

SUZANNE TREISTER

b. 1958, London, UK

Lives and works in Brooklyn, NY

EDUCATION

- 1982 Brighton Polytechnic
- 1981 BA Hons, St. Martins School of Art
- 1978 Brighton Polytechnic

SOLO EXHIBITIONS

- 2021 TECHNOSHAMANIC SYSTEMS: New Cosmological Models for Survival, Matt's Gallery, London, UK (online)
- 2020 #WIP: Work in Progress / Working Progress, Queer Art Projects (online)
SURVIVORS, school, Vienna, Austria
HFT The Gardener/Outsider artworks, Österreichische Gesellschaft vom Goldenen Kreuze (OEGGK), Vienna, Austria
- 2019 The Escapist BHST (Black Hold Spacetime), Digital Commission, Serpentine Galleries, London, England
From Survivor F to the Escapist BHST (Black Hole Space Time), Annely Juda Fine Art, London, England
SURVIVOR (F)/The New Planet, Sunset Digital Billboards project, IF Innovation Foundation, Los Angeles, CA
SURVIVOR (F), Fig-futures, The Box, Plymouth, England
- 2018 Le Voyage a Bordeaux de Suzanne Treister – Histoires paralleles et recits excentriques, CAPC muse d'art contemporain de Bordeaux, France
- 2017 Works from SURVIVOR (F), IMT Gallery, London, England
- 2016 HFT The Gardener, P·P·O·W, New York, NY; Annely Juda Fine Art, London
- 2015 HEXEN 2.0, Fig-2, ICA, London, England; Aksioma Project Space, Ljubljana, Slovenia
Rosalind Brodsky's Electronic Time Travelling Costumes and Cookery Shows, Kunstverein München, Munich, Germany
Post-Surveillance Art, Acting Out Festival, Primary, Nottingham, England
- 2014 Post-Surveillance Art, Maggs Counterculture, Maggs Gallery, London
- 2013 HEXEN 2.0, P·P·O·W, New York, NY; Cleveland Institute of Art, Cleveland, OH
GRIMOIR DU FUTUR, Espace Multimedia Gantner, Bourgne, France
In The Name of Art and Other Works, Annely Juda Fine Art, London
- 2012 HEXEN 2.0/ Literature, WORK Gallery, Kings Cross, UK
HEXEN 2.0, Science Museum, London; Hartware Medien Kunstverein, Dortmund, Germany; D21 Kunstraum, Leipzig, Germany
THE REAL TRUTH A WORLD'S FAIR, Raven Row, London, UK
- 2011 Galerie GP&N Vallois, Paris, France
Hexen 2.0, DEATH BE KIND, Melbourne, Australia
- 2009 MTB (Military Training Base), Alma Enterprises, London
- 2008 NATO Black Dog Publishing, London
J Projects, Annely Juda Fine Art, London
HEXEN 2039 and Alchemy, Galerie Lorenz, Frankfurt, Germany
Alchemy, P·P·O·W, New York, NY
HEXEN 2039, Kunstverein Langenhagen, Germany
- 2007 HEXEN 2039, Skolska 28, Prague, Czech Republic; New Art Gallery Walsall, UK; City Lights, San Francisco, CA; Star and Shadow Cinema, Newcastle upon Tyne, UK
- 2006 HEXEN2039, CHELSEA space, Warburg Institute, Ognisko Polskie, Science Museum, British Museum, Dana Centre, Funded by Arts Council of England
VESNA, Commission for 'Art under construction: the Balkans in context,' City Atrium, Social Sciences Building, City University, London
- 2004 Operation Swanlake, Annely Juda Fine Art, London
Kunstlerhaus Bethanien, Berlin, Germany
MOP project space, Sydney, Australia
- 2001 Rosalind Brodsky Music case history. Briefcase project, Hollywood Hotel + mobile, Sydney, Australia
- 2000 Sightings/Archives from the Institute of Militronics and Advanced Time Interventionality, Digimatter/Grey Matter, Sydney, Australia
Sightings, Greenaway Gallery, Adelaide, Australia
- 1999 Odyssey (an investigation into the lives of Rosalind Brodsky and Pope Alice), Institute of Modern Art, Brisbane, Australia

- No Other Symptoms - Time Travelling with Rosalind Brodsky, Artspace, Sydney, Australia; Freud Museum, London, UK
- 1997 Dying for your sins, Australian Centre for Contemporary Art, Melbourne, Australia
- 1996 The Tannery-project space, London, UK
Dying for your sins, Institute of Modern Art, Brisbane, Australia
Kitsch'n Shrink, Greenaway Gallery, Adelaide, Australia
- 1995 Mizuma Art Gallery, Tokyo, Japan
- 1994 Would you recognise a Virtual Paradise? and other paintings, Contemporary Art Centre of South Australia, Parkside, Australia
Q. Would you recognise a Virtual Paradise?, Australian Centre for Contemporary Art, Melbourne, Australia
- 1993 Q. Would you recognise a Virtual Paradise?, Exeter Hotel, Adelaide, Australia
Recorded Evidence: Prosthetic Speech, [RE] Gallery, Adelaide, Australia
Software Union Gallery, University of Adelaide, Adelaide, Australia
- 1992 Edward Totah Gallery, London
Between the Clues lies the Evidence, PostWest, Adelaide, Australia
- 1990 Edward Totah Gallery, London
Kerlin Gallery, Dublin, Ireland
Ikon Gallery, Birmingham, UK; Spacex, Exeter, UK; Oldham Art Gallery, Oldham, UK; The Minorities, London, UK; Darlington Arts Centre, Darlington, UK; Nottingham Castle Art Gallery, Nottingham, UK
- 1988 Edward Totah Gallery, London
- 1985 Edward Totah Gallery, London

SELECT GROUP EXHIBITIONS

- 2021 Open World, Oklahoma Contemporary, Oklahoma City, OK
Technoschamanismus, Hartware MedienKunstVerein (HMKV), Dortmund, Germany
ECLIPSE, 7th Athens Biennale, Athens, Greece
The Earth is Flat Again, Muzeum Sztuki, Łódź, Poland
ISKRA DELTA, Ljubljana Biennale of Graphic Arts, Ljubljana, Slovenia
The Great Invocation, Garage Rotterdam, Rotterdam, Netherlands
- 2020 Common Knowledge – Ideas to Counter the Information Crisis, BIO26 | Biennial of Design, Ljubljana, at the Kunstgewerbemuseum, Dresden, Germany
QUANTICA, Le Lieu Unique, Nantes, France
We Never Sleep, Schirn Kunsthalle, Frankfurt, Germany
Ikon in the 1990s, Ikon Gallery, Birmingham, England
Soft Bio Reconfigurable, EPFL ArtLab, Swiss Federal Institute of Technology, Lausanne, Switzerland
disturbance: witch, Spandau Citadel, Berlin, Germany (forthcoming)
Zahl, Rythmus, Wandlunh – Emma Kunz und Gegeswartskunst, Kunsthalle Ziegelhütte Appenzell, Switzerland
OFF-Biennale 2020 – Inhale!, ISBN books & gallery, Budapest, Hungary
You Say You Want a Revolution: Records & Rebels 1966-70, La Vilette, Paris, France
Plant Revolution!, Museo La Tertulia, Cali, Colombia
BIG D@T@! BIG MONEY!, Halle 14 – Zentrum für zeitgenössische Kunst, Leipzig, Germany
Leaning on the Past, Working for the Future, WUK/Kunsthalle Ziegelhütte Appenzell, Switzerland
The new outside, online, Upstream Gallery, Amsterdam, Netherlands
Not Without My Ghosts, Hayward Gallery touring exhibition, Drawing Room, London, England
Hell is a Place on Earth. Heaven is a Place in Your Head., online, P·P·O·W, New York, USA
Splendid Isolation, Annely Juda Fine Art, London, England
Open World: Video Games & Contemporary Art, Currier Museum of Art, Manchester, NH, USA
The Collectors Room (Houdini), JGM Gallery, London, England
Broken Symmetries – Art x Physics, Natinal Taiwan Museum of Fine Arts, Taiwan
Shaking the habitual, Galeria Duarte Sequeira, Braga, Portugal
QUANTUM: IN SEARCH OF THE INVISIBLE, iMAL, Brussels, Belgium
Rhizomatic Spell, Kavlitár Gallery, Prague, Czech Republic
Narcisse ou la floraison des mondes, Frac Nouvelle-Aquatain MÉCA, Bordeaux, France
INHALE!, OFF-Biennale Budapest, Hungary
- 2019 Narcisse ou la floraison des mondes, Frac Nouvelle-Aquitaine MÉCA, Bordeaux, France
BIO26 | Common Knowledge, Ljubljana Design Biennial, Museum of Architecture and Design (MAO), Ljubljana, Slovenia
Plant Revolution!, CIAJG, Guimarães, Portugal
Open World: Video Games & Contemporary Art, Akron Art Museum, Ohio
Mud Muses, A Rant About Technology, Moderna Museet, Stockholm, Sweden
Hadaly et Sowana, cyborgs et sorcières (Witches and Cyborgs), Espace Multimédia Gantner, Bourogne, France

- Nothing Less! Hundred Years of Women's Suffrage, Austrian Cultural Forum, London, UK
 1000 Ecologies, Le Commun, Bâtiment d'Art Contemporain, Geneva, Switzerland
 ON EDGE - Living in an age of anxiety, Science Gallery, London, UK
 The Seventh Continent, 16th Istanbul Biennial, Istanbul, Turkey
 Age of You, Museum of Contemporary Art, Toronto, Canada
 What Lies Within: Centre of the Centre, Museum of Contemporary Art and Design (MCAD), Manila, Philippines
 Tainted Love, Canberra Contemporary Art Space, Canberra, Australia
 ZKM Seasons of Media Arts, City of Participative Visions, Public spaces Karlsruhe, Germany
 Supernormal Festival, Braziers House, Braziers Park, Oxfordshire, England
 Computer Grrrls, MU, Eindhoven, The Netherlands
 Video art programme, MACRO Museum, Rome, Italy
 Zoextropy. The Posthuman Beauty, Museum Centre del Carme, Valencia, Spain
 Augmented Humanity / Umanità Aumentata, WILD MAZZINI - Data art gallery, Turin, Italy
 TRANS WORLD, Nicodim Gallery, Los Angeles, USA & Nicodim Gallery, Bucharest, Roumania
 Through the Black Mirror, in association with Reality Turn conference, Luznava Manor, Rezekne, Latvia
 You Say You Want a Revolution: Records & Rebels 1966-70, Melbourne Museum, Melbourne, Australia
 New Age, New Age: Strategies for Survival, DePaul Art Museum, Chicago, IL
 Ocular Inc, Thameside Studios Gallery, London, UK
 Smoke and Mirrors: The Psychology of Magic, Wellcome Collection, London, UK
 QUANTICA, CCCB Barcelona, Spain
 FMR LINZ 019, Linz, Austria
 Phytopia, Glynn Vivian Art Gallery, Swansea, Wales
 Computer Grrrls, La Gaîté Lyrique, Paris, France
 Drawing Biennial 2019, The Drawing Room, London, UK
 Liquid Crystal Display, MIMA, Middlesbrough, UK
 Postcards from the Edge, Bortolami Gallery, New York, NY
 Des attentions, Centre d'art contemporain d'Ivry - le Crédac, Ivry-sur-Seine, France
 2018 Divided We Stand, Busan Biennale 2018, Busan, South Korea
 QUANTICA, FACT, Liverpool, England; CCCB, Barcelona, Spain; Le Lieue Unique, Nantes, France; iMAL, Brussels, Belgium
 Liquid Crystal Display, Site Gallery, Sheffield, England
 At the Gates, Talbot Rice Gallery, The University of Edinburgh, Scotland
 Agency, NOME, Berlin, Germany
 The War of Nerves: Psychological Landscape of the Cold War, The Wende Museum, The Armory, Culver City, California, USA
 Computer Grrrls, Hartware MedienKunstVerein (HMKV), Dortmund, Germany
 BLACK LIGHT: Hermetic Traditions in Contemporary Art Since the 1950s, Centre de Cultura Contemporània de Barcelona (CCCB), Barcelona, Spain
 Perpetual Uncertainty, Malmö Konstmuseum, Sweden
 When Facts Don't Matter, Lismore Castle Arts, Lismore, Ireland
 Cloudbusters. Intensity vs Intention, Tallinn Print Triennial, Contemporary Art Museum of Estonia (EKKM), Tallinn, Estonia
 Art Night/Hayward Gallery commission, SURVIVOR (F) + Interplanetary Dresses for Space Travel, Battersea Power Station hoardings, London, UK
 Altered States. Substances in Contemporary Art, Kunstpalais & Städtische Sammlung Erlangen, Germany
 Magic Circle, Kunstraum Niederösterreich, Vienna, Austria
 2017 Hybrid Landscapes, Digital Catapult, London, UK
 Open Codes, Living in Digital Worlds, ZKM, Karlsruhe, Germany
 Parapolitics: Cultural Freedom and the Cold War
 Draft Systems, WRO Art Center, Warsaw, Poland
 SPIRITUALIZED, Irish Museum of Modern Art, Dublin, Ireland
 Artefact: The Act of Magic, Stuk Kunstcentrum, Leuven, Belgium
 Alien Ecologies, Transmediale 2017, Haus der Kulturen der Welt, Berlin, Germany
 Postcards from the Edge, Metro Pictures, New York, NY
 Underlying system is not known—Current trends in pattern and repetition, Western Exhibitions, Chicago, IL
 010001111010100, Le numérique dans les collections des FRAC du Grand, Maison de la Région, Strasbourg
 2016 New World Order, Casula Powerhouse, Sydney, Australia
 The Museum of Rhythm, Muzeum Sztuki ms 1, Lodz, Poland
 The Fevered Spectres of Art, Edith-Rus-Haus, Odenburg, Germany
 The World Without Us, Hartware MedienKunstVerein, Dortmund, Germany
 Perpetual Uncertainty, Bildmuseet, Umea, Sweden
 Anachronism, Espace Multimedia Gantner, Bourogne, France
 Hailweed, Auto Italia, London, UK

- The Hellstorm Chronicle, Galerie Barbara Weiss, Berlin, Germany
 500 años sin lugar: un regreso a la isla de Utopia, La Fundacio Palma Espai d'Art, Palma, Mallorca
 HFT The Gardener, Liverpool Biennial, LUMU Exhibition Research Centre, Liverpool, England
 Perpetual Uncertainty, Bildmuseet, Umea, Sweden
 Fourteen Turns: Meditations on a Coffee Mill, Lubomirov/Angus-Hughes, London, UK
 Signal to Code: 50 Years of Media Art in The Rose Goldsen Archive, Hirshland Exhibition Gallery, Cornell University, Ithaca, NY
 You Say You Want a Revolution? Records and Rebels 1966-1970, Victoria and Albert Museum, London, UK
 WE transform: Design between Dystopia and Utopia, Neues Museum, Nuremberg, Germany
 Third Nature: On Infrastructure, Alchemy and its Futures, Hessel Museum, Bard College, Annandale-on-Hudson, NY
- 2015
 Infosphere, ZKM Center for Art and Media, Karlsruhe, Germany
 I See, So I See So. Messages from Harry Smith, Temporary Gallery, Zentrum fur Zeitgenossische Kunst, Cologne, Germany
 Digitale Demenz (Artificial Intelligence), EIGEN + ART Lab, Berlin, Germany; Hartware Medien Kunst Verein, Dortmund, Germany
 Control Mode Feedback, HALLE 14, Leipzig, Germany
 Aire de Jeu, Extension du Domaine du Jeu (Broadening of the game-field), Le Nouveau Festival du Centre Pompidou 6th edition, Espace 315, Centre Pompidou, Paris, France
 Test Exposure, 16th Media Art Biennale WRO 2015, WRO Art Center, Wroclaw, Poland
 Welcome to the Future! the floppy cd-rom revolution (or the short life of born-digital art), iMAL, Center for digital cultures and technology, Brussels, Belgium
 Drawing Biennial, Drawing Room, London, UK
 Sex Shop, Transition Gallery, London, UK
 RARE EARTH, Thyssen-Dornemisza Art Contemporary, Vienna, Austria
 Graphics Interchange Format: 25 Years of Focal Point Gallery, Focal Point, Southend, England
 Island - Adaptation II, g39, Cardiff, Wales
 Algorithmic Rubbish: Daring to Defy Misfortune, Stedelijk Museum Bureau Amsterdam, The Netherlands
 Anachronism, iMAL, Center for digital cultures and technology, Brussels, Belgium
 Anonymity no longer an option, SEVEN, Pierogi Gallery, Brooklyn, NY
 De Dingen en De Materialen/Things and Materials: Glass, Het Nieuwe Instituut, Rotterdam, The Netherlands
 Edge of Control, Academy of Media Arts, Cologne, Germany
 Telling Lies, Rua Red, Dublin, Ireland
- 2014
 Postcards from the Edge AIDS Benefit, Luhring Augustine, New York, NY
 A Politics of Drawing: Proposal for a Method of Transformation, Barbara Walters Gallery, Sarah Lawrence College, Bronxville, NY
 Social Factory, 10th Shanghai Biennale, Shanghai, China
 L'avenir (looking forward), 8th Biennale de Montréal, Québec, Canada
 Média Médiums, YGREC Gallery, Paris, France
 Imagination of Matter: An Exhibition in Memory of Monica Ross, New School House Gallery, York, England
 ING Discerner Eye, Mall Galleries, London
 Sex Shop, Folkestone Triennial Satellite Exhibition, Folkestone, England
 Treasure of Lima: A Buried Exhibition, T-B A21 - Thyssen-Bornemisza Art Contemporary, Vienna/Cocos Island, Costa Rica
 BLACKMODULAR (first edition), Modern Art Projects, House of Joyce Hinterding and David Haines, Lawson, Blue Mountains, Sydney, Australia
 Networks in Reverse, curated by Lars Bang Larsen, lecture performance at Radical Enlightenment symposium, Adelaide Festival, Artists' Week, Adelaide, Australia
 The Art of Tarot, The Bank, Eye, Suffolk, England
 Outrageous Fortune: Artists Remake the Tarot, Phoenix Gallery, Exeter, England
 Songes numeriques, Gymnase-espace culturel, Fort Griffon a Besancon, l'Universite de Franche-Comte, France
 Of Haxan and HEXEN 2.0 Curious Matters Forum, curated by Petra Lange-Berndt, University College, London
- 2013
 The Whole Earth. California and the Disappearance of the Outside, Haus der Kulturen der Welt, Berlin, Germany
 Systemics #2 - As we may think (or the next world library), Kunsthal Aarhus, Denmark
 A World of Wild Doubt, Hamburger Kunstverein, Hamburg, Germany
 Drawing Biennial 2013, The Drawing Room, London
 Radical Enlightenment. A Symposium on Cybernetics and the Soul, Palais de Tokyo, Paris, France
 Chick Lit: Revised Summer Reading, Tracy Williams Ltd, New York, NY
- 2012
 The Museum Problem, Frutta, Rome, Italy
 Malas Escrituras, Galeria Nieves Fernandez, Madrid, Spain
 RADIANT CASANOVA / LOHN DER ANGST / DIE HITZE IN PARIS / HEXEN 2.0, Laura Mars Grp, Berlin, Germany
 Mutatis Mutandis, curated by Catherine David, Secession, Vienna, Austria

- THERE IS NOT AND NEVER HAS BEEN ANYTHING TO UNDERSTAND!, ASC Gallery, London
 Papier a en-tete (Letterhead), Cabinet du livre d'artiste, Rennes II University Gallery, France
 Collection Espace multimédia gantner, Festival Electrochoc, Abattoirs a Bourgoin-Jallieu, France
 The Curator's Egg, Altera Pars, Anthony Reynolds Gallery, London
 Intersections: Science in Contemporary Art, Weizmann Institute of Science, Rehovot, Israel
 Plus ou moins sorcières 3/3: Hugger-Mugger, La Maison Populaire, Montreuil, Paris, France
 Turn to Red, FLOOD, Dublin, Ireland
 Horticulture, Galerie Lorenz, Frankfurt, Germany
 Utopia - oder die Sehnsucht nach dem Nichts, Galerie Panko, Berlin, Germany
- 2011
 Remise en Jeu, La Kunsthalle Mulhouse Centre d'art contemporain, France
 Art/Systeme/Poesie, In Situ / Fabienne Leclerc, Paris, France
 Everyday, Ruskin Gallery, Cambridge School of Art, England
 The True Artist Helps the World by Revealing Magik Truths, D21 Kunstraum Leipzig, Germany
 Nouvelles du Jour, JTM Gallery, Paris, France
 Secret Societies, Schirn Kunsthalle Museum, Frankfurt, Germany
 The Big Society, Galerie GP&N Vallois, Paris, France
 Drawing 2011, Biennial Fundraiser, The Drawing Room, London
 Outrageous Fortune, Focal Point Gallery, Southend, UK; Queens Hall Arts Centre, Hexham; Jersey Arts Centre, St. Helier; Mac, Birmingham; The Gallery, York College, York, UK
 Works from the collection of Espace Multimédia Gantner, Bcubico, Recife, Brazil
- 2010
 Making Ships in Bottles, Café Gallery, Centre of Southwark Park, London
 4 x 6 inches, Galerie Lorenz, Frankfurt, Germany
 East End Promise: A Story of Cultural Migrants 1985-2000, Londonewcastle Project Space, London
 Shift Electronic Arts Festival, Basel, Switzerland
 Art numérique de la Collection de l'Espace Multimedia Gantner, Galerie de la Scène Nationale, Le Granit à Belfort, France
 Cross-fades. Reconstructing the Future, Shedhalle Zurich, Switzerland
 Parallel Re Mix, Leonard Hutton Gallery, New York, NY
 London Psychogeophysics Summit, with SPACE Media Arts, openmute.org and HTTP gallery/Furtherfield
 Making Ships in Bottles, CGP, Southwark Park, London, UK
 Reinventing Ritual, Contemporary Jewish Museum, San Francisco, CA
 Magic Show, Grundy Art Gallery, Blackpool; Tullie House Museum and Art Gallery, Carlisle; Chapter, Cardiff, Wales; Pump House Gallery, London, UK
 Awake are only the Spirits, Center for Contemporary Art, Torun, Poland
 Should I Stay or Should I Go, A question rehearsed by RUN, 5th Anniversary Exhibition, CHELSEA Space, London
 Documentalist, Collective Gallery, Edinburgh, Scotland
- 2009
 Magic Show, Quad, Derby, England
 Insiders - pratiques, usages, savoir-faire, Museum of Contemporary Art, Bordeaux, France
 Scorpio's Garden, Temporary Kunsthalle, Berlin, Germany
 Planet of Signs, Le Plateau Art Center, Paris, France
 Image Search, P·P·O·W, New York, NY
 Tactical Support: Curator's Choice, Tracy Williams Ltd, New York, NY
 Awake are only the Spirits, Hartware MedienKunstVerein, PHOENIX Halle, Dortmund, Germany
 The Secret of the Ninth Planet, CCA Curatorial Practice Exhibition, Queens Nails Projects, Photo Epicenter and the Studio for Urban Projects, San Francisco, CA
 Histoires a l'ere numérique - works from the collection of Espace Multimédia Gantner, [plug.in], Basel, Switzerland
- 2008
 Reinventing Ritual: Contemporary Art and Design for Jewish Life, The Jewish Museum, New York, NY
 By Invitation Only 2, Kinz, Tillou + Feigen, New York, NY
 Bad Year Blimp, Alma Enterprises, London, England
 The Disarmory Show, a dBfoundation project, 201 Mulberry Street, New York, NY
 Gegen den Strich, Bielefelder Kunstverein, Germany
 Tina B, The Prague Contemporary Art Festival, Billboard Text Art - EMERGING WOR(L)DS, Prague
 Obama Fundraiser, P·P·O·W, New York, NY
- 2007
 Gegen den Strich, Künstlerhaus Bethanien, Berlin, Germany
 How We May Be, Tate Britain, London
 Jerwood Drawing Prize, Jerwood Gallery, London
 3Things, curated by Donald Smith, RUN Gallery, London
 ARTIST MAKES VIDEO: art rage survey 1994-1998, DELL Gallery @QCA Brisbane, Australia
 Annelly Juda - A Celebration, Annelly Juda Fine Art, London
 HEXEN 2039, Festival Internacional de Linguagem EletrTMnica, Centro Cultural da Oi Futuro, Rio de Janeiro, Brazil
- 2006
 Flash on the Screen, Basekamp Space, Philadelphia, PA
 Drawing from Turner Clore Gallery, Tate Britain, London, UK
 HEXEN 2039, Festival Internacional de Linguagem EletrTMnica, SESI Gallery, São Paulo, Brazil

- 2005 The Blur of the Otherworldly: Contemporary Art, Technology and the Paranormal, The Center for Art and Visual Culture, University of Maryland Baltimore County, Baltimore, MD
 ICOLS Strategy Defense and Arms Fair, The Performance Space, Sydney, Australia; CCA, Glasgow, Scotland
 HEXEN 2039, Festival Internacional de Linguagem EletrTMnica, SESI Gallery, São Paulo, Brazil
 ICOLS Sudio, Finetuned, ETA Project Space, Hove, UK
 10th Anniversary Exhibition, Mizuma Art Gallery, Tokyo, Japan
 Don't Call it Performance, Konzeptkonstmuseum, Rydboholm, Sweden
 Bodies Through Technology, Tompkins County Public Library, Ithaca, NY
 Operation Swanlake, Transmediale .05 Haus der Kulturen der Welt, Berlin, Germany
- 2004 Don't Call it Performance, Centro Andaluz de Arte Contemporáneo, Seville, Spain; Domus Artium 2002 Salamanca, Spain; El Museo del Barrio, New York, NY
 CITY OF WOMEN 10th International Festival of Contemporary Arts, Gallery Skuc, Ljubljana, Slovenia
 ICOLS, Collectivity and critical collective/cooperative cultural action, Oliver Gallery, University of South Florida, Tampa, FL
 ICOLS, Connect the Dots, The LeRoy Neiman Gallery, Columbia University, New York, NY
 ICOLS Strategy Defense and Arms Fair, Ferry Between Helsinki, Stockholm, Mariehamn, Tallin
 Media Forum of the XXVI Moscow International Film Festival, ClubnaBrestskoj, Moscow, Russia
 PLANET B Das B-Movie in der zeitgenössischen Kunst, Magazin4 Vorarlberger Kunstverein, Künstlerhaus Palais Thurn & Taxis, Bregenz, Austria
 Operation Swanlake, Festival Internacional de Linguagem EletrTMnica, Sesi Gallery, São Paulo, Brazil
 Contact Zones, New World Gallery @ Radio Free Hamptons, Sag Harbor, NY
 Digital Salon, The ART Mission, Binghamton, NY
 Eurographics 2004, WTC, Grenoble, France
 Metis:Time/Beam me up ANU School of Art Gallery, Canberra, Australia
 Unframed, Standpoint Gallery, London
 Fly Utopia! transmediale.04, Haus der Kulturen der Welt, Berlin, Germany
- 2003 Don't Call it Performance, Centro de Arte Reina Sofia, Madrid, Spain; Centro Parraga, Murcia, Spain
 New York Calling MoMA PS 1 Long Island City, NY
 Paradise (Paradise) MAIS V, Bunker under Alexanderplatz, Berlin, Germany
 ICOLS AUDIO, Berlin, Germany
 Festival Internacional de Linguagem EletrTMnica, Museum of Image and Sound, São Paulo, Brazil
 wywh wish you were here, First Draft Gallery, Sydney, Australia
 ICOLS How to be a perfect guest, Sharjah International Biennial 6, Sharjah, United Arab Emirates
 ICOLS Glasgow Event, Wasps Studios, Glasgow, Scotland
 ICOLS The Esplanade, Theatres on the Bay, Singapore
- 2002 Gaze Travelling artroom, Gallery Suryun, Cologne, Germany
 Connecting Principle, Newcastle University, Newcastle, UK
 ICOLS, Museum of Contemporary Art, Sydney, Australia
 (The World May Be) Fantastic, Biennale of Sydney, MCA Sydney, Australia
 Underwood Audio 2 (The Communist Manifesto, by Rosalind Brodsky and the Satellites of Lvov), Underwood St, London, UK
 ICOLS in Art Meets Archive Sydney State Records Centre, Sydney, Australia
- 2001 LE NUMERIQUE, nouveau médium de l'art Galerie de Pret d'oeuvres d'Art, Bruxelles, Belgium
 Penthouse and Pavement, Melbourne, Australia
 Model Citizen/No More Ice Cream, with Bronia Iwanczak, Artspace, Sydney, Australia
 Disaster Tourism, Rubyayre, Sydney, Australia
 New Releases, 4a Gallery, Sydney, Australia
- 2000 Electronic Art Festival, Cyberslag Foundation, Groningen, The Netherlands
 Gene spill, Imperial Slacks Gallery, Sydney, Australia
 Spooky-Ghosts, Spirits and the Uncanny, Glen Eira City Gallery, Melbourne, Australia
 Chemistry, Art Gallery of South Australia, Adelaide, Australia
 PUSAN International Contemporary Art Festival, Metropolitan Museum of Art, Pusan, South Korea
 Moving Image Festival, SALA 2000, Adelaide, Australia
 New Thinking is Rare, Australia
 F I L E Festival internacional de linguagem eletrônica, Museum of Image and Sound, São Paulo, Brazil
 World Wide Video Festival, Amsterdam, Netherlands
 The Noorderzon Festival, Groningen, Netherlands
 Sonar Festival/CD ROM a la carta, Carrer de les Flors 22, Barcelona, Spain
 Chip Melbourne International Film Festival, Melbourne, Australia
 Manifest/o, Zagreb, Croatia
 Festival of Independent Press, Museo de la Memoria, Tlaxcala, Mexico
 LIVE-STOCK ram/fm, 72 Hour Audio Event, ARC, Stockton on Tees, UK

- Urban Futures 2000, International Conference and Electronic Art Exhibition, Johannesburg University Art Gallery, Johannesburg, South Africa
- 1999 Love and Consciousness, Artopiques Gallery, Paris, France
 Confined, HERE Gallery, New York, NY
 Sex and Consciousness, Artopiques Gallery, Paris, France
 WRO 99, 7th International Media Art Biennale, Wroclaw, Poland
 21, Spacex, Exeter, UK
 National Digital Art Awards Exhibition, Institute of Modern Art, Brisbane, Australia
 Women in Film and Television Festival, Sydney, Australia
 Fusion, St. Kilda Film Festival, Melbourne, Australia
 2nd International Show of CD ROMs, Media Centre d'Art i Disseny, Barcelona, Spain
 Contact Zones, Johnson Museum of Art, Cornell University, Ithaca, NY; Centro de la Imagen, Mexico City, Mexico;
 Virginia Film Festival, Charlottesville, VA
 Fast + Wide, Broadway Media Centre, Nottingham, UK
- 1998 Third International Video Summit Videomedeja, Kulturni Centar-Art Klub, –Novog Sada, Yugoslavia
 ArtRage, ABC TV, Australia
 Interact, Screening, The Exhibition Centre, Melbourne, Australia
 Kino-Eye: Cybercities, Royal Palace, Antwerp, Belgium
 Xobject space, Dusseldorf, Germany
 corpoREAL, Tullie House, Carlisle, UK
 Videonale 8, Bonn Kunstverein, Germany
 Isea 98, The Tea Factory, Liverpool, UK
 Pandaemonium Festival, Lux Centre/Standpoint Gallery, London, UK
 European Media Art Festival, Osnabrück, Germany
 National Digital Art Awards Exhibition, I.M.A. Brisbane, Australia
 Prix Ars Electronica 98, Linz, Austria
 Underbelly, Cosmopolitan Cinema Complex, Adelaide, Australia
 Throw Down a Shape Supermild, sound event, Adelaide, Australia
 The Plato Problem, with Richard Grayson, University of South Australia Art Museum, Australia
- 1997 New Voices, Museum of Modern Art, Skopje, Macedonia
 Technoscience Hybrid Workspace, Documenta X, Kassel, Germany
 Wardrobe, Madlove Gallery, Adelaide, Australia
 Heteronymous, curated by Achille Bonito Oliva and Anna Maria Nassisi, San Michele a Ripa, Rome, Italy
 Pass Go and other board games, The City Gallery, Leicester, UK
 Time Travelling with Rosalind Brodsky, Electronic Writing –Research Ensemble, Internet; Canberra Festival of Contemporary Arts, Australia
 On a Clear Day, European Media Art Festival, Osnabrück, Germany
 Thin Skin, The Performance Space, Sydney, Australia
 Imprint 93 and related ephemera, Norwich Gallery, Norwich, UK
- 1996 New Voices, National Theatre Galleries, Bucharest, Romania; Art Halls of the Cultural Centre of the Municipality of Athens, Athens, Greece; Cultural Centre for the National Bank of Greece, Thessaloniki, Greece; The Russian Museum, St. Petersburg, Russia; Kremlin Museum, Nizhnii Novogorod, Russia; Mirbachov Palace, Bratislava, Slovakia; Czech Museum of Fine Arts, Prague, Czech Republic
 Artists' Week: Compost Telstra, Adelaide Festival, Adelaide, Australia
 Foyer, Temporary Space, Adelaide, Australia
 White Hysteria, Contemporary Art Centre of South Australia; Stripp, Melbourne, Australia; Cleveland Project Space, London; Christchurch, New Zealand
 ICA/Toshiba Art and Innovation Commission, ICA, London, UK
 On a Clear Day, curated by John Paul Bichard ICA, London; Cambridge Darkroom, Cambridge, UK; John Hansard Gallery, Southampton, NY; First Site, Colchester; Focal Point, Southend, UK; Oldham Art Gallery & Middlesborough Art Gallery, UK
 Domestic Disturbances, Fifth Experimenta Media Arts Festival, National Gallery of Victoria, Melbourne, Australia
- 1995 New Voices, Kulturhistorisches Museum, Magdeburg, Germany
 It's a Pleasure, Royal Festival Hall, London
 U.K. Wit and Excess, C.A.C. South Australia; A.C.C.A. Melbourne, Australia; Ivan Docherty, Sydney, Australia; I.M.A. Brisbane, Australia
 Street Gallery Mishima Avenue Shopping Arcade Festival, Sizuoka, Japan
 Frank Thing, Sym Choon Gallery, Adelaide, Australia
 Weird Science, Australia Centre, Manila, Philippines
 Technothelylogia, Monash University Gallery, Melbourne, Australia
 ROMulus and RAMbo-Body language in cyberspace, Canberra School of Art Gallery, Australia
 Pretext: Heteronyms, Rear Window, Clink St. Studios, London, UK
 Contemporary Art Society Market, Royal Festival Hall, London, UK

- 1994 New Voices, Centre d'Art Santa Monica Barcelona, Spain; Museo de Bellas Artes Bilbao, Spain; Centro Cultural Galileo Madrid, Spain; Sala de Exposiciones, Veronicas, Murcia, Spain; Sala Pescadera Viega Ayuntamiento de Jerez, Jerez, Spain
 Flat, Union Gallery, University of Adelaide, Adelaide, Australia
 Whitechapel Open Whitechapel Art Gallery, London, UK
 Presumed Innocent collaboration, Exeter Hotel, Adelaide, Australia
 Lead and Follow, Atlantis, London, UK
- 1993 New Voices - Jeunes Artistes Britanniques, Musee National d'Histoire et d'Art a Luxembourg; Istanbul Greater City Municipality Taksim Art Gallery, Istanbul, Turkey; State Fine Art Gallery, Ankara, Turkey; Izfas Gallery, Izmir, Turkey
 Hit and Run, A Presumed Innocent collaborative event, [RE] Gallery, Adelaide, Australia
 Moving into View - work from the Arts Council collection, Royal Festival Hall, London, UK
 The return of the Cadavre Exquis, The Drawing Center, New York, NY
 VITEA: A.I.P.#7, Fifth Sculpture Triennial, R.M.I.T. Faculty Gallery, Melbourne, Australia
 The Disaster Show, with Presumed Innocent, Union Gallery, Adelaide University, Adelaide, Australia
 Critical City Project, Domestic Space, Adelaide, Australia
- 1992 New Voices, La Borschette, Brussels, Belgium; EEC Presidency, Brussels, Belgium
 Whitechapel Open, Whitechapel Art Gallery, London, UK
 Blast from the Past, Minories Art Gallery, Colchester, UK
 Walls 1, Union Gallery, Adelaide University, Adelaide, Australia
 20th Century Women's Art, New Hall College, University of Cambridge, Cambridge, UK
 Scene of the Crime? A Presumed Innocent collaborative installation, Post West, Adelaide, Australia
 Edward Totah Gallery, London, UK
 Rear Window, Nothing is {Hidden}, with Pamela Golden, Andrew Renton and Linda Levinson, Lambs Conduit, London, UK
- 1991 A Painting Exhibition in Two Parts, Todd Gallery, London, UK
- 1990 Decoy, Serpentine Gallery, London, UK
 Global Art, Brent Gallery and Galleria, Houston, TX
 London passim, Casa Veneta, Trieste, Italy
 Whitechapel Open, Whitechapel Art Gallery, London, UK
- 1989 XXI Festival International de la Peinture, Cagnes sur Mer, France
 Whitechapel Open, Whitechapel Art Gallery, London, UK
 John Moores, Walker Art Gallery, Liverpool, UK
- 1988 New Brits: Contemporary British and Scottish Painting, The Contemporary Arts Center, Cincinnati, OH
 Object and Image: British Art in the 1980's, City Museum and Art Gallery, Stoke-on-Trent, UK
 Figuring out the '80's, Laing Art Gallery, Newcastle upon Tyne, UK
 Something solid, Cornerhouse Galley, Manchester, UK
 Whitechapel Open, Whitechapel Art Gallery, London, UK
 4 London Artists, Nancy Hoffman Gallery, New York, NY
 It's a still-life, Arts Council Collection, South Bank Centre, London, UK
- 1987 Edward Totah Gallery, London, UK
 Edward Bates Gallery, Chicago, IL
- 1986 The Golden Thread? Classical Mythology in Contemporary Art, Harris Museum and Art Gallery, Preston, UK; Milton Keynes Exhibition Gallery, Royal Albert Memorial Museum, Exeter, UK; Bradford Art Gallery and Museum, Bradford, UK
 Love, Sacred and Profane, Plymouth Arts Centre, Plymouth, UK; Stoke Museum, Stoke-on-Trent, UK
 Interference Riverside Studios, London, UK
 Camden Annual, Camden Arts Centre, London, UK
 4 British Artists, Edward Bates Gallery, Chicago, IL
- 1985 Nature Morte, Edward Totah Gallery, London, UK
 Open Exhibition Riverside Studios, London, UK
- 1984 Whitechapel Open, Whitechapel Art Gallery, London, UK
 Galerie Davidson, Berlin, Germany
 Warwick Arts Trust, London, UK
- 1981 Stowells Trophy, Royal Academy, London, UK

COLLABORATIVE ORGANIZATIONS

- 2000 Founded the International Corporation of Lost Structures (ICOLS) <http://www.icols.org>
 1992 Founded PI (Presumed Innocent) Adelaide/NY based
 1991 Founder member of NIH (Nothing is {Hidden}) London/NY based

PUBLIC COLLECTIONS

Arts Council of England
Art Gallery of South Australia
Australian Centre for the Moving Image
AXA Collection
British Council
Carré d'Art Jean Bousquet/ Musée d'art contemporain, Nimes, France
Center for Contemporary Art, Znaki Czasu, Torun, Poland
Centre Pompidou, Musée National d'Art Moderne, France
EMI Paris, France
FRAC Lorraine, Metz, France
Griffith University, Queensland
Kadist Collection, Paris, France
Leeds City Council, England
Leicester County Council, England
Muzeum Sztuki, Lodz, Poland
New Hall Cambridge, England
Science Museum London, England
Tate Britain, England
The Box, Plymouth, England
Thyssen-Bornemisza Art Contemporary, Vienna
Wolverhampton Art Gallery, England

INTERNATIONAL LIBRARY CD-ROM COLLECTIONS

Tate Britain, London
British Museum, London
UCLA, Santa Rosa Junior College, CA
University of Auckland
University of East London
Sydney College of the Arts
Rhodes University, South Africa
The Rose Golden Archive of New Media Art, The Division of Rare and Manuscript Collections, Carl A. Kroch Library
Cornell University, Ithaca, NY
L'Espace Multimédia Gantner, France
Fundacio Antoni Tapies Biblioteca, Barcelona, Spain

LECTURING

2014 MFA Curating, Goldsmith's College, London
Média Médioms, Ecole Nationale Supérieure d'Arts Paris-Cergy & Université de Paris VIII, La Gaîté lyrique, Paris
2013 Goldsmith's College, London
Central St. Martins, London
2011 Middlesex University, London
2008 Wimbledon School of Art, London
University of Brighton, UK
University of Westminster, UK
Kunsthochschule für Medien Köln, Germany
2007 University of Northumbria, Newcastle upon Tyne, UK
Berkeley, University of California, Berkeley, CA
Pomona College, Claremont, CA
New York University, New York, NY
University of Gwent, Wales
University of Derby, UK
2004 Universite der Kunste, Berlin, Germany
Fakultat Bildende Kunst, Berlin, Germany
Institut fur Kunst im Kontext, Berlin
2003 Brighton University, UK
Wimbledon School of Art, UK

- 2002 UTS Sydney, University of Newcastle, Australia
University of Westminster, UK
- 2001 University of Newcastle upon Tyne, UK
University of Newcastle, Australia
- 2000 Reading University
Wimbledon School of Art
University of Northumbria at Newcastle (upon-Tyne)
Goldsmith's College
University of Western Sydney-Nepean
Sydney College of the Arts
- 1983- St. Martins School of Art
- 1996 Chelsea School of Art
Trent Polytechnic
Bath School of Art
Coventry Polytechnic
Royal College of Art
Goldsmith's College
Kingston Polytechnic
Glasgow School of Art
Monash University, Melbourne, Australia
University of Leeds
Sydney College
University of South Australia
Onkaparinga TAFE, Australia

AWARDS/GRANTS

- 2018 COLLIDE International Award, CERN Geneva/FACT UK
- 2010 Residency, Center for Contemporary Art Znaki Czasu, Torun, Poland
Arts Council England (Grant for Hexen 2.0)
- 2006 Arts Council England (Grant for Hexen 2039, curated by Tania Nasielski)
- 1999 3rd Prize, National Digital Art Prize, Australia
- 1998 Australia Council, New Media Fund
Australian Film Commission, Multimedia Completion Funding
- 1997 New York Studio Residency, Australia Council
- 1996 New Work Grant, South Australian Department of Arts and Cultural Development
- 1995 Professional Development Grant, Australia Council
- 1994 Tokyo Travel Grant, British Council
New Work Grant, South Australian Department of Arts and Cultural Development
- 1992 Australia Travel Grant, British Council
- 1989 3rd Prize, John Moores, Liverpool

SELECT BIBLIOGRAPHY

- 2017 Treister, Suzanne. *The Spaceships of Bordeaux*. Silvana Editoriale, Cinisello Balsamo, Milano. 2017
- 2013 Brown, Paul. "Operation Swanlake." *RealTime* 63 (2004): n. pag. *RealTime*. Web. 10 Jan. 2013.
"PLANET B Die Esthetik des B-movies in der zeitgenössischen Kunst." *Catalog dist* (2004). *Revolverbooks*. Web. 11 Jan. 2013.
- 2012 Dunn, Allen. "Omen, Seeing in the dark Alan Dunn on Suzanne Treister's 20 CIA BLACK SITES (interview)." *Stimulus Respond Magazine* Spring 2012.
Gilly, Claire. "La préhistoire digitale façon tarot divinatoire au HMKV de Dortmund" ["Prehistoric digital way in the Dortmund HMKV divinatory tarot"]. *Le Monde* July 2012.
Lechner, Marie. "Les arcanes de l'age digital" ["The mysteries of the digital age"]. *Libération* 22 July 2012.
Vogel, Von Sabine B. "Im Theater des Lebens - Wiener Secession." *Die Presse* 28 June 2012.
Pickering, Andrew. "CYBERNETIC MAGIC." *Mute* 24 May 2012.
Gutierrez, Tuesday. "Suzanne Treister's Hexen 2.0 at the Science Museum." *Visual Arts in London* 24 Apr. 2012.
Williams, Rachel. "'Hexen 2.0 by Suzanne Treister.'" *The Word on the Street* 22 Apr. 2012.
Demuth, Josephine. "Suzanne Treister's Hexen 2.0 at the Science Museum." *La Bouche Zine* 22 Mar. 2012.
Axt, Barbara. "Samba's Mad Science." *Instituto Ciencia Hoje (Scientific Institute, Brazil)* 21 Mar. 2012.
Watson, Mike. "The Museum Problem, Frutta, Rome, Italy." *Frieze* 15 Mar. 2012.
Batty, Regine. "HEXEN 2.0." *We Make Money Not Art* 13 Mar. 2012.

- Smith, Adam. "Science as mystical connections - only art dares!." Notes from the Underground 12 Mar. 2012.
- Drisk. "Hexen 2.0 at The Science Museum." Obsessed With London 9 Mar. 2012.
- Khan, Tabish. "Hexen 2.0 @ Science Museum." The Londonist 8 Mar. 2012.
- Mathers, Alex. "Hexen 2.0 by artist Suzanne Treister at the Science Museum." Ape On the Moon - Contemporary Visual Arts 8 Mar. 2012.
- Stean, Pete. "Suzanne Treister's Hexen 2.0 @ Science Museum." The Londoneer 7 Mar. 2012.
- Kilbey, Paul. "Suzanne Treister's HEXEN 2.0." Onestoparts 7 Mar. 2012.
- Treister, Suzanne. HEXEN 2.0 Tarot. London: Black Dog Publishing, 2012.
- Larson, Lars Bang. "Essay." HEXEN 2.0. By Suzanne Treister. London: Black Dog Publishing, 2012.
- Thompson, Michael. "HEXEN 2.0 at the Science Museum." Suite 101 21 Feb. 2012.
- Sawdon, Phil, and Russell Marshall, eds. 'Hyperdrawing: Beyond the Lines of Contemporary Art'. London: I. B. Tauris, 2012.
- 2011 Pearson, Lisa, ed. "It Is Almost That - A Collection of Image & Text Work by Women Artists & Writers." Los Angeles: Siglio Press, 2011.
- Bandini, Aurore. "The Big Society." Art 21, no. 31. 2011.
- Schirn Kunsthalle Catalogue. 'Secret Societies'. Ed. Cristina Ricupero, Alexix Vaillant, and Max Hollein. Cologne: Snoeck Verlagsgesellschaft mbH, 2011.
- 'Rozowka and Transmission' - Artist in residence projects. Torun, Poland: Subiektywna Mapa Torunia, 2011.
- Weier, Sabine. "Auf Zeitreise Zwischen Fakt Und Fiktion" ["Time travel between fact and fiction"]. SchirnMag 19 Aug. 2011.
- Treister, Suzanne. HEXEN II. London: Black Dog Publishing, 2011.
- Sawdon, Phil, and Russel Marshall, eds. Hyperdrawing: Beyond the Lines of Contemporary Art. London: I. B. Tauris, 2011.
- Pearson, Lisa. "It Is Almost That - A Collection of Image & Text Work by Women Artists & Writers." Siglio Press May 2011.
- Shiraishi, Yuko. "Parallel Remix, exhibition catalogue." Leonard Hutton Galleries: 2011.
- 2010 Potts, Rachel. "Interview with Suzanne Treister," Garageland 10: The Future 10. 2010.
- Laubard, Charlotte, et al. "Insiders, exhibition catalogue." CAPC, Musée d'Art Contemporain de Bordeaux: 2010.
- Gartenfeld, Alex. "VVORK." FANTOM Photographic quarterly 3 (2010).
- Duncan, Michael. "Suzanne Treister at Alma Enterprises, Art in America." LONDON Apr. 2010.
- 2009 Clark, Robert. "Magic Show." Guardian Guide Nov.-Dec. 2009.
- Sherwin, Skye. "Suzanne Treister, MTB at Alma Enterprises." TimeOut Nov.-Dec. 2009.
- Deepwell, Katy. "NATO: The Military Codification System for the Ordering of Everything in the World, (book review)." n.paradoxa 24: KT Press 2009.
- O'Reilly, Sally, and Jonathan Allen. "Magic Show Catalogue." Hayward Publishing: 2009.
- Ellis, Patricia, and Angela Rosenberg. "Scorpio's Garden Catalogue." Verlag der Buchhandlung Walther König Cologne 2009.
- König, Walther. Cologne 2009.
- Khazam, Rahma. "Planet of Signs." Le Plateau, Critic's Pick, Artforum Oct. 2009:
- Interview with Josie Demuth, La Bouche, Issue 3
- Désanges, Guillaume, and Xavier Franceschi. "Érudition concrète 1- La Planète des signes." Le journal de l'exposition Le Plateau/Frac Île-de-France (2009).
- TV Tower. 8,559 Meters Politics and Architecture. Ed. Friedrich Von Borries, Matthias Böttger, and Florian Heilmeyer. Shenyang: Jovis Verlag, Berlin and Liaoning Publishers, 2009.
- Belasco, Daniel, et al. "Reinventing Ritual: Contemporary Art and Design." Jewish Life Yale University Press (2009).
- Johnson, Ken. Image Search at P.P.O.W, The New York Times, July 10, 2009.
- Lechner, Marie. "Wach sind nur die Geister" über Gespenster und ihre Medien au HMKV. Dortmund Libération 3 June 2009.
- Kuni, Verena, Thibaut De Ruyter, and Inke Arns. "WACH SIND NUR DIE GEISTER." Revolver Publishing Berlin 2009.
- Larson, Lars Bang. Catalogue essay for The Secret of the Ninth Planet. San Francisco: CCA, 2009.
- Hoffmann, Annette. "Weit verzweigte Narration 'Histoires a l'ere numerique' legt im Basler plug.in Kunstmagazin." Magazine d'Art Regioartline 5 (2009).
- 2008 Roob, Alexander. "In conversation with Suzanne Treister on her War Artists series." Melton Prior Institute,
- Petrin, Natasa. "Blame It on Gorbachev: The Sources of Inspiration and Crucial Turning Points of Inke Arns." e-flux Journal (2008).
- Miller, Leigh Anne. "Suzanne Treister and Kim Rugg at P.P.O.W," Art in America. June/July 2008. p. 190-191.
- Duncan, Michael. "Suzanne Treister: Alma Enterprises," Art in America International Review. April 2010. p. 132-133.
- Soar, Daniel. "NATO: The Military Codification System for the Ordering of Everything in the World." London Review of Books 6 Nov. 2008.
- Sullivan, Eve. "NATO: The Military Codification System for the Ordering of Everything in the World." Contemporary 97 (2008).

- Ebner, Jorn. "Suzanne Treister at Annely Juda London." *Frankfurter Allgemeine* 4 Oct. 2008.
- Mobilio, Albert. "NATO: The Military Codification System for the Ordering of Everything in the World." *Bookforum* September/October/November 2008.
- Arns, Inke. "Radar: Inke Arns Ÿber Suzanne Treister." *ART das kunstmagazin* 15 Sept. 2008.
- Grayson, Richard. "essay." 3 Projects. Comp. Suzanne Treister. N.p.: Annely Juda Fine Art, n.d.
- Kohn, Marek. "essay." NATO The Military Codification System for the Ordering of Everything in the World. By Suzanne Treister. London: Black Dog Publishing, n.d.
- Sullivan, Eve. "NATO: The Military Codification System for the Ordering of Everything in the World." *Contemporary* 97 (2008).
- 2007 'ICOLS department of Future Projections' - artist page, *Futures Magazine*, 2007.
- Ozuna, Tony. "Connect the dots Ð In a blending of fact and fantasy, lessons for a troubled age (Hexen 2039 at Skolska 28)." *Prague Post* 1 Oct. 2007.
- Tannert, Christoph, Valeria Schulte-Fischedick, and Christian Schindler. "Gegen den Strich." *KŸnstlerhaus Bethanien* 2007.
- Labbock, Tom. "5 Best Exhibitions' Suzanne Treister, Hexen 2039 New Art Gallery Walsall." *Then Independent* 28 June 2007.
- Juda, Annely. *A Celebration*, Annely Juda Fine Art, London, 2007.
- VESNA artist pages, *The Balkans - special issue, Third Text*, 85, Vol 21, Issue 2, March 2007.
- Treister, Suzanne. *Videogames and Art*. Ed. Andy Clarke and Grethe Mitchell. 2007: Intellect Books, UK and University of Chicago Press, n.d. Print.
- Griffin, Jonathan. "Suzanne Treister Hexen 2039." *Frieze* 105 (2007).
Brooklyn Rail, February 2007.
- Coxhead, Gabriel. "Digital Art- Infinite Editions." *Ftmagazine/Financial Times* 27 Jan. 2007.
- Bain, Cameron. "Scrying Stranger Aeons." *Mute* 16 Jan. 2007.
- Malasauskas, Raimundas. "Looking back/ most significant solo shows of 2006 (Suzanne Treister Hexen 2039)." *Frieze* 104 Jan.-Feb. 2007.
- Buck, Louisa. "Hexen 2039 - Warburg Screening." *The Art Newspaper London Diary* 15.175 (2006).
- Barrett, David. "Suzanne Treister, Chelsea Space." *Art Monthly* 302 Dec.-Jan. 2007.
- 2006 Sumpter, Helen. "HEXEN 2039." *TimeOut* 15 Nov. 2006.
- Treister, Suzanne. 'HEXEN 2039 new military-occult technologies for psychological warfare'. London: Black Dog Publishing, 2006.
- HEXEN 2039 new military-occult technologies for psychological warfare, Black Dog Publishing, London, 2006. (with essay 'Waiting for the Gift of Sound and Vision' by Richard Grayson)
- Blur of the Otherworldly: Contemporary Art, Technology, and the Paranormal*, Essays by Lynne Tillman, Marina Warner, Mark Alice Durant and Jane D. Marsching. Publ. Center for Art and Visual Culture, University of Maryland Baltimore County USA. Dist. DAP, New York: 2006.
- Artists page (NATO) Mister Motley, *Magazine over Kunst*, Amsterdam, nummer 9 Ð 'idealen!' 2006.
- Treister, Suzanne. "From Fictional Video Game Stills to Time Travelling with Rosalind Brodsky 1991-2005." *Journal of Media Practice Intellect Books ser. 7* (2006).
- 2005 Meecham, Pam, and Julie Sheldon. *Modern Art: A Critical Introduction* 2nd edition. London: Routledge, 2005.
- 2004 Barragan, Paco, Roselee Goldberg, and Coco Fusco. *No lo Llames Performance/Don't call it Performance* Exhibition. New York: Fundacion Salamanca Ciudad de Cultura & El Museo del Barrio, 2004.
- Knaup, Bettina, Sabina Potocki, and Katy Deepwell. "Mesto Zensk." *City of Women catalogue Slovenia* 2004.
- "Artist pages - Dreams of the Future." n.paradoxa July 2004: n. pag.
- Wainwright, Jean. "Operation Swanlake." *Art Monthly (UK)* 278: n. pag. Print. July-August 2004.
- Geldard, Rebecca. "Operation Swanlake." *TimeOut* 1765: n. pag. Print. June 16-23, 2004.
- Annely Juda Fine Art. "Operation Swanlake - poster/cat." Annely Juda Fine Art. N.p., London 2004.
- Gates, Merryn. "Metis time:04 catalogue." *Canberra Contemporary Art Space* (2004).
- Huffman, Kathy Rae. "Science by Artists." *Cornerhouse Publications* Nov. 2004.
- 2003 Betterton, Rosemary. Pam Skelton - *Unframed: The Practices and Politics of Women Painting*. IB Taurus: London, 2003.
- 2002 Duncan, Michael. *Self-Created Worlds, Art in America*. Oct. 2002.
- Glass, Alexie. *Fantastic Voyage Monument*. 47.
- Frost, Andrew. "A-Z definitive guide Metaphysics, Pataphysics, Astrophysics, Literature, History, Jazz etc. Australian Style." *Sydney Biennale* 62.
- Smith, Michael. "Of fakes and UFOs, artists and aliens." *The Drum Media* 21 May 2002.
- Selinger-Morris, Samantha. "In your dreams." *HQ May* (2002).
- James, Bruce. "Why the Biennale is a bit of a miracle." *Sydney Morning Herald* 17 May 2002: n. pag. Print.
- Withers, Rachel. "Sydney Biennale diary." *Artforum online* May 2002.
- Jarque, Fietta. "El capital siempre determina a las biendes." *El Pais* 16 February 2002.
- Bodey, Michael. "A conspiracy to open our minds." *Daily Telegraph* 13 March 2002.
- "A Sydney apre la Biennale: la finzione a di scena." *Flash Art (Italy)* April-May 2002.
- Rees, Simon. "2002 Biennale of Sydney." *Flash Art* 225: July/Sept 2002.

- Verghis, Sharon. "Stand by for Biennale Ōs showcase of the strange." Sydney Morning Herald 13 Mar 2002.
- Genocchio, Benjamin. "As good as a wink." The Weekend Australian 26 May 2002.
- Sexton, Jennifer. "Odds favour unreal event." The Australian 13 Mar. 2002.
- Sexton, Jennifer. "Purely personal." The Weekend Australian-Review 5 Nov 2002.
- Autry, Gene. "Aliens stole my biennale." Art Monthly (Australia) 150 June 2002.
- Fink, Hannah. "Fabulous-Biennale of Sydney." Art Monthly (Australia) 151, July 2002.
- Kidd, Courtney. "(The world may be) fantastic!" State of the Arts May-August 2002.
- Kyriacou, Sotiris. Biennale of Sydney Contemporary June, July, Aug 2002.
- Various writers. "Critical Interventions." Biennale of Sydney 2002: n. pag. Rpt. in Artspace Sydney. 2002.
- Grishin, Sasha. "Biennale of Sydney." Canberra Times 10 June 2002.
- Grayson, Richard. "Grasshopper Worlds." Biennale of Sydney catalogue 2002.
- Kohn, Marek. "Bizarre New World (artist essay)." Biennale of Sydney catalogue, 2002.
- McPhee, John. "Art is the prize for raiders of the state archives." Sydney Morning Herald 8 May 2002.
- Hynes, Victoria. "Critic's picks ICOLS [Art meets Archive]." Sydney Morning Herald 6 July 2002.
- Gawronsky, Alex. "Model Citizen." Artspace Broadsheet 31.1 (2002).
- 'Doing it digitally: Rosalind Brodsky and the art of the virtual female subject', chapter by Jyanni Steffensen in: Reload_Rethinking Women + Cyberculture, ed. Mary Flanagan and Austin Booth. MIT Press 2002.
- 2001 Chapter on Rosalind Brodsky in Digital Thinking: New Metaphors for Technoscience and Technoculture by Jyanni Steffensen. Durham, NC: Duke University Press, 2001.
- Mike Leggett - Time Travelling with Rosalind Brodsky Leonardo 34.1 (2001). 76.
- Kuni, Verena. "Passwort: Transit," eMigrantinnen im elektronischen Raum 2000.
- Leggett, Mike. "The Speed of Light."
- Ford, Kelly. "Spooky: Ghost, Spirits and The Uncanny."
- 2000 Annemarie Lopez - Gene Spill CitySearch
- Thomas, Sarah/John Neylon. Chemistry catalogue Art Gallery of South Australia 2000.
- I.M.A.T.I. From the Rosalind Brodsky Archives Greenaway Gallery cat. Sept 2000.
- Deepwell, Katy. n.paradoxa (UK)Vol 6, July 2000.
- Kidd, Courtney. "Critic's picks." Sydney Morning Herald 18 Aug. 2000: n. pag.
- Palmer, Daniel. No Other Symptoms Photofile 59, Aug 2000.
- Leggett, Mike. Redefining hybridity: CD-ROM possibilities RealTime 38 Aug-Sept 2000.
- Geert, De Decker. Sztuka Fabryka
- Elfving, Taru. No Other Symptoms Make (UK) No.87 March-May 2000.
- Gibbs, Michael. Time Travel Art Monthly (UK) No 235 April 2000.
- O'Reilly, Sally. London Arts Online feature, www.londonart.co.uk (Excerpts from CD ROM)
- Carroli, Linda. Odyssey Broadsheet Vol28 summer 2000.
- Taylor, Joni. "Time travel is your only means of escape." RealTime 35 Feb. 2000.
- Kohn, Marek. "No Other Symptoms, The Sunday Review." The Independent on Sunday (UK) 16 Jan. 2000.
- No Other Symptoms - Time Travelling with Rosalind Brodsky CD ROM with 124 page colour hardback book. Published by Black Dog Publishing Ltd, UK.
- 1999 Steffensen, Jyanni. Brodsky Economics and the Jewish Science or How to Finance Time Travel from the Production of Virtual Vibrators', Exploring Cybersociety: Social, Political, Economic and Cultural Issues, ed. John Armitage and Joanne Roberts (Newcastle: University of Northumbria, 1999).
- Walker, Linda Marie. "Rosalind Brodsky Cookery Show." Artlink 19.4 (1999).
- Steffensen, Jyanni. "PI in New York." Broadsheet 28.2 (1999): n. pag. Print.
- Jones, Jenny. Isea 98 Make (U.K.) No. 82 Dec 98-Feb 99.
- 1998 Steffensen, Jyanni. "Point, Click, Point, Click, Boing." Broadsheet 27.4 (1998):
- Honor Harger - Shape-Shifting: A review of Throw Down a Shape Supermild, Adelaide, Australia 4 November, 1998.
- Innerscapes - An anthology of artist's writings, Ed: Pellegrin, Maurizio (Publ). Trieste Contemporanea, 1998.
- McGlade, Emma. Isea 98 Bigmouth Liverpool
- Artist pages - Arkzin (Zagreb) No 4 (100/101) 12.'97./01.'98.
- 1997 Downey, Georgy. "Hot Links." Broadsheet 26.3 (1997).
- McCrow, Dugal. "On a Clear Day," liveart magazine (U.K.) Issue 14/15 May-July 1997.
- Steffensen, Jyanni. Kitsch'n Shrink Globe E internet journal
- Steffensen, Jyanni. "triple treats," RealTime. Feb-Mar 17, 1997.
- Flint, James. Wired (U.K.) 3.01 Jan 1997.
- White, Tony. On a Clear Day Wired (U.K.) 3.02 Feb 1997.
- Achille Bonito Oliva + Claudio Di Biagio - Heteronymous catalogue essays, 1997.
- Heteronymous, TimeOut (Rome) May 1997.
- Piece of Paper Press No.013 (ed. Tony White, U.K.) Vibrators from the House of Brodsky 1997.
- Barrett, David. "On a Clear Day," Frieze Issue 33 1997.
- Lynch, Brian. Suzanne Treister, Art Gallery of South Australia Db Issue 145 1997.
- 1996 O'Halloran, David. Visual Arts Program Telstra, Adelaide Festival 1996.

- Thomas, Sarah. "Raking through Compost." *Broadsheet* 25.2 (1996): n. pag. Print.
- Richard, John Paul (editor). "On a Clear Day," comic book and CD ROM
- Bennett, Jill. *Compost Art+Text* no.54 1996.
- Buttfield, Brett. "White Hysteria," *Db* (Adelaide) Issue #121 June/July 1996.
- Neylon, John. "White Hysteria," *Adelaide Review*. July 1996.
- Radok, Stephanie. "White Hysteria." *Artlink* 16.4 (1996): n. pag. Print.
- Guha, Tania. "White Hysteria," *TimeOut*, Aug 7-14, 1996.
- Shiraishi, Kazuko. "Artist's page." *Hanatsubaki* magazine (Tokyo) Sept. 1996.
- Howard, Ian. "Faults, functions and fantasy." *Brisbane Courier Mail* 5 Sept. 1996.
- Grayson, Richard. *Dying for your sins* catalogue essay, Institute of Modern Art, Brisbane 1996.
- Interview with Mutual Reality <http://www.widemia.com/mutual/> re. ICA/Toshiba comm.
- Pauline van Mourik Broekman - *On a Clear Day* Mute-digital art critique Autumn 1996. issue 6
- Nunn, Louise. "At home in Adelaide," *Adelaide Advertiser*. November 19, 1996.
- Murtagh, Catriona. "Dying for your sins." *Mesh* Spring.10 (1996).
- Chapman, Chris. "Banana Creme, Wet Dream etc." Catalogue essay for *Kitsch'n Shrink*, Greenaway Gallery Adelaide 1996.
- Saul, Shiralee. *Domestic Disturbances* catalogue essay, National Gallery of Victoria Melbourne, 1996.
- Carroll, Linda. "The Castle as Interzone." *Broadsheet* 25.4 (1996/7).
- 1995 Kharibian, Leah. *It's a Pleasure* Royal Festival Hall catalogue and selected quotes, 1995.
- Grayson, Richard. Catalogue essay, Mizuma Art Gallery Tokyo, 1995.
- Hubbard, Sue. "It's a Pleasure," *TimeOut*, Feb 1-8, 1995.
- Informer National*, *The Face* no. 76 Jan 1995.
- Brennan, Anne/Scott, June Mary. Catalogue essays "U.K. Wit and Excess" CAC Adelaide 1995.
- anon - *Weird Science*, *The Manila Times* 12.8.95
- Soufoulis, Zoe/Stanhope, Zara. *Technothelylogia* catalogue essays, Monash University, 1995.
- Hagan, Francis. Artist profile *Art + Tech* (U.K.) 2.01 edition 1995.
- Kent, Sarah. *Pretext: Heteronyms* *TimeOut*, 22-29, Nov 1995.
- Santacatterina, Stella. *Art after Indifference* *Pretext: Heteronyms* cat. essay, Rear Window publications (U.K.) 1995.
- Searle, Adrain. *Works for a complex age* *New Voices* catalogue, British Council 1995.
- Durden, Mark. *Pretext: Heteronyms* *Art Monthly* (U.K.) no.192 Dec/Jan 1995/6.
- McFarlane, Jenny. *ROMulus and RAMbo* Photofile Nov 1995. no.46
- Steffensen, Jyanni. *Parallel* Gallery and *Journal* Photofile, Nov 1995. no.46
- Anna Clabburn - *Technothelylogia* *World Art* 4/1995.
- 1994 Grayson, Richard/Lumby, Catherine. Catalogue essays for *Q. Would you recognise a virtual paradise?* CAC Adelaide, A.C.C.A. Melbourne. 1994.
- Wigg, Steve. "Impolite questions," *Broadsheet* Vol 23 No 2. Winter 1994.
- Robertson, Anne. *Flat Agenda* Issue 37, July 1994.
- Grayson, Richard. "Between the clues lies the evidence" (Post West Gallery 1992) *The Post West Book* [Pub.+ Ed. Alan Cruickshank] Adelaide 1994.
- Radok, Stephanie. "Critical mass/city art/artists initiatives," *Artlink* Vol 14 No 2. 1994.
- Pierce, Julianne. "Selecting the morph tool." *Broadsheet* 23.2 (1994).
- Spiegel, Oglia. *La Vanguardia*. March 19, 1994.
- Wigg, Steve. *Virtual history* *Artlink* Vol 14 No. 3, Spring 1994.
- McEwen, John. *Whitechapel* *Open Daily Telegraph* 15 May 1994.
- 1993 Mersch, Corina. *Luxemburger Land* No 13/2 April 1993.
- Buttfield, Bret. *Db Magazine* (Adelaide) #49, 18-31 August 1993.
- Bolton, Ken. *Artist run alternatives* *Art + Australia* Vol 31 No 2 1993.
- Steffensen, Jyanni. *Virtual(ly) real desire*; *Software* *Broadsheet* (Adelaide) Vol 22 & No 3, Spring 1993.
- 1992 http://www.cacsa.org.au/publish/broadsheet/index_frames.html & in *Salient: SA Visual Art 1992-95* Anthology, [Pub. + Ed. Alan Cruickshank] Adelaide Festival, 1996.
- Fink, Hannah. "Fabulous-Biennale of Sydney." *Art Monthly* (Australia) 151 July 2002.
- McEwen, John. *Sunday Telegraph* 16/2/1992.
- Searle, Adrian. *TimeOut* 19-26 Feb 1992.
- Hall, Charles. *Arts Review* March 1992.
- Renton, Andrew. *Flash Art* May/June 1992.
- Lumby, Catherine. *Art + Text* 43 September 1992.
- Lumby, Catherine. *Artlink* Vol 12 No 3 Spring 1992.
- 1991 Godfrey, Tony. *A British Painting for the 90's* *Art in America* April 1991.
- 1990 Collins, Robert/Josephs, James. Catalogue essays, *Edward Tootah/Ikon Gallery* catalogue 1990.
- Lubbock, Tom. *Independent* on Sunday 1/4/1990.
- Kent, Sarah. *TimeOut* April 18-25, 1990.
- Currah, Mark. *City Limits* May 3-10, 1990.
- Nikkei Art* June 1990.

- Schlieker, Andrea. "Decoy" catalogue essay, Serpentine Gallery 1990.
 Kent, Sarah. "Decoy- Lie of the Land," TimeOut May 2-9, 1990.
 Jennings, Rose. "Nature Studies City Limits." May 3-10, 1990.
 Feaver, William. "Landscapes of the video age," Sunday Observer May 15, 1990.
 Graham, Andrew. "Dixon Decoy at the Serpentine Gallery," The Independent. May 15, 1990.
 Hilton, Tim. "Nebulous Landscapes," The Guardian, May 16, 1990.
 Hubbard, Sue. Bath contemporary art fair 20/20. May 1990.
 Chadwick, Susan. The Houston Post July 1, 1990.
 Hoellering, Andrew. "Suzanne Treister, Spacex Exeter." The Guardian. August 29, 1990.
 Kyriacou, Sotiris. Artscribe Sept/Oct 1990.
 1989 Kaido, Kazu. Ikebana Sogetsu Spring 1989.
 Cohen, Carolyn. "40 under 40" Art & Design Vol 5, no. ¾. 1989.
 Feaver, William. Character cats and shepherd's pie skies The Observer 22/10/1989.
 Vaizey, Marina. "British art finds a new freedom", Sunday Times. October 29, 1989.
 1988 Kent, Sarah. Back for Moores 20/20. November 1989.
 Dutt, Robin. The Independent. January 26, 1988.
 Robertson, Allen. TimeOut. February 3-10, 1988.
 Collings, Matthew. City Limits. February 4-11, 1988.
 Beaumont, Mary Rose. Arts Review. February 12, 1988.
 Godfrey, Tony. The Burlington Magazine. April 1988.
 Lovely, David. "Something Solid" Arts Review. May 1988.
 Godfrey, Tony. "Classicism in painting today." Art & Design June 1988.
 Cooke, Lynne. Art International Autumn 1988.
 Higgins and Cohen - New British Painting Phaidon 1988.
 Cyphers, Peggy. New York in review Arts Magazine. October 1988.
 1986 Allthorpe, Marjorie. "Guyton The Golden Thread?" Catalogue essay, Harris Museum and Art Gallery, Preston, UK.
 Roberts, John. "Interference Artscribe" Sept/Oct 1986.
 Hilty, Greg and Kate Macfarlane - 'Interference' catalogue essays. publ. Riverside Studios, London 1986.

INTERVIEWS

- 2019 Interview with Marisa Olson for Artforum, October 15, 2019
 2015 Interview with Marie Lechner in conjunction with Welcome to the Future! the floppy cd-rom revolution (or the short life of born-digital art) March 19 - April 26, 2015, iMAL, Brussels. February 2015
 Cybernetics and the post-surveillance age
 2014 Post-Surveillance: Suzanne Treister's riposte to 'Post-Internet' art
 Interview with Digby Warde- Aldham for Apollo, August 2014
 Interview with Omar Kholeif, published in catalogue accompanying exhibition by Constant Dullaart at Carroll/Fletcher, London, England April 2014
 Networks in Reverse: From the Interplanetary Internet via the ARPANET to the Last Pre-Internet Moment, Chapter in: Networks, Edited by Lars Bang Larsen, Whitechapel Documents of Contemporary Art, published by MIT Press 2014
 Podcast of reading at Adelaide Festival 2014 with introduction by Lars Bang Larsen
 'What Happens in the Gaps: An Interview with Suzanne Treister by Roger Luckhurst' 2009. Published in 'The Machine & the Ghost: Technology & Spiritualism in 19th to 21st Century Art & Culture', Manchester University Press 2014
 2013 Occult Cybernetics - Interview with Erik Davis, Expanding Mind radio show, San Francisco, USA 12 September 2013
 2012 Seeing in the dark - Interview with Alan Dunn
 Alan Dunn on Suzanne Treister's 20 CIA BLACK SITES, Stimulus Respond magazine, Omen, Summer 2012
<http://www.stimulusrespond.com/>
 The Axis of Hexis: An Interview with Suzanne Treister (HEXEN 2.0)
 Interview with ATA Quarterly Journal, Summer 2012
 2010 Interview with Rachel Potts, Garageland magazine, 'Future' issue, London, May 2010
 'Suzanne Treister, capturing the essence of gaming since the '80s' Interview with Mathias Jansson - Part of a series on the pioneers of videogame art. www.gamescenes.org, Aug 2010
 'Suzanne Treister in conversation with Kirstie Skinner and Kate Gray', Collective Gallery, Edinburgh, Feb 2010 (podcast)
 2009 Interview with Josie Demuth, La Bouche, Issue 3, September 2009
 'In conversation with Suzanne Treister on her War Artists series'
 Alexander Roob, Melton Prior Institute, Dusseldorf, Germany. 20.02.2009
 2008 Interview with Rolf Clement on the exhibition '3 Projects' at Annelly Juda Fine Art, London
 Deutschlandfunk - Kultur heute, 10.11.2008

- 2007 '15 Questions about Hexen 2039' Interview with Angelique van Engelen, March 2007
'From Fictional Videogame Stills to Time Travelling with Rosalind Brodsky 1991 - 2005' Essay by Suzanne Treister
in: 'Videogames and Art', Ed. Andy Clarke, Grethe Mitchell, Publ. Intellect Books, UK 2007

WRITING

- 1998 Ambient (male) identity Broadsheet, vol 26, no.4. Summer 1997/98
1997 Dean Whitehorn, Catalogue essay, Experimental Art Foundation, Adelaide 1997
1996 UK Es & Whizz Broadsheet, vol 25, no.1. Autumn 1996
White Hysteria - interview with Bala Starr, Broadsheet, vol 25, no.2 Winter 1996
Japophile/Hi Tack, Broadsheet Vol.22 No.2. June 1993/Salient 1996
1995 Bodiless Bodies of Work, Richard Grayson Performance Space, Sydney, catalogue essay 1995
Alex Rizkalla Broadsheet, vol. 24, no.2 Winter 1995
1994 Patricia Piccinini & Alison Main Mesh- Experimenta media arts journal #8/9 Autumn/Winter 1996
Bad Girls, ICA London, Artlink Autumn 1994
Monstrous Gorgeous, Artlink Vol 14 no.4 Summer 1994/5
Mehmet Adil, Broadsheet Vol 23 no.4 Summer 1994
1992 Belshazzar, Richard Grayson Post West catalogue (Adelaide)1992
Forensic, Broadsheet Vol. 21. No.3 Sept 1992

TELEVISION

- 1993 PRESUMED INNOCENT-DISASTER Documentary by Heather Croall for "Carpet Burns" SBS Australia. Dec 1993

CONFERENCES

- 2000 'Doing it digitally: Rosalind Brodsky and the art of the virtual female subject', Next 1.0: New Extensions of Existing Technologies, Karlstad University, Sweden. Paper presented by Jyanni Steffensen.
'Doing it digitally: Rosalind Brodsky and the art of the virtual female subject' Verve at Artist's week, Telstra Adelaide Festival 2000, Ngapartji CMC. Paper presented by Jyanni Steffensen.
1999 Brodsky Economics and the Jewish Science or How to Finance Time Travel from the Production of Virtual Vibrators', Exploring Cybersociety, School of Social, Political and Economic Sciences, University of Northumbria, Newcastle, UK. Paper presented by Jyanni Steffensen.
'Invading Ancestral Spaces through the Privileged Violence of Technology 'futureScreen 99: AvAtArs | phantom agents dLux media arts at the Powerhouse Museum, Sydney. Paper presented by Jyanni Steffensen.
1994 Still Photography? International symposium on the transition from analog to digital imaging. University of Melbourne. Paper presented by artist.

CURATING

- 1997 Wardrobe Madlove Gallery, Adelaide; The Performance Space, Sydney; I.M.A. Brisbane; P.I.C.A. Perth
1996 White Hysteria Contemporary Art Centre of South Australia; Stripp, Melbourne.
White Hysteria (waiting room) Cleveland project space, Lotta Hammer Gallery, London; The Physics Room, Christchurch, New Zealand
1994 Flat Union Gallery, Adelaide University (with L.E. Young)