

NIKKI S. LEE

Born 1970, Geochang, South Korea
Lives and works in Seoul, South Korea

Education

1998 MA, Photography, New York University, New York, NY
1993 BFA, Chung-Ang University, Seoul, South Korea

Solo Exhibitions

2019 *Parts and Scenes*, Various Small Fires, Los Angeles, CA
2015 *Yours*, One and J. Gallery, Seoul, South Korea
2011 *Nikki S. Lee: Projects, Parts and Layers*, One and J Gallery, Seoul, South Korea, May 19 – June 19, 2011.
2008 *Layers*, Sikkema Jenkins & Co., New York, NY
2007 *Nikki S. Lee: Projects and Parts*, GAK, Bremen, Germany
2006 LT/Shoreham Gallery, New York, NY
2005 Galerie Anita Beckers, Frankfurt am Main, Germany
Kemper Museum of Contemporary Art, Kansas City, MO
2004 Numark Gallery, Washington, D.C.
2003 The Cleveland Museum of Art, Cleveland, OH
Leslie Tonkonow Artworks + Projects, New York, NY
Nikki S. Lee, Printemps de Septembre, Toulouse, France
2002 Galería Senda, Barcelona, Sapin
Clough-Hanson Gallery, Rhodes College, Memphis, TN
2001 Leslie Tonkonow Artworks + Projects, New York, NY
The Institute of Contemporary Art, Boston, MA
Yerba Buena Center for the Arts, San Francisco, CA
Museum of Contemporary Photography, Chicago, IL
2000 Gallery Gan, Tokyo, Japan
Stephen Friedman Gallery, London, UK
1999 Leslie Tonkonow Artworks + Projects, New York, NY

Film Screenings

2015 *Pink Panther*, Oracle, Berlin, Germany
2011 *Persona: A Body in Parts*, Weatherspoon Art Museum, Greensboro, NC
2010 *Home Movies*, Platform: Centre for Photographic & Digital Arts, Winnipeg, Canada
2008 *Mistaken Identities*, University of Southern California, Los Angeles, CA
Insa Art Center, Seoul, Korea
2007 Museum of Fine Arts, Houston, TX
Saint Louis Art Museum, St. Louis, MO
Museum of Contemporary Art, Miami, FL
The Modern Art Museum of Fort Worth, TX
The Phillips Collection, Washington D.C.
Madison Museum of Contemporary Art, Madison, Wis.
The Solomon R. Guggenheim Museum, New York, NY
The Berlin Film Festival, Berlin Germany

- The Cleveland Film Festival (presented by MOCA Cleveland), Cleveland, OH
 The Hong Kong Film Festival, Hong Kong
 Yamagata International Documentary Film Festival, Japan
 The Hammer Museum, UCLA, Los Angeles, CA
 2006 *New York-Shangri-La*, Haus der Kulturen der Welt, Berlin
 Indianapolis Museum of Art, Indianapolis, IN
 Albright-Knox Art Gallery, Buffalo, NY
 The Museum of Modern Art, New York, NY

Group Exhibitions

- 2021 *Alter Egos / Projected Selves*, The Metropolitan Museum of Art, New York, NY
Creation of a Moment, Kaviar Factory, Henningsvær, Norway
- 2017 *Terrains of the Body: Photography from the National Museum of Women in the Arts*, Whitechapel Gallery, London, UK
- 2016 *Use/User/Used*, Zabludowicz Collection, London, UK
Belief + Doubt: Selections from the Francie Bishop Good and David Horvitz Collection, NSU Art Museum, Fort Lauderdale, FL
Invisible Adversaries, Hessel Museum of Art at Bard College, Annandale-On-Hudson, NY
- 2015 *About Face: Self-Portraiture in Contemporary Art*, Hood Museum of Art at Dartmouth College, Hanover, NH
Personalities: Fantasy and Identity in Photography and New Media, Palm Springs Art Museum, Palm Springs, CA
Come As You Are: Art of the 1990s, Montclair Art Museum, Montclair, NJ; traveled to: Telfair Museums, Savannah, GA, University of Michigan Museum of Art, Ann Arbor, MI
 Blanton Museum of Art at the University of Texas at Austin, Austin, TX
Second Sight: New Representations in Photography, Torrance Art Museum, Torrance, CA
Wild Noise: Artwork from The Bronx Museum of the Arts, El Museo Nacional de Bellas Artes, Havana
- 2014 *Modernity 3.0*, 80 Washington Square East Galleries at New York University, New York, NY
Wrong's What I Do Best, curated by Hesse McGraw and Aaron Spangler, Walter and McBean Galleries at the San Francisco Art Institute, San Francisco, CA
Shades of Time: An Exhibition from the Archive of Korean-American Artists, Part 2, 1989-2001, Korean Cultural Service NY, New York, NY; traveled to: Queens Museum on Art, Queens, NY
Classless Society, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY
- 2013 *Classless Society*, Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY
Look Again: Images of Daily Life, 17th – 21st Century, Fleming Museum of Art at the University of Vermont, Burlington, VT
The Lunder Collection: A Gift of Art to Colby College, Colby College Museum of Art, Waterville, ME

- 2012 *An Orchestrated Vision: The Theater of Contemporary Photography*,
curated by Eric Lutz, Saint Louis Art Museum, St. Louis, MI
You Complete Me: Mediating Relationships in Contemporary Art,
DeVos Art Museum, Northern Michigan University, Marquette, MI
Face to Face, Istanbul Museum of Modern Art, Turkey
*The Serial Portrait: Photography and Identity in the Last One Hundred
Years*, National Gallery of Art, Washington, D.C.
We the People, Robert Rauschenberg Project Space, New York, NY
- 2011 *The Truth is Not in the Mirror: Photography and a Constructed Identity*,
Haggerty Museum of Art at Marquette University, Milwaukee, WI
Desperate Acts: Performance Into Art, Macy Gallery at Columbia University,
New York, NY
Persona: A Body in Parts, Weatherspoon Art Museum, Greensboro, NC
- 2010 *Urban Archives: Happy Together – Asian and Asian-American Art from the
Permanent Collection*, Bronx Museum of the Arts, Bronx, NY
In the Vernacular, The Art Institute of Chicago, Chicago, IL
- 2009 *Focus on Photography: Works from 1950 to Today*, The Hood Museum of
Art, Dartmouth College, Hanover, NH
Likeness, Mattress Factory, Pittsburgh, PA
- 2008 *Role Models: Feminine Identity in Contemporary American Photography*,
National Museum of Women in the Arts, Washington D.C.
- 2007 *Currents: Recent Acquisitions*, Hirshhorn Museum and Sculpture Garden,
Washington, D.C.
Beauty and the Blonde, The Mildred Lane Kemper Art Museum,
Washington University, St. Louis, Mo.
Person of the Crowd: The Contemporary Art of Flânerie, Neuberger
Museum of Art, Purchase, N.Y.
Persona, Yancey Richardson Gallery, New York
Role Exchange, Sean Kelly Gallery, New York
Auto Emotion, The Power Plant, Toronto
transPOP: Korea Vietnam Remix, ARKO Art Center, Seoul, South Korea;
Hanoi Fine Arts Museum, Vietnam
RED HOT - Asian Art Today from the Chaney Family Collection, Museum of
Fine Arts, Houston
The Feminine Mysterious, Red Dot Contemporary, West Palm Beach, FL
Tell Me a Story: Narrative Photography Now, Museum of Photographic Arts,
San Diego, CA
- 2006 *Out of Body*, Deutsche Bank Art, Level B Gallery, New York, NY
Pictures of Women, Quality Contemporary Art, Portland, OR
Transformative Portraits: Altered Identities in Contemporary Art, Richard A.
and Rissa W. Grossman Gallery, Lafayette College, Easton, PA
Summer Photo Redux, Cheryl Numark Gallery, Washington D.C.
Metro Pictures, Museum of Contemporary Art, North Miami; The Moore
Space, Miami, FL
Will Boys Be Boys?, Indianapolis Museum of Art, Indianapolis, IN
The Jewish Identity Project: New American Photography, The Skirball
Cultural Center, Los Angeles, CA; Contemporary Jewish Museum,

- San Francisco, CA
- 2005 *Embodiment*, Spencer Museum of Art, The University of Kansas, Lawrence, KS
- New Art. New York: Reflections on the Human Condition*, Trierenberg Holding AG, Austria
- Clothesline: Art, Clothing, Identity*, Santa Fe Art Institute, Santa Fe, NM
- Artists Interrogate: Race and Identity*, The Milwaukee Art Museum, Milwaukee, WI
- The Jewish Identity Project: New American Photography*, The Jewish Museum, New York, NY
- Maximum Flavor*, Atlanta College of Art Gallery, Atlanta, GA
- Morir de Amor*, Museo Nacional de Ciencias y Artes, Mexico City, Mexico
- Things Fall Apart*, Monique Meloche Gallery, Chicago, IL
- Focus On: New Photography*, Norton Museum of Art, West Palm Beach, FL
- Manufactured Self*, Museum of Contemporary Photography at Columbia College, Chicago, IL
- A Kiss Isn't Just A Kiss*, Contemporary Galleries, University of Connecticut, Storrs, CT
- How To Read*, Bronx Museum of the Arts, Bronx, NY
- Common Ground*, The Jewish Museum, New York, NY
- Say It Loud! A Hip Hop Conversation*, State University of New York, Stony Brook, NY
- Will Boys Be Boys?*, curated by Shamim Momin, Museum of Contemporary Art, Denver, CO
- White: Whiteness and Race in Contemporary Art*, International Center of Photography, New York, NY
- Only Skin Deep: Changing Visions of the American Self*, San Diego Museum of Art, San Diego, CA
- 2004 *In Focus: Themes in Photography*, Albright Knox Art Gallery, Buffalo, NY
- Beauty Matter*, Tina Kim Fine Art, New York, NY
- Self Exposed*, Daiter Contemporary, Chicago, IL
- Picturing Modernity: Photographs from The Permanent Collection*, San Francisco Museum of Modern Art, San Francisco, CA
- Contested Fields*, The Des Moines Art Center, Des Moines, IA
- Only Skin Deep: Changing Visions of the American Self*, Seattle Art Museum, Seattle, WA
- Portraits and Places: Recent Acquisitions to the Permanent Collection*, Bronx Museum of the Arts, Bronx, NY
- Sublime Audacity: The Stroller's Experience*, Galeria Luis Serpa, Lisbon, Spain
- Exhibiting Signs of Age*, Colby College, Waterville, ME
- Sugar and Snails*, The Park School of Baltimore, Brooklandville, MD
- Double Takes: Transformations Through the Lens*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
- If it's not love, it's the bomb*, The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
- Disguise*, Manchester Art Gallery, Manchester, UK
- Will Boys Be Boys?*, The Salina Art Center, Salina, KS
- Imag(in)ing Western Culture*, The Sheldon Art Galleries, Saint Louis, MO
- Contemporary Photography from the Harn Museum Collection*, Harn Museum of Art, Gainesville, FL.
- 2003 *8th Istanbul Biennial, Turkey Exhibiting Signs of Age*, Berkeley Art Museum, University of California, Berkeley, CA

- Only Skin Deep: Changing Visions of the American Self*, International Center of Photography, New York, NY
- Skin Deep*, Numark Gallery, Washington, D.C.
- American Dream*, Ronald Feldman Fine Art, New York, NY
- Harlem Postcards II, Winter 2003*, The Studio Museum in Harlem, New York, NY
- Somewhere Better Than This Place*, The Contemporary Arts Center, Cincinnati, OH
- White: Whiteness and Race in Contemporary Art*, Center for Art and Visual Culture, University of Maryland, Baltimore, MD
- Me, Myself & I: Looking at Portraiture*, CRG Gallery, New York, NY
- Framing the Real*, The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
- 2002 *Character and Choice: Nikki Lee, Yasumasa Morigami and Tomoko Sawada*, Japan Society, New York, NY
- The Brixton Studio*, The Photographers Gallery, London, UK
- Liverpool Biennial, Tate Liverpool, Liverpool, UK
- Hello My Name Is ...*, Carnegie Museum of Art, Pittsburgh, PA
- Open City: Street Photographs Since 1950*, Museo de Bellas Artes de Bilbao, Spain; Hirshhorn Museum and Sculpture Garden, Washington D.C.
- Masquerade*, John Michael Kohler Arts Center, Sheboygan, WI
- Who? Me? Role Playing in Self-Portrait Photography*, Zabriskie Gallery, New York, NY
- One Planet Under a Groove: Hip Hop and Contemporary Art*, Walker Art Center, MN
- Tribe*, Rena Bransten Gallery, San Francisco, CA
- What's Hot and New in 2002*, Katonah Museum of Art, Katonah, NY
- Enough About Me*, Momenta Art, Brooklyn, NY
- Portrait as Performance*, Contemporary Art Center of Virginia Beach, VA; Hand Workshop Art Center, Richmond, VA
- Mirror Image*, The Hammer Museum of Art, Los Angeles, CA
- Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum, Fukuoka, Japan
- Women by Women*, Cook Fine Art, New York, NY
- Pictures*, Greene Naftali, New York, NY
- Presenting/Receiving: Subjecting Photography*, Center for Photography, Woodstock, NY
- Mass Appeal: The Art Object and Hip Hop Culture*, Gallery 101, Ottawa, Ontario, Canada; Montreal Arts Intercultural, Quebec, Canada; The Khyber Centre for the Arts, Halifax, Nova Scotia, Canada; The Owens Art Gallery, Sackville, New Brunswick, Canada
- 2001 *One Planet Under a Groove: Hip Hop and Contemporary Art*, Bronx Museum of the Arts, Bronx, NY
- Purloined*, Artists Space, New York, NY
- Fresh: Recent Acquisitions*, Albright Knox Art Gallery, Buffalo, NY
- Recent Acquisitions*, The Metropolitan Museum of Art, New York, NY
- Subject Plural: Crowds in Contemporary Art*, Contemporary Arts Museum, Houston, TX
- Open City: Street Photographs 1950–2000*, Modern Art Oxford, UK; The Lowry, Salford Quays, UK
- Bodily Acts*, The Center for Curatorial Studies, Bard College,

- Annandale-on-Hudson, NY
The Volatile Real, The Center for Curatorial Studies, Bard College,
 Annandale-on-Hudson, NY
Chelsea Rising, The Contemporary Arts Center, New Orleans, LA
Tell It Like It Is: Photography, Galerie Diehl Vorderwuelbecke, Berlin, Germany
 2000 *Staged and Manipulated: Photographic Fictions from St. Louis Collections*,
 The Saint Louis Museum of Art, Saint Louis, MO
The Bigger Picture, The Art Gallery of Ontario, Toronto
*Reflections in a Glass Eye: Works from the International Center of Photography
 Collection*, International Center of Photography, New York, NY
Process/Reprocess: Japan and the West, Leslie Tonkonow Artworks
 + Projects, New York, NY
 Greater New York, P.S.1 Contemporary Art Center, Long Island City, NY
 The Gwangju Biennale, Gwangju, South Korea
Déjà Vu, Art Miami, Miami, FL
Miami Represent: A Show of Identities, The Parrish Art Museum, Southampton, NY
Who's That Girl?, Teseco Fondazione per l'Arte, Pisa, Italy
The Likeness of Being: Contemporary Self-Portraits by Fifty Women Artists,
 DC Moore Gallery, New York
ID Y2K: Identity at the Millenium, The College of New Rochelle, New Rochelle, NY
 1999 *Mug Shots*, The Atrium Gallery, University of Connecticut, Storrs, CN
Guarene Arte 99, Fondazione Sandretto Re Rebaudengo per L'Arte, Turin, Italy
The Calendar Project, The Center for Curatorial Studies, Bard College,
 Annandale-on-Hudson, NY
Who's That Girl?, Sandra Gering Gallery, New York, NY
Generation Z, P.S.1 Contemporary Art Center, Long Island City, NY
Open: Nikki Lee: Projects, Real Art Ways, Hartford, CN
Mug Shots, The Atrium Gallery, University of Connecticut, Storrs, CN
Full Exposure: Contemporary Photography, New Jersey Center for the Arts,
 Summit, NJ
No Place Rather Than Here, 303 Gallery, New York, NY
The Cultured Tourist, Carol Ehlers Gallery, Chicago, IL
 1998 *The Cultured Tourist*, Leslie Tonkonow Artworks + Projects, New York, NY

Public Collections

Ackland Art Museum, Chapel Hill, NC
 Albright-Knox Art Gallery, Buffalo, NY
 Banco Espirito Santo, Lisbon, Spain
 Bronx Museum of the Arts, NY
 Brooklyn Museum, NY
 Center for Curatorial Studies, Bard College, Annandale-on Hudson, NY
 Colby College Museum of Art, Waterville, ME.
 Deutsche Bank
 Fukuoka Asian Art Museum, Fukuoka, Japan
 Hammer Museum, UCLA, Los Angeles, CA
 Hirshhorn Museum & Sculpture Garden, Washington, D.C.
 Indianapolis Museum of Art, IN

International Center of Photography, New York, NY
 Kemper Museum of Contemporary Art, Kansas City, MO
 La Salle Bank, Chicago, IL
 Los Angeles County Museum of Art, Los Angeles, CA
 Metropolitan Museum of Art, New York, NY
 Milwaukee Art Museum, Milwaukee, WI
 Museum of Contemporary Art, Los Angeles, CA
 Museum of Contemporary Art Busan, Busan, Korea
 Museum of Contemporary Photography, Chicago, IL
 Museum of Fine Arts, Houston, TX
 National Museum of Modern and Contemporary Art, Seoul, Korea
 National Museum of Women in the Arts, Washington D.C.
 New School, New York, NY
 Norton Museum of Art, West Palm Beach, FL
 The Phillips Collection, Washington, D.C.
 Progressive Corporation, Cleveland, OH
 Saint Louis Art Museum, St. Louis, MO
 Samuel P. Harn Museum of Art, The University of Florida, Gainesville, FL
 San Francisco Museum of Modern Art, San Francisco, CA
 Sinex Collection, Oslo, Norway
 Solomon R. Guggenheim Museum, New York, NY
 Spencer Museum of Art, University of Kansas, Lawrence, KS
 University of Michigan Museum of Art, Ann Arbor, MI
 Weatherspoon Art Museum at the University of North Carolina Greensboro, NC

Bibliography

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- 2017 Robertson, Jean, and Craig McDaniel. *Themes of Contemporary Art: Visual Art After 1980*. Fourth ed. New York: Oxford UP, 2017: 78. Print.
- 2016 Eccles, Tom, and Lauren Cornell. *Invisible Adversaries*. New York, NY: Center for Curatorial Studies, Bard College, 2016. Print.
- 2015 Greenough, Sarah, Sarah Kennel, Diane Waggoner, Andrea Nelson, and Philip Brookman. *The Altering Eye: Photographs from the National Gallery of Art*. New York: Thames & Hudson, 2015: 272.
- Schwartz, Alexandra. *Come as You Are: Art of the 1990s*. Montclair: Montclair Art Museum and the U of California, 2015. Print.
- Revue, Ana J. Nikki S. Lee: Parts. *Exit, Imagen Y Cultura - Nº 64*, 2015: 104-15. Print. 2014
- Gustafson, Donna, Susan Sidlauskas, and Lee Siegel. *Striking Resemblance: The Changing Art of Portraiture*. New York: Prestel, 2014.
- Higgins, Jackie, and Max Kozloff. *The World Atlas of Street Photography*. New Haven: Yale UP, 2014. Print.
- Marsh, Anne. *Performance Ritual Document*. Melbourne, Australia: Macmillan Art, 2014.
- Casey, Janet Galligani, Mehmet Odekon, Rachel Seligman, and John S. Weber. *Classless Society: Janet Casey, Mehmet Odekon, Rachel Seligman, John S. Weber, Editors*. Saratoga Springs, NY: Frances Young Tang Teaching Museum and Art Gallery at Skidmore

- College, 2014. Print.
- 2013 Blunt, Hannah W., and Fronia Simpson, eds. *The Lunder Collection: A Gift of Art to Colby College*. Waterville, ME: Colby College Museum of Art, 2013: 349.
Higgins, Jackie. *Why It Does Not Have to Be in Focus: Modern Photography Explained*. New York: Prestel, 2013.
- 2012 "Ich Bin Viele - Portfolio Nikki S. Lee." *Max Joseph Bavarian State Opera 2012*: 74-84. Print.
Saint Louis Art Museum. *An Orchestrated Vision: The Theater of Contemporary Photography*. St. Louis, MO: Saint Louis Art Museum, 2012. Print.
"Trend Sztuka Zjawisko - Nikki S. Lee." *Viva! Moda 2012*: 120-21. Print.
- 2011 Baird, George. *Public Space: Cultural / Political Theory; Street Photography*. Amsterdam: Uitgeverij Boom / SUN, 2011. Print. Page 64,70.
Smith, Cherise. *Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Anna Deavere Smith*. Durham: Duke UP, 2011.
The Truth Is Not in the Mirror: Photography and a Constructed Identity. Milwaukee: Haggerty Museum of Art at Marquette University, 2011.
Weatherspoon Art Museum. *Persona: A Body in Parts*. [Exhibition Catalogue] Greensboro: Weatherspoon Art Museum, 2011.
- 2010 Hedlin Hayden, Malin, and Jessica Sjöholm Skrubbe, eds. *Feminisms Is Still Our Name: Seven Essays on Historiography and Curatorial Practices*. Newcastle upon Tyne: Cambridge Scholars, 2010
- 2009 *Identity Theft: The Cultural Colonization of Contemporary Art*. Edited by Jonathan Harris c. Liverpool Univ Press & Tate Liverpool 2009 ISBN 9781846311024
- 2008 Kim, Nwiyeon. "Avec Nikki." *Numéro Korea*. Dec. 2008: 54-57, vi-ix.
Lee, Jangeun. "Korean Artists Overseas: Intersections." *The Bridge*. Seoul: Gana Art, 2008.
Lee, Phil. "indefinite Nikkis in a world of Hyperreality: An Interview with Nikki S. Lee," *Chicago Art Journal* Volume 18, 2008
Role Models: Feminine Identity in Contemporary American Photography, National Museum of Women in the Arts 2008 ISBN: 978-1-85759-583-3
Rosenberg, Karen. *The New York Times : Week in Review*, December 4, 2008
Time Out New York: Medium Cool Page 78 November 2008
Jones, Amelia. "1970-2007: The Return of Feminist Art," *X-TRA*, volume 10, number 4, Summer 2008
Pearce, Emma. 'Photographer Nikki S. Lee's Triple Exposure,' *Vulture*, New York Magazine, 12-3-08
Hong-hee, Kim. "Modern and Contemporart Women's Art in Korea." *The Offering Table*. Mills College Musuem: Oakland, 2008. p. 22. ISBN 0978898133
- 2007 Berger, Arion. "The Fine Art of Self-Concealment," *Washington Express*, March 8, 2007
De Jesus, Carlos Suarez. "Darling Nikki- Meet the Mistress of Reinvention," *Miami New Times*, April 12, 2007
Finkel, Jori. "Saying the F-Word," *Artnews*, February 2007
Kuhn, Nicola. "Das Chamäleon trägt Brille," *Der Tagesspiegel*, February 13, 2007
Lee, Nikki S. "The Girl Stays in the Picture - My Life from the Inside Out," *KoreAm Journal*, March 2007
Wild, Leonie. "Ich bin alle und keine," *Frankfurter Allgemeine Zeitung*, February 13, 2007
- 2006 Bayliss, Sarah H., "His Friends and Neighborhoods," *Artnews*, November 2006
Jones, Amelia. *Self/ Image: Technology, Representation and the Contemporary Subject*

(New York: Routledge, 2006)

Kraft, Jessica. "Nikki S. Lee," *Whitewall*, Fall 2006

Yablonsky, Linda. "Hollywood's New Wave," *Artnews*, December 2006

Berwick, Carly. "Nikki S. Lee: Extreme Makeover," *ARTnews*, March 2006, pp. 110–13

Berwick, Carly. "Artist Nikki S. Lee Films Herself Filming Herself at MoMA,"

Bloomberg.com, October 3, 2006

Lee, Carol, "Nikki S. Lee- Film: a.k.a. Nikki S. Lee," *Paper Magazine*, October 2006

Lee, Nikki S., and RoseLee Goldberg. *Parts*. Ostfildern-Ruit: Hatje Cantz, 2005. Print.

Rosenberg, Karen. "Show and Tell Nikki S. Lee," *New York Magazine*, October 9, 2006

2005 Baer-Bogenschütz. "Wir sind alle viele," *Frankfurter Rundschau* online, December 15, 2005

Feaster, Felicia. "Buy and Large," *Atlanta Creative Loafing*, June 2, 2005

Funcheon, Deirdra. "The Inner Lens," *New Times Broward-Palm Beach*, March 3, 2005

Goldberg, RoseLee. "Only Part of the Story," in *Nikki S. Lee: Parts*, Hatje Cantz, 2005

Hoffmann, Jens & Jonas, Joan. *Art Works: Perform*, Thames & Hudson, New York, 2005

Glueck, Grace. "American Jewishness in All Its Infinite Variety," *The New York Times*, October 5, 2005

Kinsella, Eileen. "Where the Buys Are," *ArtNews*, November 2005

Mister Motley Issue #18, pp.26-29

Muzzi, Claudia. "The Talented Ms. Lee," *Codigo 06140*, February–March 2005

Schmerler, Sarah. "True Identity," *Time Out New York*, November 17–23, 2005

Schutte, Christoph. "Ein Paar, ein Flirt, ein glatter Schnitt," *Frankfurter Allgemeine Zeitung*, December 17, 2005

Sjostrom, Jan. "Norton Exhibit tells Visual Secrets," *Palm Beach Daily News*, Wednesday, May 11, 2005

Spector, Nancy. "Nikki S. Lee: Of self and others," *Hermès Korea Missulsang, Hermès Korea & Artsonje Center*, Seoul, South Korea 2005

Turner, Elisa. "Behind the Lens: Exhibit at Norton Redefines Portraits,"

The Miami Herald.com, Sunday, May 1, 2005

2004 Berger, Maurice. *White: Whiteness and Race in Contemporary Art*, University of Maryland Baltimore, 2004

Bush, Kate. "The Latest Picture," in Douglas Fogle, *The Latest Picture Show: Artists Using Photography 1960–1982*, Walker Art Center, Minneapolis, 2004

Cotton, Charlotte. *The Photograph As Contemporary Art*, Thames and Hudson Ltd., London, 2004

Dawson, Jessica. "The Artist's Pare of Lovers," *The Washington Post*, July 8, 2004

Irvine, Karin. "Self Exposed," *Daiter Contemporary*, 2004

Johnson, Ken. "The Game Show," *The New York Times*, February 6, 2004.

Lawrence, Sidney. "One with Everything," *Artnet.com*, August 2004

McLeod, Dayna. "Stretching Identity to Fit: The Many Faces of Nikki S. Lee," *CV Photo*, Spring 2004

Michalski, Laura. "Hidden Depth Exhibition Highlights Art of Disguise," *The Guardian*, February 12, 2004

Murray, Derek Conrad. "Hip-Hop vs. High Art: Notes on Race as Spectacle," *Art Journal*, Summer 2004

O' Sullivan, Michael. "Nikki S. Lee: New Guises, New Gazes," *The Washington Post Weekend*, Friday, July 16, 2004

Pugh, Rachel. "Yes, It Is the Same Woman," *Manchester Evening News*, February 2004

- Rexer, Lyle. "Only Skin Deep," *Art on Paper*, March/April, 2004
- Rosenberg, Beth. "camera chameleon," *Bust Magazine*, Summer 2004
- Sengara, Lorissa. "Nikki S. Lee," *Canadian Art*, Spring 2004
- Sengara, Lorissa. "Nikki S. Lee," *Canadian Art Magazine*, Spring 2004
- Trebay, Guy. "Shadow Play," *The New York Times Magazine*, September 19, 2004
- Waltener, Shane. "The Real Nikki," *Modern Painters*, Spring 2004.
- William, Gilda. "What Are You Looking At?" *Tate Etc.*, Autumn 2004.
- 2003 Aletti, Vince. *The Village Voice*, November 17, 2003
- Banks, Waris. "People of Pallor," *City Paper*, October 2003
- Dawson, Jessica. "The Darkness of White," *The Washington Post*, December 4, 2003
- Douglas, Sarah. *The Art Newspaper*, No.141, November 2003
- Foran, Charles, "Lingua Franchise", *The Walrus*, December 2003
- Garulli, Lavinia, "Nikki S. Lee", *Flash Art*, December 2003
- Gopnik, Blake. "Art and Race, Making a Memorable Appearance," *The Washington Post*, April 6, 2003
- Halkin, Talya. "Art & Letters: Gallery Going," *The New York Sun*, January 16, 2003
- Johnson, Ken. "Nikki S. Lee, Parts," *The New York Times*, November 2003.
- Kerr, Merrily. "Breaking Up Is Hard To Do," *Flash Art*, November 2003, pp. 81–85
- Kerwin, Jessica. "In the Cut", *Women Wear Daily*, November 2003
- Lee, Carol, "Camera Chameleon," *Paper Magazine*, April 2003
- Lopez, Vanessa. "WHITE: Whiteness and Race in Contemporary Art," *Baltimore Arts & Culture*, October 2003
- McNatt, Glen. "Exploring the Unconscious Power of Whiteness", *SunSpot.net*, November 2003
- Minkoff, Myrna. "Lesbiennes, has been?" *Blast*, May/June 2003
- Mtchell, Claire. "I'll Be Your Mirror", *Nylon*, November, 2003
- Momin, Shamim. "Nikki S. Lee," *Art Asia Pacific*, Issue 37, 2003
- Nakamura, Eric, "Korean Chameleon," *Giant Robot*, Issue 28, 2003
- Remy, Patrick. "Les Tribus de La Grosse Pomme", *Mixte*, October 2003
- Waltener, Shane. "Beaux Gestes," *Modern Painters*, Winter 2003.
- Ward, Ossian "Who's that Girl", *Art Review*, October 2003.
- Winant, Howard. "The Theoretical Status of the Concept of Race" in *Only Skin Deep*, International Center of Photography, New York, 2003.
- Yablonsky, Linda. "To Thine Own Selves be True," *Art News*, November 2003.
- 2002 "Carnegie Museum of Art Introduces Emerging Artists Through Their Self-Portraits," *Antiques & The Arts Weekly*, July 5, 2002
- "Taking it to the Streets," *Museums Washington*, Spring/Summer 2002, p. 46
- Banai, Nuit. "Culture Chameleon," *One World Magazine*, April/May 2002, pp. 106-107
- Boxer, Sarah. "The Street Game Is to Be Distinctive Without Seeming to Work at It," *The New York Times*, Friday, July 5, 2002
- Brakewood, John Peter. "Planète Hip Hop," *Art Actuel*, 2002
- Campello, Lennox. "Gallery Beat," *Old Town Crier*, July 2002
- Caramanica, Jon. "Hip-Hop Don't Stop," *The Village Voice*, January 15, 2002
- Clark, Vicky. "The 'I' of the Beholder," *Pittsburgh City Paper*, August 21, 2002
- Clifford, Katie. "Nikki S. Lee," *Artnews*, March 2002, p. 121
- Doherty, Claire. "Liverpool Biennial," *Art Monthly*, Volume 261, November 2002, pp. 38-40
- Duffy, Aaron. "Through My Lens," *TeenSpeak*, Volume 3, Issue 2, Spring 2002, p. 5

- 2002
- Edwards, Nicole. "Photo exhibits stretching limits," *Poughkeepsie Journal*, January 18,
- Feaster, Felicia. "Grrrl Power," *Atlanta Creative Loafing*, November 27–December 3, 2002
- Geldard, Rebecca. "Brixton Studio," *Time Out London*, no. 1678, October 16–23, 2002
- Gopkin, Blake. "Just Point and Shoot (But Plan First!)," *The Washington Post*, June 23, 2002
- Harris, Jane. "When in Rome," *Artext*, Summer 2002
- Honigman, Ana. "Nikki S. Lee," *Flash Art*, January-February 2002, p. 94
- Hunt, David. "Self Evident," *Smock*, Volume 2, No.1, Winter 2002, pp. 66–71
- Jana, Reena. "Nikki S. Lee," *Art Index by Gabrius*, # 0, Summer 2002, p. 76
- Kerr, Merrily. "An Interview with Franklin Sirmans," *New York Arts Magazine*, January 2002, pp. 20–22
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