

CV

JULIA SCHER (b. 1954, US-American)
Lives and works in Cologne

Education

1984 MFA Studio Arts, University of Minneapolis, Minnesota
1975 BFA Painting, Sculpture, and Graphic Arts, University of California, Los Angeles

Selected Solo Exhibitions

2023 Museum Abteiberg, Mönchengladbach (upcoming)
2022 Maximum Security Society, Kunsthalle Zürich (upcoming)
Planet Greyhound, Kunsthalle, Gießen
2021 Julia Scher, Musée d'Art Moderne et Contemporain (MAMCO), Geneva
2020 The Ecology of Visibility, Drei, Cologne
2019 American Promises, Ortuzar Projects, New York
Art Cologne (collaboration between Drei, Cologne and Esther Schipper, Berlin), Cologne
2018 Wonderland, Esther Schipper, Berlin
Delta, Neuer Aachener Kunstverein, Aachen, Germany
I'll Be Gentle, No Consent, Drei, Cologne
2016 Warning: Always There, Natalia Hug, Cologne
2009 Predictive Engineering (PE²) Remix, European Kunsthalle, Cologne
2004 Six Feet Under Make Nice, White Box, New York
2002 Security By Julia XLV: Security Landscapes, Andrea Rosen Gallery, New York
Security By Julia XLVI, Schipper & Krome, Berlin
2000 Always there-surveillance-bed, Schipper & Krome, Berlin
Wonderland, Georg Kargl Gallery, Vienna
Ameratherm, Andrea Rosen Gallery, New York
1998 Predictive Engineering², San Francisco Museum of Modern Art, San Francisco
Wonderland, Andrea Rosen Gallery, New York
The Komputer Kings, Schipper & Krome, Berlin
1997 Forecast, Maurine and Robert Rothschild Gallery, Harvard University, Cambridge, United States
Security World, Galerie Ghislaine Hussenot, Paris
Information America (with Elisabeth King), Maurine and Robert Rothschild Gallery, Harvard University, Cambridge, United States
Sous Surveillance (with Vanessa Beecroft). Fri-Art Centre d'Art Contemporain, Fribourg, Switzerland
American Fibroids, Andrea Rosen Gallery, New York
1995 Hotel Sets (with Thorsten Kirchoff), Massimo De Carlo, Milan
Confessions, Schipper & Krome, Berlin
1994 A Series of Rotating Installations, Andrea Rosen Gallery, New York
Don't Worry, Kölnischer Kunstverein, Cologne
1993 Mystery Meat, Galerie Metropol, Vienna
1992 Buffalo Under Surveillance, Hallwalls, Buffalo, United States
1991 I'll Be Gentle, Pat Hearn Gallery, New York
1990 Security By Julia, VII, Max Fish Bar & Restaurant, New York
Insecurity By Julia, Anoka-Ramsey College, Coon Rapids, United States
Security Site Visits, Walker Art Center, Minneapolis
1989 Occupational Placement: (O.P), The Wexner Center, Columbus, United States
1988 Security By Julia, The Collective for Living Cinema, New York
Julia Scher: Public Travel Area, (P.T.A.), PS1, New York

1984 Julia Scher, American Landscape, Coffman Gallery, University of Minnesota, Minneapolis

Selected Group Exhibitions

- 2022 WORLD(S), BWA Wrocław Główny, Poland
Aquarium, Maison Populaire, Montreuil, France
- 2021 Presskopf, Drei, Cologne
Disturbances in the Field, Nevada Museum of Art, Reno
Alien Nation, von ammon co., Washington DC
- 2020 John Dewey, Who?, Museum Ludwig, Cologne
Im Volksgarten, Kunsthaus Glarus, Switzerland
Kasten, Stadtgalerie, Bern
Structures Of Feeling, Galerie Maria Bernheim, Zurich
- 2019 The Village, Carriage Trade, New York
Time ist Thirsty, Kunsthalle Wien
HAUS, Drei, Cologne
Masculinities, Bonner Kunstverein, Bonn; Kölnischer Kunstverein, Cologne; Kunstverein für die Rheinlande und Westfalen, Düsseldorf
- 2018 Security Landscapes, Drei, Cologne
Art in the Age of the Internet, 1989 to Today, The Institute of Contemporary Art, Boston
University of Michigan Museum of Art, Ann Arbor, United States
Post Institutional Stress Disorder, Kunsthall Aarhus, Denmark
The Conditions of Being Art: Pat Hearn Gallery and American Fine Arts, Co. (1983-2004), Hessel Museum, Bard College, New York
Art and Entertainment, MAMCO, Geneva
- 2017 Enemy of the Stars, KW Institute for Contemporary Art, Berlin
In Relation to a Spectator (as part of Made in Germany 3), Kestnergesellschaft, Hannover, Germany
- 2016 Das Gespenst der Freiheit: 15 Einreichungen (curated by Alex Wissel), WDR, Cologne
Camera(Auto)Controle, Centre de la Photographie, Geneva, Switzerland
Film as Place (curated by Rudolf Frieling), SFMoMA, San Francisco
Spring Break Art Show, Bleecker Street Arts Club, New York
- 2015 Surveillance of a Sharing Society, Apexart Curatorial Program, New York
copy g_ods, Drei, Cologne
Hotel Theory, Redcat, Los Angeles
Global Control and Censorship, ZKM Karlsruhe, Germany
1984-1999. The Decade, Centre Pompidou, Metz, France
I.D. Theft, The Scandinavian Institute, New York
- 2014 Blue Times, Kunsthalle Wien, Vienna
- 2013 A Short History of Cologne, Ltd, Los Angeles
NYC 1993: Experimental Jet Set, Trash and No Star, New Museum, New York
- 2012 Best of All Worlds, BBK, Cologne
- 2011 Social Photography II, Carriage Trade, New York
Dystopia (curated by Alexis Vaillant and Mark von Schlegell), CAPC, Bordeaux, France
Pawnshop at Kopfbau, e-flux, Basel
Deep Comedy (curated by Dan Graham), Le Consortium, Dijon, France
Phone Pix, Carriage Trade, New York
Art and Rememberance, EL-DE Haus, NS-DOK., Cologne
Your Name in Lights, Australian Museum, Sydney
- 2010 Social Photography, Carriage Trade, New York
Zehn Jahre Linienstrasse, Galerie Esther Schipper, Berlin
Exposed: Voyeurism, Surveillance and the Camera since 1870, Tate Modern, London
Exposed: Voyeurism, Surveillance and the Camera since 1870, SFMoMA, San Francisco
Exposed: Voyeurism, Surveillance and the Camera since 1870, Walker Art Center, Minneapolis
- 2009 Gespinst, Museum Abteiberg, Mönchengladbach, Germany
- 2008 Festival Internacional de Londrina, Londrina, Brazil
The Californian Biennial, High Desert Test Sites, Wonder Valley Institute of Contemporary Art, US
Surveillance and Discipline in Public Space, The Kosova Art Gallery, Kosovo
Deep Comedy, Marian Goodman Gallery, New York
Nina in Position (curated by Jeffrey Uslip), Artists Space, New York

2007 Deep Comedy, Judd Ballroom, Marfa, United States

2006 Cyberfem, Espai D'Art Contemporani de Castello, Spain
 Monologues: Moyra Davey and Julia Scher, Wexner Center for the Arts, Columbus, United States
 The Look of Law (curated by Simon Leung), University Art Gallery, UC Irvine, United States
 Having Been Described in Words (curated by Bill Horrigan), 47 Orchard, New York
 FALLOUT: Cold War Culture, Mitchell-Innes & Nash, New York

2005 Dark Places (curated by Joshua Decker), Santa Monica Museum of Art, Santa Monica, US
 Balance and Power: Performance and Surveillance in Video Art, Krannert Art Museum, US
 Balance and Power: Performance and Surveillance in Video Art, Rose Art Museum, Boston
 On Patrol, De Appel, Amsterdam
 Log Cabin (curated by Jeffrey Uslip), Artists Space, New York City
 Incognito, Santa Monica Museum of Art, United States

2004 The Freedom Salon, Deitch Projects, New York
 Firewall, Ausstellungshalle zeitgenössische Kunst, Münster, Germany
 Firewall, Württembergischer Kunstverein, Stuttgart, Germany

2003 At Your Own Risk, Schirn Kunsthalle, Frankfurt
 Phantom of Pleasure, Neue Galerie am Landesmuseum Joanneum, Graz, Austria
 The Affair is Over, Andrea Rosen Gallery, New York

2002 POLITIK-UM / New Engagement, Center for Contemporary Arts, Prague
 Metropolis Now, Museo Nacional Reina Sofia, Madrid

2001 CTRL Space, Center for Art and Media (ZKM), Karlsruhe, Germany
 ID/entity: Portraits in the 21st Century, MIT Media Lab, Cambridge, United States
 ID/entity: Portraits in the 21st Century (curated by Christina Yang), The Kitchen, New York
 Metropolis Now, Borusan Art & Cultural Center, Istanbul, Turkey
 New Settlements, Nikolaj (curated by Jacob Frabricius), Contemporary Art Center, Copenhagen
 Pat Hearn Gallery: Part Two (1988 –1994), Pat Hearn Gallery, New York

2000 Quotidiana, Castello di Rivoli, Torino
 Continuum 001, CCA, Glasgow
 Presumed Innocent, Musée d'Art Contemporain de Bordeaux, France
 Aussendienst, Hamburger Kunstverein, Hamburg

1999 The American Century: Art & Culture 1950 – 2000, Whitney Museum of American Art, New York
 Transmute (curated by Joshua Decker), Museum of Contemporary Art, Chicago
 The Space Here is Everywhere: Art with Architecture, Villa Merkel, Esslingen, Germany
 Video cult/ures, ZKM Museum für Neue Kunst, Berlin, Germany
 Project Security, Jan Van Eyck Academie, Maastricht, Netherlands

1998 Roommates, Museum van Loon, Amsterdam, The Netherlands
 Performance Anxiety, Site Santa Fe, Santa Fe, United States
 Review, Georg Kargl, Vienna
 Patchwork in Progress 3: La Nuit, l'oubli (en souvenir de Gilles Dusein), Geneve, Switzerland
 Fast Forward: Body Checks, Hamburger Kunstverein, Hamburg

1997 Heaven: Public View, Private View (curated by Joshua Decker), MoMA PS1, New York
 The Art of Detection: Surveillance in Society, MIT List Visual Arts Center, Cambridge, United States
 Was nun?, Schipper und Krome, Berlin
 Performance Anxiety (curated by Amada Cruz), Museum of Contemporary Art, Chicago
 Performance Anxiety, Museum of Contemporary Art, San Diego, United States
 Performance Anxiety, Site, Santa Fe, United States

1996 Against: Thirty Years of Film and Video, Anthony d'Offay Gallery, London
 Voyeur's Delight (curated by Barbara Rusin and Grace Roselli), Franklin Furnace, New York
 Where Does it Hurt? (curated by Cathy Busby), Banff Centre for the Arts, Calgary Annex, Canada
 Shopping (curated by Jerome Sans and organized by Deitch Projects), agnes b., New York
 So You Wanna Be a Rock and Roll Star: Artists Interpret Popular Music, MoCA, Chicago
 Push-ups (curated by Emily Tsingou), The Factory, Athens School of Fine Art, Athens
 Departure Lounge, The Institute for Contemporary Art, New York
 Enlightened Objects, Studio Vudafieri, Milan
 Bioinformatica, Galerie des Archives, Paris
 8 artisti en mostra, Virgin Megastore, Milan

1995 The Telematic Room I, Neue Gesellschaft für Bildende Kunst, Berlin
 Bioinformatica, Kölnischer Kunstverein, Cologne
 Bioinformatica, Javier Lopez, London
 Art with Conscience, Newark Museum, Newark, United States

- Derek Jarman, Craig Kalpakjian, Julia Scher, Andrea Rosen Gallery, New York
 Els Limits del Museu (The End(s) of the Museum, Tàpies Museum, Barcelona
 A Selected Survey, Pat Hearn Gallery, New York
 Das Ende der Avantgarde, Kunsthalle der Hypo-Kulturstiftung, Munich
 Fantastic Prayers (with Tony Oursler and Constance Jung), Dia Art Foundation, New York
 Press Enter (curated by Louise Dompierre), The Power Plant, Toronto
 Hotel-Sets (with Thorsten Kirchoff), Massimo De Carlo, Milan
- 1994
 Bioinformatica, Sandra Gering Gallery, New York
 Cocido y Crudo (curated by Dan Cameron), Museo Nacional Reina Sofia, Madrid
 Temporary Translation(s), Deichtorhallen, Hamburg
 Lousy Fear, Randolph Street Gallery, Chicago
 Don't Look Now (curated by Joshua Decter), Thread Waxing Space, New York,
 The Use of Pleasure (curated by Robert Nickas), Terrain Gallery, San Francisco
 Soggetto Soggetto: Una nuova relazione dell'arte di oggi, Castello di Rivoli, Torino
 Selfportrayal, Mary Porter Sesnon Art Gallery, Department of Art, UC Santa Cruz, United States
 Toponimias (curated by Jose Lebrero Stals), Fundacion La Caixa, Madrid
 The Winter of Love (L'hiver de l'amour), MoMA PS1, New York
 L'hiver de l'amour (curated by Elein Fleiss and Olivier Zahm), Musee d'Art Moderne de la Ville de Paris
- 1993
 The Return of the Cadavre Exquis, The Drawing Center, New York
 Public Figures, Herron Gallery, Indianapolis Center for Contemporary Art, Indianapolis, US
 Internet (curated by Peter Weibel), Neue Galerie am Landesmuseum Joanneum, Graz, Austria
 Four Walls, 1993 Benefit Sale, David Zwirner Gallery, New York
 Tele-Aesthetics (curated by Sandra Antello-Suarez), Bard College, New York
 Backstage, Hamburger Kunstverein, Hamburg
 Backstage, Kunstmuseum Luzern, Switzerland
 Aperto '93 (curated by Robert Nickas), Italian Pavillion, XLV Venice Biennale, Venice
 Aesthetics and Violence (curated by Robert Fleck), Grazer Kunstverein, Graz, Austria
 Aesthetics and Violence, Galerie Sylvana Lorenz, Paris
 Le Principe de Realite, Villa Arson, Nice, France
 Thresholds and Enclosures, SFMoMA, San Francisco
 The Final Frontier (curated by Alice Yang), New Museum, New York
 Some artists I've been thinking about who fall under the title of: Wouldn't it be more pluralistic to embrace turmoil and/or violence?, Andrea Rosen Gallery, New York
- 1992
 Seven Curators/Seven Rooms, MoMA PS1, New York
 Künstlerhaus, Stuttgart, Germany
 The Speaker Project (curated by Paul Mittelman), Institute of Contemporary Art, London
 The Auto-Erotic Object (curated by Julie Carson), Vorhes Gallery at Hunter College, New York
 240 Minuten, Esther Schipper Gallery, Cologne
 Still, Andrea Rosen Gallery, New York
 Terminal Instructions, (From the Technocracy), Four Walls, New York
 Tattoo Collection, Galleries Air de Paris, Jennifer Flay, both Paris; Urbi et Orbi, Nice, Centre Regional d'Art Contemporain, Nantes, both France; Daniel Buchholz, Cologne; Andrea Rosen, New York
 Dirty Data, Sammlung Schürmann 1992, Ludwig Forum for International Art, Aachen, Germany
 Verlies, Galerie Rudolph Zwirner, Cologne
 Galerie Esther Schipper, Cologne
- 1991
 Topographie II: Untergrund, Wiener Festwochen, Vienna
 Pat Hearn Gallery, New York,
 Zeigt (curated by Benjamin Weil), Galerie Esther Schipper, Cologne
- 1990
 Le Choix des Femmes, Le Consortium, Dijon, France
 Spent-Currency, Security and Art on Deposit, Marine Midland Bank, New York
- 1989
 1989 National Video Festival, American Film Institute, Hollywood, CA
 The Desire of the Museum, Whitney Museum of American Art, New York
 1989 Biennial, Whitney Museum of American Art, New York
 Dark Rooms, Artists Space, New York
- 1988
 Female Reproduction, White Columns, New York
 (C)overt, MoMA PS1, New York
- 1987
 Jerome Media Art Installations, Intermedia Arts of Minnesota Gallery, Minneapolis, United States
 Safe & Secure, Rifle Sport Gallery, Minneapolis, United States

- Surveillance, L.A.C.E., Los Angeles
- 1986 Paintings Under Surveillance, Nada Gallery, New York
Bodies without Organs, Medium West Gallery, Minneapolis, United States
- 1984 In Corpore Sano, Daedalus Gallery, Minneapolis, United States
Scher Exteriors/Waldorsky Interiors, Fine Arts Center, Macalester College, St. Paul, United States
- 1983 Grand Fragments/Scher Landscape, University Art Museum, University of Minnesota, United States
- 1981 Works from Minnesota, University of Wisconsin, Eau Claire, United States
- 1979 L.A.I.C.A. Sells Out, Los Angeles Institute of Contemporary Art, Los Angeles

Selected Performances

- 2020 Filzengraben Boulevard, Online lecture performance (in coll. with Center for Experimental Lectures and Elisa R. Linn)
- 2018 Delta, Neuer Aachener Kunstverein, Aachen, Germany
Guards (2004), Frieze Art Fair, London
I'll Be Gentle, No Consent, Drei, Cologne
Building a Consent Clinic, Anti Bodies, PS1 Sunday Sessions, MoMA PS1, New York
- 2017 On the Wall the Chalk is Written (for Studio for Propositional Cinema), Kestner Gesellschaft, Hannover
Striking 5.0, Bonn, Germany
Ensamble's palette, The Society for Nontrivial Pursuits, SurveillanceSuite, Žilina, Slovakia
- 2016 StriKING 4.0, Schauspielhaus, Cologne
Studio For Propositional Cinema, Kunstverein, Düsseldorf
StriKING 3.0, Drag-King-Night, Reinauhafen, Cologne
- 2015 StriKING 2.0, Drag-King-Night, Galerie Martinetz, Cologne
Beyond Default, part of "Nocturne 63," AULA der KHM, Cologne, October 22, 2015
Patchday Extended, Boolean Disasters and Ghostnik Melodies, KHM, Cologne
- 2014 Opening remarks, Kunstpavillon Alter Boltanischer Garten am Stachus, Munich
- 2013 Escapeology/Evacuation Tour, Museum Ludwig, Cologne
At the Alien Landing Pad, outdoor performance and installation for 'Die beste aller Welten', Cologne.
- 2012 Art Beyond Earth Event Over Kunst and Astronomie, Centrum voor Beeldende Kunst Drenthe, Netherlands
STRIKING!1.0, King Georg, Cologne
Alien Landing Pad Idea(s), for 'Die beste aller Welten', BBK, Cologne
- 2011 An ode to the difficulty of finding memory, performance-lecture for L'école de Stéphanie, Le Printemps de Septembre, Festival de création contemporaine, Toulouse, France
Solar Sound Ensemble, Soundlab, Astron Dwingeloo, Netherlands
- 2010 Security/Insecurity, Conference on Security Design, HfBK, Hamburg
Surveillant Architectures, for L'Ecole de Stephanie, KW Institute for Contemporary Art, Berlin
- 2006 Toxic Tour, for John Malpede's "Come Together", CAVS, MIT, Cambridge, United States
Toxic Tour, for M.I.T. 4.301, Boston, United States
- 2005 The Truck, the Assailant and the X, Venice Beach, California, United States
The Sleeping Guard (organized by Ross Cisneros), symposium 'Evil', M.I.T., Cambridge, US
- 2004 Security Girls, Ausstellungshalle zeitgenössische Kunst, Münster, Germany
- 2003 Director for 'Embedded', Schirn Kunsthalle, Frankfurt
- 2001 Open Mouse, one hour of surveillance skins on screen + sounds of control attached, live meltings + Sonic commands, FUN, New York
- 1997 Elizabeth Dole, The New Museum, New York
Sounds For the Watched, Mother, New York
Surveillance Nite at Jackie 60, Jackie 60, New York
Voice, The Balie, Amsterdam
- 1995 Fantastic Prayers, by Constance DeJong, Tony Oursler and Stephan Vitiello. Dia Art Foundation
Women in Prison, Jackie 60, New York
- 1994 Security With Julia, Kölnischer Kunstverein, Cologne
Insecurity By Julia, Technoscience and Power Conference, CUNY, New York
- 1990 Julia Scher: Security Site Visits, Walker Art Center, Minneapolis, United States

Grants, Awards

- 2018 Surveillance Studies Network Arts Fund Prize
- 2016 Andrew W. Mellon Foundation Preservation Grant for Media Arts
- 2015 RheinEnergie Stiftung Kultur, Fellows Network, Cologne
- 2013 RheinEnergie Stiftung Kultur, Fellows Network, Cologne
- 2005 John F. Solomon Guggenheim Foundation Fellowship, New York
- 1996 Bunting Fellowship for Surveillance Studies, Harvard University, Cambridge, United States
- 1993 Art Matters, Inc., New York
- 1992 National Endowment for the Arts with Hallwalls, Buffalo, United States
- 1989 Art Matters, Inc., New York
- 1988 Artists Space, Individual Artist Grant, New York
Art Matters, Inc., New York
- 1987 Jerome Foundation Minnesota, United States
Art Matters, Inc., New York

Public Collections

The Museum of Modern Art, New York
 Nevada Museum of Art, Reno, United States
 Museum Ludwig, Cologne
 Neue Galerie Graz, Graz, Austria
 Guggenheim Museum, New York
 SF MoMA, San Francisco
 MIT Museum, Cambridge, United States
 Radcliffe Institute, Harvard University, Cambridge, United States
 MAMCO, Geneva, Switzerland
 Krannert Art Museum, University of Illinois, Champaign, United States
 Ballroom Marfa, Texas, United States
 Museum Wiesbaden, Germany
 MoMA PS1, New York
 Musée National d'Art Moderne, Centre Pompidou, Paris
 Le Consortium, Dijon, France

Recent Press

- 2019 Texte zur Kunst, Searchers and Sifters, review of Wonderland, Esther Schipper by Elisa R. Linn
- 2018 Art Review, October Issue, review of 'I'll Be Gentle, No Consent', Drei, Cologne, by Moritz Scheper
Frieze No. 198, review of 'I'll Be Gentle, No Consent' at Drei, Cologne, by Stanton Taylor
Camera Austria No. 143, double page and text by Moritz Scheper
Mousse 62, 'Taping Thousands of Hours of Parking Lots, Just to Be Sure', Julia Scher and Maurin Dietrich in Conversation
- 2017 Frieze No. 192, review of Studio for Propositional Cinema at Kestnergesellschaft Hannover, by Moritz Scheper
SFAQ No. 16, In Conversation: Rudolf Frieling with Ben Valentine
- 2016 Spike Art Quarterly No. 48, 'Hiding in Plain Sight', by Barbara Casavecchia
Mousse, February 18, review of 'Warning—Always There' at Natalia Hug Gallery, Cologne, by Noemi Smolik (online)
Artblog Cologne, May 31, Noemi Smolik, on Julia Scher (online)
- 2015 Hyperallergic, July 24, review of 'Art Projects That Toe the Line Between Sharing and Surveillance' at Apexart, New York, by Jeremy Polacek (online)

Books

Video/Art: The First Fifty Years, Barbara London, Phaidon, 2020
 ART IN THE AGE OF THE INTERNET 1989 TO TODAY, Editor: Eva Respini, published by the Institut of Contemporary Art/Boston, Yale University Press, New Haven and London, 2018, p. 226.
 WATCHED! Surveillance, Art and Photography. Hasselblad Foundation C/O Berlin Galleri Image Kunsthall Aarhus

Valand Academy, König Books, p. 13, 16, 23, 84.

Best Kunst. The Life of Kasper König in 15 Exhibitions, Ed : Carmen Strzeleki & Jörg Streichert, Strzeleki Books, 2016, p. 52.

San Francisco Museum of Modern Art 360° edited by Judy Bloch & Suzanne Stein, published by SFMOMA, p.308

DAS GESPINST, Museum Abteiberg, Sammlung Schürmann, 2016, p. 22 – 21.

Art, Technology, and Culture, Art, Technology, and Culture Colloquium, UC Berkeley Center for New Media and the Center for Information Technology Research in the Interest of Society, 2010, p. 7, 14.

Vogelsang Intervention 2009: Generation, Editors: Julia Scher, Susanna Schoenberg, Published by Verlag KHM, 2010, "Vogelsang in Quarters" p. 4-13. "Timetable" p.150-157.

San Francisco Museum of Modern Art – 75 years of looking forward, Edited by Janet Bishop, Corey Keller, Sarah Roberts. Published by Cantz, 2006, 2009, p. 274 - 276.

Rush, Michael: New Media in Art, Thames & Hudson, London, 2005, pp. 134-135.

Rush, Michael: Balance and Power- Performance and Surveillance in Video Art, University of Illinois, Champaign, October 2005, p. 6.

Hagdahl, Peter: Kolliderande Världar, Big Brother-Övervakning, "The Institutional State", Julia Scher, Konst och Nya Media, Stockholm, 2005 p. 80-85.

Brockhaus Enzyklopädie in 30 Bänden, Bibliographisches Institut & F.A. Brockhaus in Mannheim, 2005.

Soutif, Daniel: L'art du XXe Siècle, Editions Citadelles, Paris, 2005.

Rush, Michael: Video Art, Thames & Hudson, London, 2004 pages 33-38 (chapter 1, "Shaping a history").

Loving Big Brother: Performance, Privacy and Surveillance Space by John McGrath, 2004

Kacunko, Slavko: Closed Circuit Videoinstallationen. Ein Leitfaden zur Geschichte und Theorie der medienkunst mit Bausteinen eines Künstlerlexikons, Logos-Verlag, Berlin 2004.

Women, Art & Technology, Edited by Judy Malloy, MIT Press, Cambridge, MA 2003, p. 21.

Now Entering Brooklyn: Public Art Fund Projects in Brooklyn. Edited by Miki Garcia. Published by the Public Art Fund, New York, 2003.

Telematic Embrace Visionary Theories of Art, Technology and Consciousness by Roy Ascott. Edited by Edward A. Shanken, University of California Press, 2003, pp. 93 n 52 p.93-94.

Julia Scher: Tell Me When You're Ready: Works 1990- 1995. PFM publishers, introduction by Anna Indych, 2002.

Julia Scher: Always There. Lukas & Sternberg Publishers, Caroline Schneider and Brian Wallis (editors), 2002.

Video: Un Art Contemporain. Françoise Parfait Publisher Editions du Regard 2001, p. 283-284 in section 6, Surveillance et Contrôle D'Identité.

Lyon, David: Electronic Eye in the Sky, 2001.

100 Most Important Women Artists. Published by Taschen, 2000.

Art Matters: How the Culture Wars Changed America. Julie Ault [et al.] edited by Brian Wallis, Published by New York University, 1999.

Riemschneider, Burkhard, Uta Grosenick (Editors): Art at the Turn of the Millenium. Published by Taschen, pp. 446-449, 1999.

Art of the X-Files, 20th Century Fox Publishers, 1999.

Cottingham, Laura: How Many Bad Feminists Does it Take to Change a Lightbulb?, 1999.

Paflik-Huber, Hannelore: netz.kunst. Published by verlag für moderne kunst Nürnberg, "Julia Scher in Wunderland", pp.192-193, 1998.

Processed Lives, Gender and Technology in Everyday Life, Jennifer Terry and Melodie Calvert (editors). Published by Routledge, London/New York, p.17, 1997.

Soulillou, Jaques (editor): L'Impunité de l'Art. Published by Editions du Seuil, Paris, pp. 273-335, 1995.

Broude, Norma. Mary D. Garrard (editors.): The Power of Feminist Art. Published by Abrams, New York, "The Feminist Continuum: Art After 1970" by Laura Cottingham, p. 279, 1994.

Danto, Arthur C.: Encounters and Reflections - Art in the Historical Present. Farrar Straus Giroux, New York, pp. 284-285, 1990.

Lovejoy, Margot: Post Modern Currents. Prentice Hall, p. 117 & 233, 1989/1996.

Penley, Constance & Andrew Rose (editors): Techno-Culture. Published by University of Minnesota Press, 1991.