

Lynne Tillman
277 East 10th Street
Apartment 6, New York, N.Y. 10009
T: 917-539-3377; e-mail: Tillwhentillman@gmail.com
Education: Hunter College, B.A. 1967

Books (Fiction):

MEN AND APPARITIONS (Soft Skull, 2018; Peninsula Press, UK 2020)
THE COMPLETE MADAME REALISM AND OTHER STORIES (Semiotext(e) 2016)
WEIRD FUCKS, FICTION, New Herring Press, 2015; Peninsula Press UK 2021
WHAT WILL LYNNE TILLMAN DO? ESSAYS, Red Lemonade/Cursor, 2014
SOMEDAY THIS WILL BE FUNNY, short stories, Red Lemonade/Cursor, spring 2011
LOVE SENTENCE, a novella, Nothing Moments Press, fall 2007
AMERICAN GENIUS, A COMEDY, novel, Soft Skull Press, New York 2006.
THIS IS NOT IT, stories and novellas, Distributed Art Publishers Inc. (D.A.P.),
2002.
LOVE SENTENCE (chapbook), Double Lucy Press, Berkeley, CA., 1999
NO LEASE ON LIFE, Harcourt Brace, New York, 1998
CAST IN DOUBT, Poseidon Press, New York, 1992
THE MADAME REALISM COMPLEX, Semiotext(e) Native Agents, New York, 1992
MOTION SICKNESS, Poseidon Press, New York, 1991
ABSENCE MAKES THE HEART, Serpent's Tail, London/New York, 1990
HAUNTED HOUSES, Poseidon Press, New York, 1987
TAGEBUCH EINER MASOCHISTIN, Stroemfeld/Roter Stern, Basel-Frankfurt, 1986
MADAME REALISM (chapbook), drawings by Kiki Smith, New York, 1984
WEIRD FUCKS, Handshake Editions, Paris, 1982
LIVING WITH CONTRADICTIONS, drawings by Jane Dickson, Top Stories, NY, 1982

Books (Nonfiction):

MOTHERCARE (Soft Skull, US, 2022)
WHAT WOULD LYNNE TILLMAN DO? Essays, Red Lemonade Press (2014)
DOING LAPS WITHOUT A POOL, chapbook, New Herring Press (2011)
MY TENTATIVE, QUERULOUS SAMPLINGS, chapbook (Clearcut Press, 2004)
BOOKSTORE: THE LIFE AND TIMES OF JEANNETTE WATSON AND BOOKS & CO. (Harcourt
Brace, 1999); THE BROAD PICTURE, essay collection, Serpent's Tail (New York and
London, 1997)
THE VELVET YEARS: WARHOL'S FACTORY 1965-67, photographs: Stephen Shore
(Thunder's Mouth, New York, 1996)

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NONFICTION cont.:

Co-editor, BEYOND RECOGNITION: REPRESENTATION, POWER, CULTURE-- Writings of Craig Owens (U. of California Press, 1992)

Books in Translation:

HAUNTED HOUSES - Serbo-Croatian, Portuguese, German, Japanese;

MOTION SICKNESS German

NO LEASE ON LIFE - German, Chinese

THIS IS NOT IT - French

BOOKSTORE: LIFE & TIMES OF JEANNETTE WATSON and BOOKS & CO. - Japanese

THE COMPLETE MADAME REALISM AND OTHER STORIES Spanish

WEIRD FUCKS - Spanish

Upcoming: Mothercare: Chinese; Norwegian; Men and Apparitions, Spanish

Introductory Essays:

--Marc Ribot, *The Unstrung Life*, Akashic Books, New York 2021

--"Lines, Gaps, Shapes, Strokes, Jokes, Colors, Holes..." (Foreword), in Amy Sillman: Faux Pas, Selected Writings and Drawings, AFTER 8 BOOKS, October 2020.

--"Introduction," *Craig Owens: Portrait of a Young Critic*, New York: Badlands Unlimited, 2018.

--Charles Henri Ford, *Water from A Bucket*, Turtle Point Press, 2001

Anthologies:

Excerpt from NO LEASE ON LIFE, in *Pathetic Literature*, ed. Eileen Myles, 2023

"What She Could Do," in *Running Falling Flying Floating Crawling*. Edited by Mark Alice Durant. Saint Lucy Books, Baltimore. December 2020.

"Plague Days," in *And We Came Outside and Saw the Stars Again*. Edited by Ilan Stavans. Restless Books: Brooklyn, NY. August 2020.

"The Farewell Symphony," *Crashing Cathedrals*, New York: ITNA Press, 2019.

"The Life and Death of Jane Bowles (or, Reputation)," *The Bodies That Remain*, Punctum Books: 2018.

"No Object in Mind," *Stories of Almost Everyone*, Los Angeles: Hammer Museum, 2018.

Chapter from *Haunted Houses*, in *Writers Who Love Too Much: New Narrative Writing*

1977-1997. Editors: Dodie Bellamy, Kevin Killian. New York: Nightboat Books, 2017

Contributor to ArtCenter Talks: *Graduate Seminar: The First Decade 1986-1995*.

Editor: Stan Douglas, New York: David Zwirner Books, 2016.

Factory: Andy Warhol, London: Phaidon Press Limited, 2016.

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Anthologies cont.:

"Taste: Lynne Tillman on a 'Word No One Discusses'," *Frieze: A to Z of*

Contemporary Art, New York, NY: Phaidon Press, 2016
Weird Fucks, The Soho Press Book of 80s Short Fiction, New York: Soho Press, Inc., 2016
 “Future Prosthetic@?” in *GIGANTIC WORLDS*, eds. Lincoln Michel and Nadxieli Nieto. Gigantic Books, 2015.
 Writing as Practice: Peripheral Continuity. Ed. Michi Jigarjian and Libby Pratt. Secretary Press, New York, 2012.
 “Turn on the Light” PEN America: 16, Teachers. Ed: M Mark, PEN American Center, New York, 2012.
 “Two Serious Ladies: The Film” Black Clock no. 15, Ed Steve Erickson, Valencia, CA.
 “A Black Rainbow With White Stripes,” The Milan Review of the Universe. Ed. Tim Small, NY, 2012.
 “Great vs. BIG,” While We Were Sleeping: NYU and the Destruction of New York; McNally Jackson Books, New York, 2012.
 “For Etel, Some First Impressions,” Homage to Etel Adnan, The Post-Apollo Press, Sausalito, CA. 2012.
 “Contingencies,” Exercises in Style, New Directions, New York, 2012.
 THE INEVITABLE (W.W. Norton 2011); AWAKE! A READER FOR THE SLEEPLESS (Soft Skull, 2008); THE SHOW I’LL NEVER FORGET (DaCapo, 2007); THIS IS NOT CHICK LIT (Random House, 2006); THE BOOK OF LIFE (Ebury Press, 2005); LABOR DAYS (Random House, 2004); THE FUTURE DICTIONARY OF AMERICA (McSweeney’s Books, 2004); WRESTLING WITH ZION (Grove Press, 2003); STRICTLY CASUAL (Serpent’s Tail, 2003); NEW YORK WRITES AFTER SEPTEMBER 11 (New York University Press, 2002); HATRED OF CAPITALISM: A Reader (Semiotext(e), 2001); HERE LIES (Trip Street Press, 2001); WAR OF THE WORDS (Three Rivers press, 2001); VOX 'N' ROLL: FICTION FOR THE 21ST CENTURY (Serpent’s Tail, 2000); NORTON ANTHOLOGY OF POSTMODERN LITERATURE (Norton, 1998); OPEN CITY (Anansi, Toronto 1998); INTOXICATION (Serpent’s Tail 1998); THE TIME OUT BOOK OF NEW YORK SHORT STORIES; (Penguin, 1997); WHO IS ANDY WARHOL? (British Film Institute, 1997); LITERARY INSOMNIAC (Crown, 1996); COLD COMFORT (Serpent’s Tail, 1996); THE AVANT-POP ANTHOLOGY (Penguin Books, 1995); LIVING WITH THE ANIMALS (Faber & Faber, 1994); BROUGHT TO BOOK (Faber & Faber, 1994); UNCONTROLLABLE BODIES (Bay Press, 1994), LOVE IS STRANGE (W.W. Norton, 1993); BORDER LINES (Serpent’s Tail, 1993); SERIOUS

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Anthologies (cont.):

HYSTERICIS (Serpent’s Tail 1992); THE NEW GOTHIC (Random House, 1991); CRITICAL FICTIONS (Bay Press, 1991); DISORDERLY CONDUCT (Serpent’s Tail, 1991); OUT OF THIS WORLD (Crown, 1991); TOP TOP STORIES (City Lights, 1991); HIGH RISK (Plume, 1991); SO VERY ENGLISH (Serpent’s Tail, 1991); SEEING IN THE DARK (Serpent’s Tail,

1990): A DAY IN THE LIFE (Autonomedia, 1990); SEX AND THE CITY (Serpent's Tail, 1989); BETWEEN C&D (Viking Penguin, 1988); DEEP DOWN (Faber & Faber, 1988); BLASTED ALLEGORIES (New Museum of Contemporary Art and MIT Press, 1987); TOURIST ATTRACTIONS (Top Stories, 1987); PICTURE THIS (Hallwalls, 1987); THOUGHT OBJECTS (Just Another Asshole, 1986); WILD HISTORY (Tanam, 1985); JUST ANOTHER ASSHOLE (1983); FULL DECK ANTHOLOGY (1982).

Art and Artists Books and Catalogues:

Essay in ALISON ELIZABETH TAYLOR, James Cohan Gallery, 2023

Essay, Dana Schutz, Phaidon Press (UK)

"Drain," Essay on Robert Gober, in *Making Strange: The Clara Schreyer Collection*, Delmonico Books, 2022.

"Remember You Are a Body," in Adam Pendleton, Mumok, Vienna, 2023

"An Afternoon with Stanley Whitney," *Stanley Whitney*, Lisson Gallery, NY 2020

"Homage to Homage," in *Steve Locke*, Philadelphia 2021

Contributor to *Laurie Simmons : Big Camera/Little Camera*, Fort Worth, TX: Modern Art Museum of Fort Worth, 2018

Essay in ON KAWARA, Glenstone Foundation, 2018

"Warhol, Existentially," *Andy Warhol: From A to B and Back Again*, New York: Whitney Museum of American Art, 2018

"Early Years of the New Museum: An Intellectual Reminiscence or Pieces from a Consciousness," in *40 Years New, New York: New Museum* in association with Phaidon Press Limited 2017.

Blue Shores, in *Stephen Shore: Selected Works 1973-1981*, New York: Aperture, 2017.

"On Influence," contributor to *David Wojnarowicz : Brush Fires in the Social Landscape*, New York: Aperture, 2015.

"Cindy Sherman," in *Broad Museum Catalogue*, ed. Joanne Heyler. Los Angeles: The Broad, 2015; "John Cage," in *Sharon Hayes : There's so much I want to say to you*, New York: Whitney Museum of American Art, 2012. THE LOVE DOLL: Laurie Simmons. Ed. Lynne Tillman, Nino Druck. 2013. LUC TUYMANS, Exhibitions at David Zwirner, 1994-2012 (Conversations with Lynne Tillman). Ed. Donna Wingate, Tillman Resume 5

Art and Artists Books and Catalogues (cont.):

Luc Tuymans. *Ludion*, 2012); THE "Free Time," in PIPILLOTTI RIST, THE TENDER ROOM (Wexner Center, 2011); Lisa Kerezi: FANTASIES (Damiani), 2009;

"Conversation," Philip Lorca-diCorcia (ICP Boston), 2009; "Madame Realism's Conscience," in MR. PRESIDENT, University Art Museum, The University at Albany, spring 2007; "But There's A Family Resemblance, SHOOT THE FAMILY (ICI 2006);

"The Shadow of Doubt," in BLUR OF THE OTHERWORLDLY (UMBC, 2006); "The

Recipe,"ORIT RAFF: INSATIABLE, monograph (Daniella de-Nur-Publishers, 2005) "At Breakfast," in YOURS IN FOOD: John Baldessari (A Blind Spot Book, 2004); FLOWERS, limited ed. portfolio, w/Vik Muniz (Coromandel Press, 1999); "Wild Life," A Portfolio for Barbara Ess (Annandale, Spring 1998); "Art of Darkness," EVIDENCE (Wexner Center, 1997); "Still Lives," LAURA LETINSKI (Museum of Contemporary Photography, Chicago 1997); "The Slug," STAGING SURREALISM (Wexner Center, 1997); "21 TV Tales," BARBARA KRUGER, Museum at Heide (Australia, 1996)
 "This Is Not It," in SILENCE PLEASE! ed. Louise Neri (NY-Berlin-NY, 1996)
 THRILLED TO DEATH, JESSICA STOCKHOLDER: YOUR SKIN IN THIS WEATHERBOURNE EYE-THREADS&SWOLLEN PERFUME (New York, 1996)
 "Pleasure Is Not A Pretty Picture," HEAD SHOTS (Stopover Press, NY & Berlin, 1996)
 "Conversation with Jessica Stockholder" in JESSICA STOCKHOLDER (Phaidon Press, London, 1995); "Madame Realism Looks for Relief," HAIM STEINBACH, Castello de Rivoli (Turin, Italy, 1995)
 "Reveal Codes, or Life is a Joke," WHITNEY BIENNIAL 1995 (catalogue)
 RONI HORN: GURGLES, SUCKS, ECHOES, Matthew Marks Gallery and Galerie Jablonka, 1995; "Lust for Loss," in Diller/Scofidio, VISITE AUX ARMEES: TOURISMES DE GUERRE/BACK TO THE FRONT: TOURISMS OF WAR, F.R.A.C. Basse-Normandie, 1994; TO FIND WORDS, Stephen PRINA: It was the best he could do at the moment, Museum Boymans-van Beuningen, Rotterdam, 1992;
 "Madame Realism: A Fairy Tale," SILVIA KOLBOWSKI, XI PROJECTS, Border Editions, 1992; "Madame Realism's Imitation of Life," FAKE, New Museum catalogue (NY, 1987)
 "Other Movies," BINATIONAL, ICA/Museum of Fine Arts (Boston)/Stadtische Kunsthalle/Kunstsammlung Nordrhein- Westfalen/Kunstverein fur die Rheinlande und Westfalen (Dusseldorf 1988, 1989).

Short fiction, criticism (selected): HEAVY TRAFFIC; SPIKE; APERTURE; GRANTA, N+1, PEN AMERICA, ELECTRIC LITERATURE, PLOUGHSHARES, BLACK WARRIOR;
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Short fiction, criticism (selected, cont.): BLACK CLOCK, TIN HOUSE, NEST, SPEAK, CONJUNCTIONS, BOMB, APERTURE, BOOKFORUM, FENCE, INFLATABLE MAGAZINE, The GUARDIAN, ART IN AMERICA, VILLAGE VOICE, ARTFORUM, FRIEZE (UK), ART ON PAPER, VLS, ASSEMBLAGE, VOGUE (Germany), LEONARDO (Independent et al.), A HARD DAY'S NIGHT (JAPAN), CHELSEA (GERMANY), NEW YORK TIMES BOOK REVIEW, INTERVIEW, ELLE, NEW MUSEUM "FAKE" catalogue, BINATIONAL catalogue, BETWEEN C&D, PORTABLE LOWER EAST SIDE, ENCLITIC, RAW, SEMIOTEXTE, WEDGE, IMPULSE, NEW OBSERVATIONS.

AWARDS, GRANTS, FELLOWSHIPS:

- Katherine Anne Porter Award, The American Academy of Arts and Letters, 2022
- Robert Lewis Sterling Visiting Professor in Art History, Williams College, fall 2019
- Fannie Hurst Writer-in-Residence, Washington University, St. Louis, MO, 2018
- Triple Canopy Honoree, 2016
- Chinati Fellowship, artist in residence, Marfa, Texas, 2015
- Finalist, 1998 National Book Critics Circle Award in Fiction, NO LEASE ON LIFE; and Finalist in Criticism, 2016
- The Andy Warhol Foundation Arts Writers Grant 2014
- Kestnbaum Fellowship, University of Chicago 2014
- Rea Visiting Fellowship, University of Virginia 2010
- Fellowship, John Simon Guggenheim Foundation 2006
- Fellow, The New York Institute of the Humanities (NYU), 2004 -
- MacDowell Fellow 1991, 1995/96, 1997, 1999, 2000; 2001; 2004; 2009; 2010; 2011; 2013; 2014
- Four times nominated for the Pushcart Prize (1998, 2000, 2003, 2005)
- Writer-in-Residence, University of Sussex (fall 1994
- NYSCA, Jerome Foundation and NYFA grants 1983; 1987
- Whitney Biennial 1985 (for feature film COMMITTED); 1995 & 2014 (for literature)

EDITOR/BOARD MEMBER/ADVISOR:

Board, Writers Emergency Fund, PEN America 2015-
 Guest editor, The Happy Hypocrite (Bookworks, London), 2013; Fiction editor, FENCE magazine, 2003 - 2012; Board of Directors, Triple Canopy 2010 - ; Board of Trustees, PEN AMERICAN CENTER (2008-14);
 Board of Directors, Housing Works Bookstore 2005 - 2009; Advisor/selector, PEN/Jerard Fund Award 2005; Contributing editor, BOMB (1984 -);

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EDITOR/BOARD MEMBER/ADVISOR (cont.):

International Advisory Board for the Wexner Prize (Wexner Center 1996- 2008);
 Advisory board: LUSITANIA magazine 1991-97; Voice Literary Supplement fiction board, 1988-1990
 Guest editor, "Critical Love," NEW OBSERVATIONS (1985)
 Guest editor, IDIOLECTS #9/10, a film magazine (1980);
 Co-editor, PARANOIDS ANONYMOUS NEWSLETTER (1976-79).

TEACHING (selected):

Professor/Writer in Residence, The University at Albany, Spring 2002 - Hunter College

MFA in Art 2016; 2019; Columbia University MFA program in art, visiting critic, 2014 - ongoing ; School of Visual Arts, MFA in Art Writing, 2012 - ; Visiting Professor, Yale University fall 1996; 2004; 2011; 2018; 2020; Visiting critic, Cranbrook School for the Arts fall 2011; Faculty, The New School 2005-2014; Adjunct Professor, Brooklyn College, Fall 2007; Visiting Professor, The New School, fall Co-Head, Writing Department, The Milton Avery MFA Program, Bard College (1993- 2003); Visiting Professor, Writing Division, Barnard College (fall 2002; fall 2005); Lecturer, Creative Writing, Princeton University (spring 1999 - fall 2001); Visiting Associate Professor, Columbia University, Creative Writing (fall 1999); Visiting Associate Professor, Brown University, Creative Writing (fall 1998)

Panels/Lectures/Visiting Artist (selected:

Panelist, Isabelle Graw's ON FRIENDSHIP, Hauser & Wirth, 2023

The Whitney Museum of American Art, moderator, on Andy Warhol, 2018

MOCAD, Detroit Museum of Contemporary Art, 2017

English Dept., University of Chicago 2013

Columbia University, The Creative Writing Lectures Series Feb. 2012; 2019

MOMA Film : An Evening with Stephen Prina, artist Josiah McElheny, and Lynne Tillman March 15 2012

Conversation with Cynthia Carr, School of Visual Arts Lecture Series

Keynote, &NOW Conference, University of Colorado Boulder, 2013.

Frieze London Art Fair: Keynote speaker Oct. 2012

Speaker, "Between Writing and Art," Art Institute of Boston June 2012

Whitney Museum Biennial: Conversation with artist Moyra Davey 2013

Keynote Speaker, Creative Capital Arts Writers Conference. Philadelphia, August 2011; Co-organizer, A Celebration of David Rattray, April 4-5, 2013 NYC

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Panels/Lectures/Visiting Artist (selected, cont.:

Lecture, School of the Visual Arts, fall 2010;

Panelist, "Race Matters, The Wexner Center, Directors Choice, Spring 2007.

Panelist, "Blur of the Otherworldly," exhibition at UMBC (Baltimore, MD fall 2005)

Conversation with Kiki Smith, Museum of Modern Art, New York Jan. 2004

Moderator, "How Does Acker's Work Affect Your Work?" panel for Conference on Kathy Acker, The Fales Library, NYU, November 2002

Panelist, symposium on Jeff Koons, Deste Foundation/Guggenheim Museum (Athens, May 2000)

Panelist, "Screening Warhol," DeMenil Foundation/Rice University (Houston,

2000)

Visiting Writer, Literaturburo NRW-Ruhrgebiet EV: "Metropolis, Stadt, Utopia" Series (Westphalia/Ruhrgebiet Art Council, November 1999)

Panelist, "The Future of Fiction," The New School, fall 1999; Moderator, panel on independent bookstores and bookselling, The New School, fall 1999

Panelist, Warhol's "A: A Novel," The New School, 1998

Panelist, "Warhol's Worlds," conference, Andy Warhol Museum, April 1995

Panelist, "90s Fictions" conference, University of Sussex, May 1995

Panelist, "Negotiations in the Contact Zone," Drawing Center, NY, 1995

Boddy (UK, summer 1994);

Readings (Selected):

Tank (London); Tate Museum; U. of Chicago; McNally Jackson Bookstore; Mo Pitkin's; Hammer Museum; Minetta Brook at Bear Mountain Inn; Brown University, Princeton

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Readings (Selected, cont.)

University, New School, Fales Library (NYU), St. Marks Poetry Project, Drawing Center, Public Theater, Princeton School of Architecture, Barnard College, Time Cafe, Nightlight Series, Pasadena College of Art & Design, Whitney Museum, New York Public Library (Tompkins Square Branch)), Whitney Independent Study Program, Virginia Polytech, UC Irvine, Cal Arts, Duke University, SUNY Buffalo, Otis Institute of Art, Bard College, Prairie Lights Bookstore, Borders, Elliott Bay, San Francisco Art Institute, Bix Books, Powell's, Nuyorican Cafe, The Knitting Factory, Hallwalls, Cable Gallery, Beyond Baroque, PS 122, Walker Art Center, Franklin Furnace, White Columns, Ear Inn, PS 1, Night Gallery, Darinka, The World.

Essays, articles, reviews on Tillman (selected):

on MEN AND APPARITIONS, in Bookforum, New York Times, Artforum, Frieze, etc. Johanna Fateman, on WHAT WOULD LYNNE TILLMAN DO? Bookforum 2014; Michael Wood, review of SOMEDAY THIS WILL BE FUNNY, BOOKFOURM 2011; Casebook on AMERICAN GENIUS, A COMEDY: Electronic Book Review (2011); SHOPPING IN SPACE (chapter), Elizabeth Young and Graham Caveney, Serpent's Tail and Atlantic Monthly Press (1993); SURBURBAN AMBUSH (chapter), Robert Siegle, Johns Hopkins Press (1989); -- The Millions; HTML Giant; Slate, The Believer, Bookforum; The New York Times Book Review; Salon; Entertainment Weekly; The New Yorker; LA Times Book Review; The Washington Post; LA Weekly; Times Literary Supplement; Scotland on Sunday; London Times; New Statesman; Guardian; Voice Literary Supplement; LA Weekly; Cups; Vogue; Time Out (New York & London); Paper; Interview; Java

Monthly; The Boston Phoenix; The Independent (UK); Seattle Times; NPR (radio); LA Reader; Willamette Week; Over here; Review of Contemporary Fiction; SF Chronicle; SF Sentinel; Cover. Joseph Tabbi: BLANK FICTIONS: CONSUMERISM, CULTURE and THE CONTEMPORARY AMERICAN NOVEL (chapter); James Annesley (St. Martin's Press, 1998); "A Conversation with Lynne Tillman," Peter Nicholls, Textual Practices (UK, summer 1995); "Conversations with Lynne Tillman," "No Innocent Abroad," Over here, Kasia Boddy, 1995

Diverse Projects:

Guest editor, THE HAPPY HYPOCRITE, Bookworks (London), September 2013

Curator, "1977: FROM THE ARCHIVE," Franklin Furnace, NY (1990)

Art-Maker, "WHAT ARE VALUES?" on Spectacolor board, at 42nd Street (1987)

Curator, "Recent Rare & Remarkable Bookworks, Europe," Franklin Furnace (1978).