\* Frankfurt am Main, Germany

**Education**

**1991–94** • BA Fine Art, Central Saint Martins College of Art & Design, London, GB

**1990–91** • Foundation Studies, London Metropolitan University, GB

# Selected Awards / Residencies

• Research and Creation Grant, *Canada Council for the Arts*, 2023–24

• Freies Reisestipendium (Japan), *Hessische Kulturstiftung*, DE, 2022

• Research and Creation Grant, *Canada Council for the Arts*, 2020–21

• Arbeitsstipendium, *Stiftung Kunstfonds*, DE, 2020

• Research and Development Grant. *Canada Council for the Arts,* 2017–19

• Visual Arts Grant. *Canada Council for the Arts,* 1997, 2005, 2009, 2011, 2015

• Residency. *CCA Andratx*, ES, 2013

• Residency. *Or Gallery Berlin*, DE, 2012

• Art Book of the Moment Award, Art Gallery of York University, CA, 2011

• Residency. *Program*, Berlin, DE, 2008–09

• Visual Arts Individual Award. *British Columbia Arts Council,* 2000, 2004, 2007, 2009

• Travel Grant. *Canada Council for the Arts,* 1999, 2003, 2004, 2006

• Residency. *Cité internationale des arts* / *Canada Council*. Paris, FR, 2004

• Media Arts Production Grant. *Canada Council for the Arts*, 2001

• Media Arts Creative Development Grant. *Canada Council for the Arts* 1999

• Visual Arts Development Award. *Vancouver Foundation*, CA, 1998

• Residency/Full Scholarship. *Banff Centre for the Arts*, CA, 1998

**Selected Public Collections**

• *National Gallery of Canada,* Ottawa, CA

• *Vancouver Art Gallery*, CA

• *Surrey Art Gallery*, CA

• *Art Bank,* Ottawa, CA

• *Kunstbibliothek der Staatlichen Museen zu Berlin*, DE

• *Morris and Helen Belkin Art Gallery*, Vancouver, CA

• *National Art Library at the V&A*, London, GB

• *New York Public Library*, Special Collections, New York City, US

• *Sackner Archive of Concrete & Visual Poetry*, Miami Beach, US

• *Simon Fraser University Gallery*, Vancouver, CA

• *Yale University Collection of Rare Books*, New Haven, US

**Selected Solo Exhibitions** ( \* denotes publication)

**2024** • Phenomenal Fracture*. Kunsthalle Lingen*, DE

**2019** • Absorbers. *Decad*, Berlin, DE

**2018** • Dialog II. *Republic* *Gallery*, Vancouver, CA

**2016** • Colour Shift. *Salon 94* (videowall), New York City, US

• Boxing Shadows. *Republic* *Gallery*, Vancouver, CA

**2015** • Negative Space. *Gallery TPW,* Toronto, CA

• Negative Space. *Southern Alberta Art Gallery* | *Maansiksikaitsitapiitsinikssin*, Lethbridge, CA

**2014** • Negative Space. *SFU* *Galleries*, Vancouver, CA\*

**2013** • Light Tender. *Republic* *Gallery*, Vancouver, CA

**2012** • Komma (After Dalton Trumbo’s Johnny Got His Gun). *Tramway*, Glasgow, GB

• make sunshine and glory, too. *Or Gallery Berlin*, DE

**2011** • Stoppages. *Republic* *Gallery*, Vancouver, CA

• Komma (After Dalton Trumbo’s Johnny Got His Gun). *Or Gallery*, Vancouver, CA

**2009** • Anthropometrics Vol. I & Vol. II. *Republic* *Gallery*, Vancouver, CA

**2007** • Photographie Métrique. *Gallery 101,* Ottawa, CA \*

**2006** • Photographie Métrique. *Libby Leshgold Gallery*, Vancouver, CA

**2003** • Pulse. *Artspeak Gallery,* Vancouver, CA

• Recovery. *Kitchener Waterloo Art Gallery,* CA

**2001** • Empire Line. *Gallery 44*, Toronto, CA

**2000** • Fluid Space et Empire Line. *La Centrale*, Montréal, CA

• Empire Line & Fluid Space. *Open Space*, Victoria, CA

**1999** • Slippage. *Or Gallery*, Vancouver, CA

**1997** • Fluid Space. *Access Gallery*, Vancouver, CA

**Selected Group Exhibitions** ( \* denotes catalogue)

**2023** • Bildet Banden | Band Together. *SETAREH*, Berlin, DE

**2022** • The Tide is High (curated by Sylvia Metz and Christin Müller). *Kunsthaus Wiesbaden*. DE

• Back to Future. *Museum für Kommunikation*, Berlin, DE\*

**2021** • Technē. *Republic Gallery*, Vancouver, CA

**2020** • Back to Future. *Museum für Kommunikation*, Frankfurt am Main, DE\*

• Awakening | Éveil (curated by Bruce Mau). *Âjagemô*, Ottawa, CA\*

# 2019 • Negativer Raum (curated by Anett Holzheid, Daria Mille, and Peter Weibel). *ZKM | Center for Art and Media Karlsruhe*, DE\*

 • You Are: ontological positions around matter (**curated by** Juan Varela and Panagiotis Margaritis). *Reinbeckhallen*, Berlin, DE

 • Intoto#7 (curated by Thomas Fougeirol). *L40 Kunstverein Rosa-Luxemburg-Platz*, Berlin, DE

• Awakening | Éveil. *United Nations*, New York, US; Geneva, CH; Bonn, DE\*

# 2018 • zero, ground (curated by Lee Plested). *Griffin Art Projects*. North Vancouver, CA

 • Dark Was the Night. *CCA Andratx*, ES

# • Flow: From the Movement of People to the Circulation of Information. *Surrey Art Gallery*, CA

**2017** • An Inventory of Shimmers: Objects of Intimacy in Contemporary Art. *MIT List Visual Arts Center*, Cambridge, US\*

• In the Open (curated by Lee Plested). *Western Gallery*, Bellingham, US

 • This Now, More Than Ever. *SFU Galleries*, Vancouver, CA\*

 • Under Super Vision. *AHVA Gallery*, University of British Columbia, Vancouver, CA

• Andere Bücher / Otros Libros (curated by Annette Gilbert), *Goethe-Institut Chile*, Santiago de Chile, CL

**2015** • Everything Must Go (curated by Chris Clarke and Declan Jordan). *Lewis Glucksman Gallery*, Cork, IE\*

• The As-If-Principle (curated by Sabine Winkler). *Magazin4, Bregenzer Kunstverein*, AT

• Art In The Age Of…Planetary Computation (curated by Defne Ayas, Natasha Hoare, Adam Kleinman, and Samuel Saelemakers).

 FKA *Witte de With Centre for Contemporary Art*, Rotterdam, NL\*

 • For Machine Use Only (curated by Mohammad Salemy). *Schneiderei Galerie*, Vienna, AT

• 10 Picks From The CCA Collection, Winter Edition, *CCA Andratx*, ES

**2014** • Punctum. *Salzburger Kunstverein*, AT\*

# • Where do I end and you begin (curated by Kathleen Ritter). *Edinburgh Art Festival*, GB\*

 • The Value of Nothing (**curated by Jesse van Oosten and Michel van Dartel).** *TENT*, Rotterdam, NL

 • No Linguistic Content (curated by Bopha Chay). *221A*, Vancouver, CA

• Utopias Constructed. *Republic Gallery*, Vancouver, CA

**2012** • one and the other are another (curated by Clara Meister). *Ludlow 38*, New York City, US\*

• Sounding Selves (curated by Heather Anderson). *Dalhousie Art Gallery*, Halifax, CA\*

• Help/less. *Printed Matter*, New York City, US

• Splendid Isolation, *Johan Deumens Gallery*, Amsterdam, NL

**2011** • The Global Contemporary. Art Worlds After 1989 (curated by Andrea Buddensieg, Jakob Birken, Antonia Marten, and Peter Weibel).

 *ZKM | Center for Art and Media Karlsruhe*, DE\*

• e-flux Pawnshop, *Kopfbau*, Basel, CH; *Thessaloniki Biennial*, GR

• Sorting Daemons: art, surveillance regimes and social control (curated by Jan Allen, Kirsty Robertson, and Sarah E.K. Smith).

 *Art Gallery of Mississauga*, CA\*

**2010** • It Is What It Is. Recent Acquisitions of New Canadian Art. *National Gallery of Canada*, Ottawa, CA\*

• Frieze Projects (curated by Livia Pancu and Sarah McCrory). *Frieze Art Fair*. London, GB\*

• Sorting Daemons: art, surveillance regimes and social control. *Agnes Etherington Art Center*, Kingston, CA\*

• For Example: Hirsch, MacCallum, Macdonald (curated by Micah Lexier). *Mount Saint Vincent Art Gallery*, Halifax, CA\*

• Out of Context. *Helen Pitt Gallery*, Vancouver, CA

• Vancouver/Vancouver (curated by Michael Turner), *Gallery 1965*, Vancouver, CA

**2009** • How Soon Is Now. *Vancouver Art Gallery*, CA \*

• Universal Code. *The Power Plant*, Toronto, CA \*

• Friends of the Divided Mind (curated by Jesse McKee, Preeti Kathuria, and Livia Pancu). *Royal College of Art Galleries*, London, GB\*

• awashawave. *Blackwood Gallery*, University of Toronto, CA

• Balancing Acts. *Surrey Art Gallery*, CA

• Gullivers sechste Reise: Schiffbruch im Heimathafen. Neue Sächsische Galerie Chemnitz, DE\*

**2008** • Everything Should Be Made As Simple As Possible, But Not Simpler (curated by Juan A. Gaitàn). *Western Front,* Vancouver, CA

• Le Chamois de Messidor. *Program*, Berlin, DE

• Perspectives on an Archive: Between Here and There, Now and Then. Western Front, Vancouver, CA

 • Emergency Biennale, PLAySpace, CCA, San Francisco, US

**2006** • Conceptual Cartographies. *SBC Galerie d’art contemporain*, Montréal, CA

• Fantastic Frameworks: Architectural Utopias and Designs for Life. *Art Gallery of Greater Victoria*, CA\*

• Concrete Language. *Contemporary Art Gallery*, Vancouver, CA\*

• Altered States (curated by Amy Huey-Hua Cheng).*Taipei Fine Arts Museum*, TW\*

• 75 Years of Collecting: Pop Icons. *Vancouver Art Gallery*, CA

**2004** • The Weather (curated by Cate Rimmer), *SBC Galerie d’art contemporain*, Montréal; *Libby Leshgold Gallery*, Vancouver;

 *Blackwood Gallery*, University of Toronto, CA\*

• Ruins and Cilvilzation (curated by Amy Huey-Hua Cheng), *Eslite Vision*, Taipei, TW\*

**Works in Public Space**

**2008** • Vox Pop. Dual video billboard screening, curated and presented by *Other Sights,* Vancouver, CA

• Double Blind. Permanent public art commission, Vancouver, CA

**2006** • Anthropometrics. Group Search: art in the library. *Vancouver Public Library and various outdoor locations*, CA

## Selected Published Writing and Artist’s Projects by Antonia Hirsch

**2024** • “Search Engine” in *Search Engine*, (ed. Jayne Wilkinson with contributions by Elena Filipovic, Antonia Hirsch, Henriette Huldisch, Katharina Rein).

 Vancouver: Information Office, 2024.

**2023** • “Stipendiatin Antonia Hirsch.” (Conversation with Gregor Jansen). Wiesbaden: Maecenas, Spring 2023.

**2018** • “Antonia Hirsch in Conversation with Mitch Speed.” Vancouver: Republic Gallery, 2018.

**2015** • *Negative Space: Orbiting Inner and Outer Experience* (ed. Antonia Hirsch, with contributions by Theodor W. Adorno, Daniel Colucciello Barber,

 Lorna Brown, Elena Filipovic, Francois Laruelle, Olaf Nicolai, Ana Teixeira Pinto, Lisa Robertson, Wolfgang Winkler).

 Vancouver: SFU Galleries, 2015.

 • “Antonia Hirsch in Conversation with Marc Glöde.” Toronto: Gallery TPW, 2015.

**2014** • Devos, Bruno; Dockx, Nico; Meister, Clara (eds.). *A Poem A Day* (artist’s project). Duffel: Stockmans Kalenders, 2014.

**2013** • “Circulations.” *Undoing Property?* (eds. Marysia Lewandowska and Laurel Ptak) Berlin: Sternberg Press, 2013.

• “Gray Rainbows” (commissioned online project). Triple Canopy Issue 18, June 3, 2013.

• Brittany Paris and Antonia Hirsch. “Annotations: Out of Circulation.” Triple Canopy, January 13, 2013.

**2012** • *Intangible Economies*. (ed. Antonia Hirsch, with contributions by Juan A. Gaitàn, Melanie Gilligan, Hadley + Maxwell,

 Candice Hopkins, Olaf Nicolai, Patricia Reed, Monika Szewczyk, and Jan Verwoert). Vancouver: Fillip, 2012.

• *Art Metropole Book Currency Prospectus* (artist’s project). Toronto: Art Metropole, 2012.

**2011** • “Copernican Skies.” *Lights Constellating One’s Internal Sky*. Richmond: Richmond Art Gallery, 2011.

• “Chant d’Échange.” (Conversation with Olaf Nicolai). Fillip 15. Fall 2011.

• “Intangible Economies.” (introduction to series edited by Antonia Hirsch with contributions by Juan A. Gaitàn, Melanie

 Gilligan, Hadley + Maxwell, Candice Hopkins, Olaf Nicolai, Monika Szewczyk, and Jan Verwoert). Vancouver: Fillip 13. Spring 2011.

• Komma (after Dalton Trumbo’s Johnny Got His Gun) (artist’s book). Vancouver: Fillip, 2011.

**2010** • “Artist Antonia Hirsch in Conversation with Judy Radul.” Judy Radul. *People Things Enter Exit*. Helga Pakasaar (ed.),

 North Vancouver: Presentation House Gallery, 2010.

• “An Idealized Scene (after Caspar David Friedrich)” (artist’s project). Iasi: Vector—critical research in context, 2010.

• “Komma. After Dalton Trumbo” (artist’s project). London: The Happy Hypocrite (ed. Maria Fusco), issue 5, 2010.

• “Indirect Speech.” Vancovuer: Fillip 11. Spring 2010.

**2008** • Artist’s Centrefold (artist’s project). Toronto: C-magazine 99, Fall 2008.

**2007** • Anthropometrics (artist’s project). Burnaby: Westcoast Line 50. Staging Vernaculars. Vol. 40, No.2, 2007.

• World Map Project (artist’s project). North Vancouver: The Capilano Review 2:50, 2007.

**2005** • *Forecast/World Views*. (poster project with text by Joachim Hirsch.) Vancouver: 69pender and the artist, 2005.

• “Someone Cares.” Vancouver: Fillip 1. Summer 2005.

**2004** • “The Mindful Shopper.” d’Or: Explorations in Psychic Geography. Vancouver: Or Gallery, 2004.

**2003** • *Lines Spoken For* (artist’s book). Vancouver: Artspeak, 2003.

**Selected Lectures and Talks**

**2023** • Artist Talk + Workshop. School of Design. Kyushu University, Fukuoka, JP

**2021** • Artist Talk. Graduate Forum. Emily Carr University, Vancouver, CA

**2018** • Artist Talk. Graduate Forum. Emily Carr University, Vancouver, CA

**2016** • *Scrivener’s Monthly*. Western Front, Vancouver, CA

• *Negative Space* book launch and discussion. Farbvision, Berlin, DE

• Artist Talk. Lewis Glucksman Gallery, Cork, IE

• Artist Talk. University of Hertfordshire, GB

**2015** • Artist Talk. Crawford College, Cork University, IE

• Artist Talk. School of the Museum of Fine Arts, Boston, US

• Antonia Hirsch in conversation with Melanie O'Brian. Gallery TPW, Toronto, CA

• Artist Talk. Art Now, University of Lethbridge, CA

**2014** • Antonia Hirsch in conversation with Gerhard Schultz, *London Art Book Fair*, Whitechapel Gallery, London, GB

• Panel. *Lunch Bytes* (with Antonia Hirsch, David Horvitz, Troels Degn Johansson, Anders Kristian Munk), GL STRAND, Copenhagen, DK

**2013** • Artist Talk. “Intangible Economies,” Artists Space, New York City, US

• Artist Talk. “Intangible Economies,” *Current Values*, TENT, Rotterdam, NL

**2012** • Seminar. “Exchange: What is the Value of the Immeasurable?” in the context of

 *Publishing in Process: Ownership in Question*, Tensta Konsthall, SE

• Artist Talk. “Entäusserung,” *It’s a Book, It’s a Place, It’s a Public Space*, Centraltheater, Leipzig, DE

• Artist Talk. “Intangible Economies,” by invitation of Artists Space (New York), ABC *art berlin contemporary*, DE

**Selected Lectures and Talks (continued)**

**2011** • Artist Talk. “Intangible Economies,” Introduction to *Intangible Economies* forum, conceived by Antonia Hirsch and presented by Fillip

and Artspeak, GreyChurch Collection & Project Space, Vancouver, CA

• “Intangible Economies: Investing in the Blank,” conversation with Monika Szewczyk, *New York Art Book Fair*, PS1, US

 • Artist Talk, *ZKM, Center for Art and Media* *Karlsruhe*, DE

 • Panel. “Living in a Bubble?” (organized by Frieze d/e), *Based in Berlin*, Berlin, DE

• Komma (after Dalton Trumbo’s Johnny Got His Gun) (screening; conversation with Ellen Blumenstein and Maria Muhle), Salon Populaire, Berlin, DE

**2010** • Panel. *Referenzialität in der zeitgenössischen künstlerischen Produktion* (with Cedric Bomford, Shannon Bool, Antonia Hirsch, and Jeremy Shaw)

 Kunsthalle im Lipsiusbau, Dresden, DE

 • Panel. *Print and Demand: Triple Canopy + 032c + XYM + Fillip*, Program, Berlin, DE

 • Artist talk. “A Plurality of Solitudes.” *Sorting Daemons*, Agnes Etherington Art Centre, Kingston, CA

**2009** • Artist talk. “Indirect Speech.” *Living Clay*, Whitechapel Art Gallery, London, GB

• Artist talk. “Letters from the West Coast.” *Miss Read*, KunstWerke, Berlin, DE

• Artist talk. “Letters from the West Coast.” Motto, Berlin, DE

• Artist talk. University of British Columbia, Vancouver, CA

• Panel. “Art & Architecture” (with Cedric Bomford, Christian Kliegel, Germaine Koh, Jonathan Middleton).

 *How Soon Is Now*. Vancouver Art Gallery, CA

• Artist talk. Program, Berlin, DE

**2008** • Artist talk. Langara Centre for Art in Public Spaces, Vancouver, CA

• Artist talk. “Consensual Fiction.” *Fiction Residency* (directed by Candice Hopkins), The Banff Centre, CA

• Artist Talk. *Art Now*, University of Lethbridge, CA

**2007** • Artist Talk. Henry Art Gallery, Seattle, US

**2006** • Artist Talk. Contemporary Art Gallery, Vancouver, CA

**2005** • Artist Talk. *School for the Contemporary Arts,* Simon Fraser University,Vancouver, CA

• Panel. “Time Captures.” (with Lorna Brown, Rod Dickinson, and Tom McCarthy) *Set Project*. Artspeak Gallery, Vancouver, CA

## Selected Published writing about Antonia Hirsch’s Work ( \* denotes catalogue)

**forthcoming 2024**

• Jayne Wilkinson (ed.). *Search Engine* (with contributions by Elena Filipovic, Antonia Hirsch, Henriette Huldisch, Katharina Rein).

 Vancouver: Information Office, 2024.

# 2022 • Lamparth, Brigitta. „Jubiläumsschau der Reisestipendien.“ *Wiesbadener Kurier*. December 7, 2022.

# 2021 • Weibel, Peter und Holzheid, Anett. *Negative Space: Trajectories of Sculpture in the 20th and 21st Centuries.*

 Cambridge, MA: MIT Press, 2021.\*

**2020** • Hierholzer, Michael. “Zukunftshoffnungen des Homo sapiens.“ Frankfurt: *Frankfurter Allgemeine Zeitung*. November 20, 2020.

**2019** • Alliston, Rachel. “Antonia Hirsch: Absorbers.” Berlin: Decad, 2019.

# • Nedo, Kito. “Kito Nedo schaut sich in Berlins Galerien um.” Berlin: *taz*. May 29, 2019.

**2018** • John Crossingham (ed.), *Awakening | Éveil.* Toronto: Office of the Lieutenant Governor of Ontario, 2018.\*

• Schmidt, **Lisa.** *Radera: Tippex, Tusch, trad och andra poetiska teckniker*. Gothenburg: Glänta, 2018.

• Vanessa Warne. “Readymade Code: Braille in Contemporary Visual Culture.” *Columbus: Disability Studies Quarterly*, Vol. 38, No. 3. 2018.

**2017** • Huldisch, Henriette (ed.). *An Inventory of Shimmers: Objects of Intimacy in Contemporary Art.* Munich and Cambridge:

 Prestel and MIT List Visual Arts Center, 2017.\*

• *Now, More Than Ever*. Vancouver: SFU Galleries, 2016.\*

• McQuaid, Cate. “Getting up close and personal at MIT.” Boston: The Boston Globe. May 31, 2017.

• Kufer, Katrina. “An Inventory of Shimmers.” Dubai: Harper’s Bazaar Arabia. May 18, 2017.

**2016** • Clarke, Cristopher (ed.). *Everything Must Go: Art and the Market*. Cork: Lewis Glucksman Gallery, 2016.\*

• Bowron, Alex. “Negative Space, Antonia Hirsch.” Montréal: Esse No. 86. Winter 2016.

• Suchet, **Myriam and** Mekdjian, **Sarah. “**L’hypothèse de la traduction artiviste : mise en chantier indisciplinaire.” Villetaneuse: Itinéraires 2016-1.

## • Simon, Sherry. *Speaking Memory: How Translation Shapes City Life*. Montreal: McGill-Queen's University Press, 2016.

**2015** • Ayas, Defne; Hoare, Natasha; Kleinman, Adam (eds.). *Art in the Age of….* Rotterdam: Witte de With, 2015.\*

• Whyte, Murray. “On The Wall: What's in the galleries this week.” Toronto: Toronto Star, October 20, 2015.

• Irvine, Karina. Black Mirror: Image and Reality in the Work of Antonia Hirsch. Canadian Art Online. November 17, 2015.

• Borsuk, Amaranth; Juul, Jesper; and Montfort, Nick. “Opening a Worl in the World Wide Web: The Aesthetics and Poetics of Deletionism.”

 *Urbana:* Media*-N*. Spring, 2015.

**2014** • Kealy, Seamus (ed.). *Punctum. Reflections on Photography*. Salzburg: Salzburger Kunstverein and Fotohof Editions, 2014.\*

 • Ritter, Kathleen. “Antonia Hirsch.” *Where Do I End And You Begin*. Sorcha Carey, Jane Connarty (eds.). Edinburgh: Edinburgh Art Festival, 2014.\*

• Benmakhlouf, Adam. “Where Do I End and You Begin: The Common Wealth.” Edinburgh: The Skinny Online. July 29, 2014.

• Hashemi, Francesca. “The Art of Nations.” Edinburgh: The Skinny. Issue 108, 2014.

**2013** • Beltig, Hans; Buddensieg, Andrea; Weibel, Peter (eds). *The Global Contemporary and the Rise of New Art Worlds*. Karlsruhe:

ZKM Centre for Art and Media Karlsruhe, 2013.\*

• Laurence, Robin. “Tulips are a charged metaphor in Antonia Hirsch’s Light Tender.” Vancouver: The Georgia Straight. February 19, 2013.

**Selected Published writing about Antonia Hirsch’s Work** (continued, \* denotes catalogue)

**2012** • Anderson, Heather. “Sounding Selves.” *Sounding Selves*. Halifax: Dalhousie Art Gallery, 2012.\*

• Brown, Lorna (ed.). *Group Search [art in the library].* Vancouver: Other Sights for Artists’ Projects Association, 2012.\*

 • Meister, Clara (ed.). *Compilation of Translations: One Year at Ludlow 38*.

 New York/ Berlin: Goethe Inistitut New York and Sternberg Press, 2012.\*

• "’one and the other are another’ at Ludlow 38.” New York. Mousse Magazine Online*.*

• Bourgeois, Mireille. “Sounding Selves.” Toronto: C Magazine. Issue 116 / Winter 2012.

• McLaughlin, Bryne. “Sounding Selves: Bring the Noise.” Canadian Art Online. June 21, 2012.

## • Clark, Robert & Sherwin, Skye: “This week’s new exhibitions: Lis Rhodes and Antonia Hirsch, Glasgow.” London: The Guardian. June 9, 2012.

**2011** • Roelstraete, Dieter. “Word Play.” London: Frieze, Issue 139. May, 2011.

**2010** • Anderson, Heather. “Antonia Hirsch.” *It Is What It Is: Recent Acquisitions of New Canadian Art*. J. Druin-Brisebois, G.A.

 Hill, A. Kunard (eds.), Ottawa: National Gallery of Canada, 2010.\*

 • Allan, Jan. “Sorting Daemons.” *Sorting Daemons: Art Surveillance Regimes and Social Control*. Jan Allen, Kirsty Robertson,

 Sarah E.K. Smith (eds.). Kingston: Agnes Etherington Art Centre, 2010.\*

• Kingwell, Mark. “The reign of gnomic truths.” Montréal: Esse No. 68. Winter 2010.

• Cloughton, Rachael. “Frieze Art Fair 2010.” Edinburgh: The Journal. October 25, 2010.

**2009** • Baldissera, Lisa. “Pleasure Gardens, Mansfield Park, And the Community of Tomorrow.”

 *Fantastic Frameworks: Architectural Utopias and Designs for Life*. Victoria: Art Gallery of Greater Victoria, 2009.\*

 • Burke, Gregory (ed.). *Universal Code*. Toronto: The Power Plant, 2009.\*

 • Lexier, Micah. *For Example (Hirsch, MacCallum, Macdonald).* Halifax: Mount Saint Vincent Art Gallery, 2009.\*

 • McKee, Jesse et. al. *Friends of the Divided Mind*. London: Royal College of Art, 2009.\*

 • Ritter, Kathleen (ed.). *How Soon Is Now?* Vancouver: Vancouver Art Gallery, 2009.\*

 • Graves, Jen. “The Vancouver Problem.” Seattle: The Stranger. April 7, 2009.

• Laurence, Robin. “Antonia Hirsch: Anthropometrics / Double Blind.” Vancouver: The Georgia Straight. May 7-14, 2009.

 • Paolini, Laura. “Awash in Meaning.” Toronto: Musicworks #105. Winter 2009.

 • Todd, Jeremy. “What Are We Now?” Saskatoon: Black Flash. Fall 2009, Issue 27.1.

 • Pollock, Anne. “Reciprocal Actions: The Social Interface & Public Art.” Montréal: Espace Sculpture, Numéro 88, 2009.

**2008** • Laurence, Robin. “An Art First On Robson Street.” Vancouver: The Georgia Straight. October 23-30, 2008.

 • Mackie, John. An Art Wave Hits Granville and Robson. The Vancouver Sun. October 18, 2008.

• Lynn Mitges. “Zero in on a new wave.” Vancouver: The Province. October 19, 2008.

• Peck, Aaron. “Everything Should Be Made As Simple As Possible, But Not Simpler.” Toronto: Canadian Art. Fall 2008.

**2007** • Rimmer, Cate. “Looking at the Weather.” *The Banal.* Montréal: *SBC Galerie d’art contemporain*, 2007.\*

• Sava, Sharla. “Gridlock: Antonia Hirsch’s World Map Project.” North Vancouver: The Capilano Review 2:50, 2007.

 • Wood, Aylish. “Gallery Space/Temporal Zoning” in Digital Encounters. New York: Routledge, 2007.

**2006** • Cheng, Amy Huei-Hua. “Boundaries/Altered States.” *Altered States*. Taipei: Art and Collection, 2006.\*

• Szewczyk, Monika. “Strain of Thought: Antonia Hirsch’s World Map Project.” *Altered States*. Taipei: Art and Collection, 2006.\*

• Burnham, Clint. “When it comes to bodies, size does matter.” Vancouver: The Vancouver Sun/Westcoast Life. December 7, 2006.

• Burnham, Clint. “Concrete Language at Times Unwieldy.” Vancouver: The Vancouver Sun / Westcoast Life. October 26, 2006.

• Laurence, Robin. “Hirsch measures our worth.” Vancouver: The Georgia Straight. November 16, 2006.

• Ming-hui, Liu. “A Game of Words and Images.” Taipei: ARTCO. November 2006.

• Sheng-hung, Wang. “Opening a Channel onto Reality.” Taipei: ARTCO. November 2006.

• Viau, Rene. “Cartographies Conceptuelles.” Montréal: Le Devoir. December 2-3, 2006.

**2005** • Aylett, Alex. “Off the Map.” Toronto: This Magazine. Sept/Oct 2005.

• Szewczyk, Monika. “Antonia Hirsch: Rivers & Borders.” Vancouver: Fillip, 2005.\*

**2004** • Cheng, Amy Huei-Hua (ed.). *Ruins and Civilization*. Taipei: Eslite Art Space, 2004.

• Hellman, Michael. Méditations autour du climat. Montréal: Le Devoir. January 31, 2004.

• Henderson, Lee. “A different Look at The Weather.” Vancouver: The Vancouver Sun. April 10, 2004.

**2003** • Culley, Peter. Antonia Hirsch. *String Theory. A Note*. Vancouver: Xeno Gallery, 2003.

• Klobucar, Andrew. “Postscript to Pulse.” *Post Script 8*. Vancouver: Artspeak, May 2003.

• Lovejoy, Bess. “Strange Animals.” Seattle: The Stranger. Vol 13. No. 12, Dec 4 –10, 2003.

**2001** • Turner, Michael. “These Days.” Los Angeles:Artext, No. 75. Fall/Winter 2001.

**Selected Academic Appointments**

**2021** • Visiting Lecturer, Masters of Fine Arts Program, Emily Carr University, Vancouver, CA

**2018** • Visiting Lecturer, Masters of Fine Arts Program, Emily Carr University, Vancouver, CA

**2016** • Visiting Lecturer, Contemporary Art Practice Research Seminar, University of Hertfordshire, GB

• Visiting Lecturer, Visiting Lecturer Program, University of Hertfordshire, GB

**2015** • Visiting Lecturer, Visiting Lecturer Program, Schoof of the Museum of Fine Arts, Boston, US

**2013–14** • Visiting Lecturer, Masters of Applied Arts Program, Emily Carr University, Vancouver, CA

**2013** • Visiting Lecturer, Art in the Public Realm MA Program, Konstfack University College of Arts, Craft and Design, Stockholm, SE

• Visiting Lecturer, Fine Art Masters Program, Piet Zwart Institute, Rotterdam, NL

**2011** • Visiting Lecturer, Masters of Applied Arts Program, Emily Carr University, Vancouver, CA

**2001–09** • Sessional Lecturer, Fine Art BA Program, Emily Carr University of Art and Design, Vancouver, CA

**2003–07** • Member, Graduation Review Panel, Fine Art BA Program, Emily Carr University of Art and Design, Vancouver, CA

**2004** • Visiting Lecturer, Visiting Lecturer Program, University of Hertfordshire, GB

**2002**  • Sessional Lecturer, BA Program, School for the Contemporary Arts, Simon Fraser University, Vancouver, CA

**Selected Professional Appointments**

**2020–23** • Member, Admissions Committee, bbk Berlin | professional association of visual artists in Berlin

**2009–15** • Associate Editor, Fillip, Vancouver, CA

**2006–09** • Advisory Board Member, Fillip, Vancouver, CA

**2005–10** • Board Member, Treasurer, Artspeak Gallery, Vancouver, CA

**1997–99** • Chair, Treasurer, Pacific Association of Artist-run Centres, Vancouver, CA