sacramento
 Foundation Portugal

Bibliography

- 2006 *Hyperrealism: One Step Beyond*, Bredekamp, Horst and Stafford, Barbara Maria, TATE ETC. Issue 6/Spring
- 2005 *A Arte Como Ciencia Da Vida*, by Fernandes, Maria Joao, JL, October 26
- 2004 *The Molecular Gaze: Art in the Genetic Age*, Metanexus.org
L'arte nell'era genetica, by Capocci, Mauro, in Galileo, October 21
Reviews: The Molecular Gaze, by Kruglinksi, Susan, Discover, Vol. 25, No. 10, October
Review: The Molecular Gaze: Art in the Genetic Age, by Keller, Evelyn Fox, BioEssays, Vol. 26, Issue 7, July

- Genomic Portraits*, by Goodyear, Anne Collins, <http://www.GenomeNewsNetwork.org>, June 10
- 2003 *Where Art Studio Meets Science Lab*, Henig, Robin Marantz, New York Times, May 8
Gene Therapy: Four New Exhibits Showcase DNA, Time Out New York, March 27- April 3, page 53
Seed DNA Events Guide, Sparks, Heather, Seed Magazine insert, March/April, page 21
Truth, Beauty and the Double Helix, by Kevles, Bettyann Holtzmann and Daniel J. Kevles, Newsweek (International Edition), February 24, pages 42-44
The Mona Lisa of Modern Science, by Kemp, Martin, Nature, vol. 421, January 23, pages 416-420
The Digital Code of DNA, by Hood, Leroy and David Galas, Nature Supplement, vol. 421, January 23, page 144
50 Years of DNA, by Clayton, Julie and Carina Dennis, Eds., Palgrave Macmillan: New York
- 2002 *DNA Exhibition at NYAS Through 4/11*, by Moreno, Fred, Update, NYAS Working Proof, *Art On Paper*, Vol. 7, No. 1, September-October, pg. 84
Contemporary's 'Archipelago' Does Its Job Brilliantly, by MacMillan, Kyle, Denver Post, June 21
Two Morphologies, New York Arts, June
Suzanne Anker, by Frizzell, Deborah, New York Arts Magazine, June
Symmetries of Art and Science Boucher, Brian, www.thething.net, April 24
Devices of Wonder: From the World in a Box to Images on a Screen, by Stafford, Barbara Maria and Frances Terpak, Getty Research Institute Publications Program, Los Angeles
Paradise Now: Picturing the Genetic Revolution, by Heiferman, Marvin and Carole Kismaric, Tang Teaching Museum and Art Gallery at Skidmore College, New York
- 2001 *Devices of Wonder*, by Harvey, Doug. LA Weekly, November 23-29,
Ollman, Leah. *When Seeing is Marvelling*, Los Angeles Times, November 18
Knight, Christopher. *Illuminating a Modern Marvel*, Los Angeles Times, November 19
Temin, Christine. *Exploring the Ties that Bind*, The Boston Globe, October 24
Jaeger, William. *Genetics Codes*, Times Union of Albany, New York, September
Princenthal, Nancy . *Code.X:Genome (Review)*, Art in America, February
Tips on DNA, Art News, January
Working Proof, Art On Paper, Vol.4,No.4, March-April
Petteys, Martha. *Science Through Art*, The Post Star, Glens Falls, New York, September 13
The Genetic Aesthetic, by Barbara Pollock, Art News, April
The Aesthetics of Biology, Cohen, Mark Daniel, New York Arts, December
- 1999 *Painting After Pollock: Structures of Influence*, Jeanne Siegel (Gordon & Breach)
Visual Analogy: Consciousness as the Art of Connecting, Barbara Maria Stafford, (The M.I.T. Press)
- 1998 *Your Future Self: A Journey to the Frontiers of Molecular*, by Hank Whitemore
Hirsch, Fay. *Working Proof*, Art On Paper, September-October
- 1997 Haraway, Donna. *Modest Witness @ SecondMilleniumFemaleManMeetsOncoMouse: Feminism and Technoscience* (New York and London: Routledge)
- 1996 Nelkin, Dorothy. *The Gene As A Cultural Icon*, Art Journal, Spring
Varied Work, Veering Far From Traditional, New York Times, Sunday, September 8
- 1995 Pinchbeck, Daniel. *Genetic Aesthetics*, World Art, February
- 1994 Review by Dougherty, Linda Johnson, Art Papers, April/May
- 1993 Kisters, Von Jurgen. *Kultur*, Kolner Stadt-Anzeiger-Dienstag, 22 June
- 1992 Glueck, Grace. Review. The New York Observer, November 2, page 23
- 1992 *The Auto-Erotic Object*, by Carson, Juli, Hunter College Gallery
- 1992 Sperandio, Christopher. *Wonderful Life*, *Art Papers*, July-August

- 1992 Johnson, Linda. *A Dialogue With Nature: Nine Contemporary Sculptors*, The Phillips Collection, Washington, D.C., Catalogue
- 1991 *Prints and Photographs Published*, Print Collector's Newsletter, Volume XXII No. 1, March-April
- 1991 *Prints and Photographs Published*, Print Collector's Newsletter, September-October, (*Gene Pool*)
- 1991 Taylor, Frederike, ed. New Observations. Number 84, July-August Cover of Alchemy Issue
- 1990 Kalina, Richard. Review, Flash Art, Summer
- 1990 Kachur, Lewis. *Revivals and Survivals*, Art International, Summer
- 1990 Hannan, Greg. Art Reviews, Washington Review, Volume XVI, number 1, June/July pages 25-26
- 1990 *Art In America*, Ash, John, Review, October
- 1990 *The State of the City as Sculptors See it*, Brenson, Michael, New York Times, Friday, July 27
- 1990 Mahoney, Robert. Review, Arts, April
- 1990 *New York in Review*, Arts, November
- 1990 Morgan, Robert C. *Fragments, Parts, Wholes: The Body and Culture*, Tema Celeste, April-June, page 63
- 1990 Risatti, Howard. Review, Artforum, Summer
- 1989 Lewis, JoAnn. *Galleries*, The Washington Post, Saturday, May 27
- 1989 *Art News*, Bass, Ruth, Review, January
- 1989 Review, The Washington Times, June 8
- 1989 Ratcliff, Carter. *Swamp Things*, Vogue, April
- 1988 Thorson, Alice. *The Rebirth of Nature in Myth and Mystery*, The Washington Times, April 28
- 1988 Rubinstein, Meyer Raphael. *Suzanne Anker*, Arts Magazine, December
- 1988 Schwabsky, Barry. *Natural Anti-Naturalism*, Flash Art, January
- 1987 Masters, Greg. *Disparate Mating*, Cover, April
- 1987 Schwabsky, Barry. Review, Arts Magazine, October
- 1987 *Art and Antiques*, Boynton, Andrew, *Views and Voices*, October
- 1987 *Anker Works*, Downtown, April
- 1986 Glaubinger, Jane. *Paper Now: Bent, Molded and Manipulated*, Cleveland: Cleveland Museum of Art, Catalogue
- 1986 *Art News*, by Ruth Bass, New Editions, October
- 1986 Zimmer, William. *Paper Is The Medium and the Subject*, New York Times, Sunday, June 1,.
- 1985 Preston, Malcolm. *The Lively Art Form of 2 1/2 D*, Newsday, May 1,.
- 1985 Cotter, Holland, Review, Arts Magazine, November.
The Consumption of Paradise, Cyphers, Peggy, Art Journal
- 1985 *In The Realm of 2 1/2 Dimensions*, New York Times, April 21,.
- 1984 *The Lure of Handmade Paper*, Braff, Phyllis, New York Times, August 19.
- 1984 Raynor, Vivien. *Exploring the Possibilities of Paper*, New York Times, April 22,
- 1983 Turner, Silvie and Skiold, Birgit. *Handmade Paper Today*. London: Lund Humphries Publishers,.
- 1983 Flomenhaft, Eleanor . *The New Explosion: Paper Art*. New York: The Fine Arts Museum of Long Island, . Catalogue.
- 1982 Harrison, Helen A. *Exploring the Possibilities of Paper*, New York Times, December 19,.
- 1982 *New American Paperworks*, by Farmer, Jane, San Francisco: World Print Council, Catalogue.
- 1977 Traveling Exhibition Service, . Catalogue.

- 1980 *Monumental Paper Pieces by Suzanne Anker*, by Clurman, Irene, Rocky Mountain News, Sunday, April 20.
- 1980 King, Mary. *Suzanne Anker's Work Emphasizes Textures*, St. Louis Post-Dispatch, September 25,
- 1980 Kotik, Charlotta. *With Paper, About Paper*. Buffalo, New York: The Albright - Knox Art Gallery,. Catalogue.
- 1980 Sebastian, Christy. *Suzanne Anker*, Artspace, Volume 4, Number 3, June/Spring.
- 1980 Rice, Nancy N. *Echo-Tracers*. New Art Examiner, October, Volume 8, Number 1.
- 1980 Mills, James. *Anker Paper Exhibition Transcends Quiet Power*, Denver Post, April 27, , pp. 29-30.
- 1979 Gerrit, Henry. *Paper In Transition*, Print Collector's Newsletter, Volume X, Number 3, July-August.
- 1979 Spector, Buzz. *Lucas Samaras/Suzanne Anker*, The New Art Examiner, June, Volume 6, Number 9.
- 1979 Long, Paulette, Editor. *Paper, Art & Technology*. San Francisco: World Print Council,.
- 1978 Stich, Sidra. *Diamond-Cutter's Series*, The New Art Examiner, March, Volume 5, Number 6.
- 1978 *New Ways with Paper*. Washington D.C.: Smithsonian Institution Press,. Catalogue.
- 1978 Heller, Jules. *Papermaking*, New York: Watson-Guption Publications,.
- 1978 *Prints and Photographs Published*, Print Collector's Newsletter, Volume IX, No. 4, September-October.
- 1977 *Paper As Medium*. Smithsonian Institution Washington, D.C.
- 1976 Lorber, Richard. Review, Arts Magazine, April,.

Publications

- 2013 *Embodied Fantasies: From Awe to Artifice*, Art/Knowledge/Theory, Vol 1.
- 2012 *The Extant Vamo (or the) Ire of It All, Fairy Tales and Genetic Engineering*, Vanderbilt University Press, 2012, pages 37 - 46
Visual Culture and Evolution, The Center for Art, Design, and Visual Culture
- 2011 *Specimens as Spectables: Reframing Fetal Remains*, Interspecies, Volume 29, Number 1 106, Duke University Press, Spring 2011, pages 103-125
Fundamentally Human, Contemporary Art and Neuroscience, Exhibition Catalogue, Pera Museum Publication 49, Istanbul, April 2011
- 2010 *The Glass Veil*, Habitus in Habitat I, Emotion and Motion, pages 141 - 157
- 2009 *Biofictions and Biofacts: Staking a Claim in the Biocultural Bank*, Visual Culture and Bioscience: An Online Symposium, with JD Talasek, University of Maryland and CPNAS
Cultural Imaginaries and Laboratories of the Real: Representing the Genetic Sciences, with Paul Atkinson, Peter Glasner, and Margaret Lock, Routledge
Science and Society: Neuroculture, Nature Reviews Neuroscience, Volume 10, Number 11, November 2009, pages 815 - 821
Cultural Imaginaries and Laboratories of the Real: Representing the Genetic Sciences, Prime Objects and Body Doubles, Art Journal, Volume 68, Winter 2009, No. 4, Pages -99 104
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- 2005 *Technogenesis*, Rice University and Baylor School of Medicine Bioethics Committee, Springer Netherlands
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