

# JAYNE H BAUM

Contemporary Photography and Fine Art

**ELLEN CAREY**

## Education

- 1978 MFA State University of New York (SUNY) at Buffalo, NY (1976-1978)
- 1975 BFA Kansas City Art Institute (KCAI), MO (1971-1975)
- 1970 Art Students League, New York, NY (1970)

## One-Person Exhibitions: Ellen Carey 1976 – 2018

- 2018 *Ellen Carey: Mirrors of Chance – la Photographie Expérimentale*, Galerie Miranda, Paris, FR  
*Dings, Pulls, and Shadows*, Amon Carter Museum of American Art (ACMAA), Ft. Worth, TX  
John Rohrbach, Senior Curator; 200 Limited-Edition Book w/Carey Photogram/Essay
- 2017 *Dings & Shadows*, M+B, Los Angeles, CA; LA Times Review by Critic, Leah Ollman  
*Hello...Again*, TheaterWorks, Hartford, CT
- 2015 *Ellen Carey: The Polaroid 20 X 24 'Self-Portraits' 1984-1988*, M+B, Los Angeles, CA
- 2014 *Let There Be Light: The Black Swans of Ellen Carey*, Akus Gallery, Eastern Connecticut State University (ECSU), Willimantic, CT; catalog/illustrations, Essay-Donna Flesicher-Poet
- 2012 *Photography Degree Zero*, Joseph Bellows Gallery, La Jolla, CA  
*In Hamlet's Shadow: Self-Portraits as Photo-Lithographs from 1987*, Celeste LeWitt Gallery, UCONN Health Center, Storrs, CT  
*Struck by Light*, Nina Freudenheim Gallery, Buffalo, NY
- 2010 *The Black Swans of Ellen Carey: Of Necessary Poetic Realities*, West Hartford Art League, CT
- 2009 *Struck by Light: Ellen Carey: Photogram Retrospective (1992-2009)*, St. Joseph University, CT
- 2008 *Picture Nothing*, Nina Freudenheim Gallery, Buffalo, NY
- 2007 *Photography Degree Zero*, Ibu Gallery, Palais Royale, Paris, FR  
*Shadows & Pulls... A Short History*, Diana Birdsall Gallery, Old Lyme, CT
- 2006 *Moirés, Blinks, Monochromes, Start & Stops, Mixes*, Lyman Allyn Art Museum, New London, CT
- 2005 *Moirés, Blinks, Monochromes, Start & Stops, Mixes*, Nina Freudenheim Gallery, Buffalo, NY
- 2004 *Photography Degree Zero/Matrix #153*, Wadsworth Atheneum Museum, Hartford, CT (brochure)
- 2003 *Photography Degree Zero*, Katrina Traywick Gallery, Berkeley, CA  
*Photography Degree Zero 1996 – 2003*, Beacon Camera Club, Beacon, NY  
*Mourning Wall for 9/11*, Mercy Gallery, Loomis Chaffee School, Windsor, CT
- 2002 *Push Pin Photograms*, Nina Freudenheim Gallery, Buffalo, NY  
*Mourning Wall for 9/11 Wall*, PABA (Photo Art Book Art), New Haven, CT  
*Mourning Wall and Birthday Portrait*, Museum of Contemporary Photography (MoCP), Columbia College, Chicago, IL (brochure)  
*Self-Portrait @ 48*, Connecticut Commission on the Arts, Hartford, CT  
*Photography Degree Zero*, NEW/NOW, New Britain Museum of American Art (NBMAA), CT  
*Prima Facie*, Paesaggio Gallery, West Hartford, CT
- 2001 *Mourning Wall*, Pamela Auchincloss Project Space, New York, NY  
*Photography Degree Zero*, PABA (Photo Art Book Art), New Haven, CT
- 2000 *Mourning Wall-Family Portrait-Birthday Portrait*, Real Art Ways, Hartford, CT; Brochure/Poster  
*Pulls*, Beacon Camera Club, Beacon, NY
- 1999 *Photogenic Drawings*, Paesaggio Gallery, West Hartford, CT  
*Photography Degree Zero*, Loughborough University, Loughborough, England
- 1998 *Pulls*, Ricco/Maresca Gallery, New York, NY
- 1997 *Family Portrait-Birthday Portrait*, Cleveland Center for Contemporary Art, Cleveland, OH  
*Photography Degree Zero*, Todd Mauritz Gallery, Columbus, OH
- 1996 *Photography Degree Zero*, Ricco/Maresca Gallery, New York, NY  
Center for Photography at Woodstock (CPW), Woodstock, NY
- 1995 Nina Freudenheim Gallery, Buffalo, NY
- 1994 Jayne H. Baum Gallery, New York, NY  
Gallery 954, Chicago, ILL
- 1992 Jayne H. Baum Gallery, New York, NY  
*Back to the Future: Ellen Carey*, National Academy of Sciences, Washington, D.C. (catalog)
- 1990 *Self-Portraits in Polaroid 20 X 24*, Schneider-Bluhm-Loeb Gallery, Chicago, IL

- 1989 *Stack and Abstract: Polaroid*, John Good Gallery, New York, NY  
1987 *Ellen Carey: Survey 1978-1986*, International Center of Photography/ICP, NY (brochure)  
*Self-Portraits in Polaroid 20 X 24*, Simon Cerigo, New York, NY  
1986 *Self-Portraits in Polaroid 20 X 24*, Art City, New York, NY  
*Self-Portraits in Polaroid 20 X 24*, Real Art Ways (RAW), Hartford, CT  
*Self-Portraits in Polaroid 20 X 24*, Zone, Springfield, MA  
1985 Concord Gallery, New York, NY  
Dorry Gates Gallery, Kansas City, MO  
1984 Texas Gallery, New York, NY  
1983 Memorial Union Art Gallery, University of California, Davis, CA  
1982 University Art Museum, University of New Mexico, Albuquerque, NM  
1981 *Painted Photograph: Figures & Forms*, Concord Gallery, New York, NY  
1978 *Painted Self-Portraits*, HallWalls, Buffalo, NY (MFA Thesis Exhibition)  
1975 *Ellen Carey & Cindy Sherman: Photo Bus Show*, CEPA/Niagara Transit System, Buffalo, NY

**Group Exhibitions: Ellen Carey 1974 – 2020**

- 2020 *Noir et Blanc*, Bibliothèque nationale de France (BnF), Paris, FR  
2019-20 *The Polaroid Project: At the Intersection of Art and Technology\**, MIT Museum, Cambridge, MASS (international tour/book)  
*All the Marvelous Surfaces: Photography Since Karl Blossfeldt*, deCordova Sculpture Park and Museum, Lincoln, MASS  
2019 *Expanded Field: Photography From the Collection of NBMAA*, New Britain, CT  
*Shape of Light: Defining Photographs from the Frances Lehman Loeb Art Center*, Vassar College, Poughkeepsie, NY  
*The Polaroid Project: At the Intersection of Art and Technology\**, McCord Museum, Montreal, CAN (international tour/book)  
*Out of the Box: Camera-less Photography*, Norton Museum of Art, Palm Springs, FL  
*Painting with Light*, Yossi Milo, NYC, NY  
*Women in Colour: Anna Atkins, Color Photography & Those Struck by Light*, Galerie Miranda, Paris, FR; Curator - Ellen Carey  
2019-18 *Room for Play*, Heather Gaudio Gallery, New Canaan, CT.  
2018 *Women in Colour: Anna Atkins, Color Photography & Those Struck by Light*, Rubber Factory, NYC, NY; Curator - Ellen Carey  
*PhotoPlay: Lucid Objects*, JP Morgan Chase Collection, Paris PHOTO; Brochure- Curator: Mark S. Roe  
*Disappearing Polaroids*, Natalie Krug Gallery, NY, NY; Curator- Natalie Krug  
*CHANGED: The Altered Photograph*, Ricco/Maresca Gallery, NY; Curator - Frank Maresca  
*Re: Collection*, Museum of Contemporary Photography/MoCP, Columbia College Chicago, ILL  
*Indirect Representations*, Cristin Tierney Gallery, NY (NY); Curator - Joe Fig-Artist  
2017-20 *The Polaroid Project: At the Intersection of Art and Technology*, Foundation for Exhibiting Photography (www.fep-photo.org) & Massachusetts Institute of Technology (MIT); Amon Carter Museum of American Art (ACMAA), Ft. Worth (TX); WestLicht Museum for Photography-Vienna (AUS); C/O Berlin (GER); National Museum of Art- Singapore; McCord Museum, Montreal-CAN; MIT, Cambridge (MASS); Book/Tour  
2016 *The Unbearable Lightness - The 1980s, Photography, Film*; Centre Pompidou, Paris, FR; Karolina Lewandowska, Curator/ Brochure  
*A Matter of Memory: Photography as Object in the Digital Age*, George Eastman Museum (GEM), Rochester, NY; Lisa Hostetler, PhD, Curator - Exhibition/Book  
*Archiving Western New York: Select Artists from The Gerald Mead Collection*, Marion Art Gallery SUNY@ Fredonia, Fredonia, NY (catalog)  
*big nothing*, Sous Les Etoiles Gallery, NY, NY; Curator by Richard Caldicott-Photographer  
*Photography is Magic*, Aperture Foundation, NY, NY- Charlotte Cotton, Curator  
*new flesh*, Rubber Factory, NY; curator: Efrém Zelony-Mindell - interview/Carey & Frailey  
*Stopping Down*, Be-Hold Gallery, Yonkers (NY)

- Chemistry: Explorations in Abstract Photography*, Garrison Art Center, NY  
*Collected: Pier 24*, San Francisco, CA- Book
- 2015 *Photography Sees the Surface*, Higher Pictures, NY, NY  
*Part - Picture*, Museum of Canadian Contemporary Art (MoCCA), Toronto, CAN; Catalog  
*One-of-a-Kind: Unique Objects from The Center for Creative Photography (CCP)*, Norton Gallery,  
 The Phoenix Art Museum, Phoenix, AZ; Brochure  
*Art Today: 2000 – Present*, New Britain Museum of American Art (NBMAA), New Britain, CT  
*Director's Choice: Aspects of Portraiture: Photographs from Wadsworth Atheneum*, Hartford, CT
- 2015 *Altarations: Built, Blended, Processed*, Florida Atlantic University, Boca Raton, FL; (catalog)
- 2014- *Modern Alchemy: Experiments in Photography*, Heckscher Museum, Huntington, NY; (brochure)
- 2014 *Momentum: An Experiment in the Unexpected*: San Jose Museum of Art (SJMA), San Jose, CA  
*CHEM 101: The Beauty of Chemistry in Photography*, Benton Art Museum, UConn, Storrs, CT  
*After Life*, Luckman Gallery/Fine Arts Center, California State University/Los Angeles, CA
- 2013- *The Polaroid Years: Instant Photography and Experimentation*, Frances Lehman Loeb Art Center,  
 2015 Vassar College, Poughkeepsie, NY; Norton Museum, Palm Beach, FL;  
 (book/tour/reviews)  
*A Democracy of Images: Photographs from the Smithsonian American Art Museum (SAMM)*,  
 Washington, D.C.; SAAM; Curator: Merry Foresta; Brochure/Review
- 2013 *The Edge of Vision: The Rise of Abstraction in Photography*, Aperture Foundation, NY  
 2009 Galerie Pangée, Montreal, CAN; Pingyao Photo Festival, Pingyao, CHINA:  
2010: Center for Creative Photography (CCP), University of Arizona, Tucson,  
2011: Cornell Fine Arts Museum, Rollins College, Winter Park, FL;  
2012: Hoffman Gallery, Lewis & Clarke University, Portland, OR; Schneider  
 Museum of Art, University of Southern Oregon, Ashland, OR; Clay  
 Center for the Arts and Sciences, Charleston, WV;  
2013: Louisiana Arts and Science Museum, Baton Rouge, LA (book/tour);  
 Aperture Foundation-Curator: Lyle Rexer-critic
- 2012 *Wish You Were Here: The Buffalo Avant-Garde in the 1970s*, Albright-Knox Art Gallery,  
 Buffalo, NY; Catalog/illustrations/reviews; AKAG Curator - Heather Pesanti  
*50@50: Selected Artists from the Gerald Mead Collection*, UB Anderson Gallery, Buffalo, NY  
*Focus: New Photography Acquisitions*, New Britain Museum of American Art (NBMAA), CT
- 2011 *Process(ing)*, Galerie Emmanuel Perrotin, Paris, FR  
*The Minimalist Aesthetic*, Wadsworth Atheneum Museum of Art, Hartford, CT  
*For Once, Then, Something*, Burchfield-Penney Art Center, Buffalo, NY  
*Recollection: Thirty Years of Photography at The New York Public Library*, New York, NY  
*The White Show: Subtlety in the Age of Spectacle*, Clarion University Art Gallery, PA (brochure)  
*Women Artists @New Britain Museum*, New Britain Museum of American Art, CT (catalog)  
*Instant Connections: A Polaroid Exhibition*, Panopticon Gallery, Boston, MA  
*Private/Public: Gerald Mead Collection*, Castellani Art University, Niagara University, NY  
*The Big Cool*, Nina Freudenheim Gallery, Buffalo, NY  
*Polaroid: Instant Joy!* A.M. Richard Fine Art, Brooklyn, NY
- 2010 *Spectra: New Abstract Photography*, Silver Eye Gallery, Pittsburg, PA  
*Plucking the Rainbow*, Nina Freudenheim Gallery, Buffalo, NY  
*The Art of Polaroid*, Gallery 4, Tiverton 4 Corners, RI
- 2009 *The Edge of Vision: The Rise of Abstraction in Photography*, Aperture Foundation, NY (book/tour)  
*Color Field Photography*, The Princeton Arts Council, Princeton, NJ (brochure)  
*Exposed*, Creon Gallery, New York, NY
- 2008 *Click*, eo art lab, Chester, CT  
*Color Me Real*, Windsor Art Center, Windsor, CT
- 2007 *Connecticut Contemporary*, Wadsworth Atheneum Museum of Art, Hartford, CT
- 2006 *femme brut (e)*, Lyman Allyn Art Museum, New London, CT (catalog)  
*Seeing the Light*, Carl Solway Gallery, Cincinnati, OH  
*The Persistence of Geometry*, Cleveland Museum of Art, OH (catalog, cover/ill)  
*Shifting Terrains*, Wadsworth Atheneum Museum of Art, Hartford, CT (brochure)

- 2005 *Romancing the Shadows*, The Palo Alto Art Center, Palo Alto, CA (brochure)  
*Triple Exposure*, Chase/Freedman Gallery, Jewish Community Center, West Hartford, CT  
*Casting the Light*, 1708 Gallery; McLean Projects for Art, VA; SW School, San Antonio, TX (cat)  
*Black & White*, Paesaggio Gallery, West Hartford, CT
- 2004 *Inside Out: Selections from the Permanent Collection*, San José Museum of Art, CA  
*LeWitt's LeWitts*, New Britain Museum of American Art (NBMAA), New Britain, CT
- 2003 *This is Not a Photograph*, DePaul University, Chicago, IL; UNorth Texas, Denton, TX; Bowling Green University, OH; UC La Jolla Art Gallery, CA; Bayle Art Museum, Charlottesville, VA; College Art Gallery, Northfield, MN; Pamela Auchincloss Projects, NY; (catalog/tour 2002)  
*Light =Index*, Visual Studies Workshop (VSW), Rochester, NY  
*Prima Facie*, Nina Freudenheim Gallery, Buffalo, NY  
*Primary Colours*, City Gallery, Leicester, England UK
- 2002 *American Visions: Highlights from the Photography Collection*, Whitney Museum, NY (book)  
*Photography's Antiquarian Avant-Garde*, Sarah Morthland Gallery, New York, NY (book)  
*Self-Portrait @ 48*, Connecticut Commission for the Arts, Hartford, CT
- 2001 *What's New*, Whitney Museum of American Art, New York, NY  
*Eccentric Photography*, Islip Museum, East Islip, NY (brochure)
- 2000 *American Perspectives: Photographs from The Polaroid Collection*, Tokyo Metropolitan Museum of Photography, Tokyo, JAPAN (book)  
*Portraits*, PABA (Photo Art Book Art), New Haven, CT  
*Yard Sale*, NYC Lab School, New York, NY  
*This is Not a Photograph*, Pamela Auchincloss Art Projects, New York, NY (tour/catalog)  
*Being Human: A Portrait*, PABA (Photo Art Book Art), New Haven, CT
- 1999 *Female*, Wessel & O'Connor, New York, NY  
*Here's Looking At You*, Wadsworth Atheneum Museum of Art, Hartford, CT  
*Fellowship Awards Exhibition*, Connecticut Commission on the Arts, Hartford, CT  
*100 Years of Photography: Personal Visions on the 20th Century in The Art and Technology*, The Discovery Museum, Bridgeport, CT (catalogue)  
*This Is Not A Photograph*, Pace University Gallery, Pleasantville, NY  
*Women's History Through Art*, Burchfield–Penney Art Center, Buffalo State College, NY  
*Phenomenon*, Friends of Photography, Ansel Adams Center, San Francisco, CA  
*Innovation/Imagination: 50 Years of Polaroid Photography 1947–1997*, Ansel Adams Center, San Francisco, CA (tour/book)
- 1999 *Photography's multiple roles: Art, Document, Market, Science*, Museum of Contemporary Photography (MoCP) @ Columbia College, Chicago, IL (book)  
*The Agency of Meaning: Survey of Contemporary Works in the Collection*, Burchfield–Penney Art Center, Buffalo State College, NY
- 1998 *Art That Happens to be Photography*, Nina Freudenheim Gallery, Buffalo, NY
- 1997 *Eye of the Beholder: The Avon Collection*, International Center for Photography (ICP/NY), NY  
*The Big Picture Show*, The Albright-Knox Art Gallery (AKAG), Buffalo, NY  
*Diverse Visions/Photographic Perspectives*, The Pittsburgh Center for the Arts, PA
- 1996 *From Transition to Abstraction*, Center for Photography at Woodstock (CPW), NY  
*Collecting in the 90s*, Wadsworth Atheneum Museum of Art, Hartford, CT (portrait commissions)  
*Delirium*, Ricco/Maresca Gallery, New York, NY
- 1995 *Not a Metaphor*, Arts Projects International, New York, NY  
*Alternatives: Twenty Years of HallWalls 1975-1995*, Burchfield–Penney Art Center, Buffalo, NY (brochure); Antony Bannon, PhD-Director and Curator  
*Moholy-Nagy and Present Company*, Museum at The Chicago Art Institute, Chicago, IL  
*Content and Discontent in Today's Photography*, Lowe Art Museum, University of Miami, Coral Gables, FL (ICI tour/brochure)  
*Trusting in Magic: Nine Photographers*, Kingsborough Community College, Brooklyn, NY  
*Abstract Photographs*, Baltimore Museum of Art, Baltimore, MD

- 1994 *4 + 4 + 4 = 95*, Charter Oak Cultural Center, Hartford, CT  
*Issues and Identities in Contemporary Photography*, Museum of the Art Institute of Chicago, IL  
*Making Pictures*, Caldwell College, NJ  
*Beyond the Camera, Large-Scale Manipulated Photographs*, Artspace, New Haven, CT  
*The Abstract Urge*, Ansel Adams Center, San Francisco, CA (tour /brochure)  
*The Camera "I" Photographic Self Portraits from the Audrey and Sydney Irmas Collection*,  
 Los Angeles County Museum of Art (LACMA), CA (book/ill)  
*The Instant Image*, Park Avenue Atrium, New York, NY  
*Life Lessons*, The Museum at the Art Institute of Chicago, Chicago, IL (brochure)
- 1994-93 *Fiction of the Self*, University of North Carolina, Greensboro, NC; Herter Art Gallery,  
 University of Massachusetts, Amherst MA; Palazzo de Exhibitions, Rome,  
 Italy; Museum of Modern Art, Nice, FR (catalog/tour)  
*The Art of Diamonds*, Tatischeff Gallery, NY; Cleveland Museum of Natural History, OH;  
 Natural History, Atlanta, GA; Charles and Emma Grye Art Museum, Omniplex  
 Science Center, Seattle, WA; LA Museum of Natural History, CA; Rochester  
 Museum and Science Center, Rochester, NY; Dallas Museum of Natural  
 History, Dallas, TX; Dayton Art Institute, OH  
*Concurrence*, 100 Pearl Street Gallery, Hartford, CT (two-person with Mary Frey)  
*Moving Shadows*, Tennisport Arts, Long Island City, NY
- 1993-91 *Dark Décor* - Independent Curators Inc. (ICI) tour/catalog: DePree Art Center, Hope College,  
 Holland, MI; San José Museum of Art, CA; Florida Gulf Coast Art Center,  
 Bellair, FL; Monmouth Museum, Lincroft, NJ; Ilingworth Kerr Gallery, Alberta  
 College, Calgary, CAN
- 1993-91 *Departures Photography 1923–1990*, Independent Curators Inc. (ICI) catalog/tour: Iris & B.  
 Gerald Cantor Art Gallery, College of the Holy Cross, Worcester, MA; Denver  
 Museum of Art, CO; Joslyn Art Museum, Omaha, NE; Pittsburgh Center for the  
 Arts, PA
- 1992 *The Abortion Project*, HallWalls Gallery, Buffalo, NY; New Langton Arts, San Francisco, CA  
*Abstraction in the 90s*, Jan Kesner Gallery, Los Angeles, CA  
*The Colt 4*, Wadsworth Atheneum Museum of Art, Hartford, CT (catalog)  
*Representatives: Women Photographers from the Permanent Collection*, Center for Creative  
 Photography (CCP), University of Arizona, Tucson, AZ  
*Selections 6*, Photokina, Polaroid Corporation, Cologne, GER (book)
- 1991 Goldie Gallery-Moore College of Art, Philadelphia, PA; Telfair Academy of Arts and Sciences,  
 Savannah, GA (catalog)  
*Art that Happens to be Photography*, Texas Gallery, Houston, TX  
*Fifteen Years of RAW*, Real Art Ways, Hartford, CT  
*Mixing the Medium: Beyond Silver Photography*, Fogg Art Museum, Harvard University,  
 Cambridge, MA (brochure)  
*People and Places*, 100 Pearl Street Gallery, Hartford, CT  
*Resonance*, Lyman Allyn Museum, New London, CT  
*The Ruttenberg Collection*, Museum of the Art Institute of Chicago, IL (catalog)  
*Summer Group Exhibition*, Jayne H. Baum Gallery, New York, NY  
*Techno-Real*, Sol Mednick Gallery, The University of the Arts, Philadelphia, PA  
*Towards 2000*, Rhode Island School of Design, Providence, RI
- 1990 *Against Interpretation*, CEPA Gallery, Buffalo, NY  
*5 Person Exhibition*, Vrej Baghoomian Gallery, New York, NY  
*Highlights*, Jayne H. Baum Gallery, New York, NY  
*Identities: Portraiture in Contemporary Photography*, Philadelphia Arts Alliance, PA  
*Selections 5*, Bibliotheque Nationale, Paris, FR (catalog)  
*Summer Group Exhibition*, John Good Gallery, New York, NY
- 1989 *Abstraction in Contemporary Photography*, Emerson Gallery, Hamilton College, NY (brochure)  
 Artspace, New Haven, CT  
*Artists Portraits by Timothy Greenfield-Sanders*, Mary Boone Gallery, New York, NY (book)  
*Fotografie, Wissenschaft und neue Technologien*, Kunstmuseum, Dusseldorf, GR (catalog)

- 1989 *Nature and Culture: Conflict and Reconciliation in Recent Photography*, Friends of Photography, Ansel Adams Center, San Francisco, CA  
*The Photography of Invention: American Pictures of the 1980s*, National Museum of American Art, Smithsonian Institution, Washington, D.C. (tour/book)  
*Strange Attractors: The Spectacle of Chaos*, Kaos Foundation, Chicago, IL (catalog)
- 1988 *Appropriation and Syntax: Uses of Photography in Contemporary Art*, Brooklyn Museum, NY  
*Chaos*, John Good Gallery, New York, NY  
*Complexity and Contradictions*, Zilka Art Gallery, Wesleyan University, Middletown, CT  
*Connecticut Photographers*, Real Art Ways, Hartford, CT  
*First Person Singular: Self-Portrait in Photography 1840–1988*, High Museum, Atlanta, GA (cat)  
*Gallery Artists*, John Good Gallery, New York, NY  
*Layers of Meaning*, Tower Gallery, New York, NY  
*New Surrealism*, The Catskill Center for Photography, Woodstock, NY (catalog)  
*Photography on the Edge*, Haggerty Museum, Marquette University, Milwaukee, WI (catalog)  
*The Photo-Ostensive (Propositions of the Phenomenal and the Mundane)*, Jayne H. Baum, NY  
*Small Scale*, Frank Bernarducci Gallery, New York, NY  
*Twenty from New York*, Nina Freudenheim Gallery, Buffalo, NY  
*Woman and Self-Image*, Art Museum, Miami University, Oxford, OH (catalog)  
*(Re) Productions*, White Columns, New York, NY  
*Group Show*, Robert Koch Gallery, San Francisco, CA
- 1987 *Photo-Mannerisms*, Laurence Oliver Gallery, Philadelphia, PA  
*Photo Synthesis*, Frank Bernarducci Gallery, New York, NY  
*Poetic Injury: The Surrealist Legacy in Postmodern Photography*, Alternative Museum, NY (cat)  
*Portrayals*, International Center of Photography: ICP/Midtown, New York, NY (catalog)  
*Spirals of Artificiality*, Hallwalls, Buffalo, NY (catalog)  
*Beyond the Image*, First Street Forum, St. Louis, MO
- 1986 Baskerville-Watson Gallery, New York, NY  
*Context as Content*, Catskill Center for Photography, Woodstock, NY  
*Four Photographers*, Promenade Gallery, Bushnell Memorial Hall, Hartford, CT  
*Modern Art at Harvard*, Harvard University, Cambridge, MASS  
*P*, 303 Gallery, New York, NY  
*Painted Pictures*, Houston Foto Fest, Houston, TX  
*Pictures*, Simon Cerigo, New York, NY  
*Recent Acquisitions*, Brooklyn Museum of Art, NY  
*Sadness*, Simon Cerigo Gallery, New York, NY  
*Self-Portrait: Photography (1840–1985)*, National Portrait Gallery, London, UK (catalog)  
*Weird Beauty*, The Palladium, New York, NY
- 1985 *Acquisitions*, Dorry Gates Gallery, Kansas City, MO  
*KCAI Centennial*, Nelson-Atkins Museum, Kansas City, MO  
*Persona Non Grata*, Daniel Newburg Gallery, New York, NY  
*Photo - Graphic*, Art City, New York, NY  
*Sexuality: Expressions and Perceptions*, Art City, New York, NY  
*The Show Room*, Michael Katz Gallery, New York, NY  
*Summer Selections*, Castelli Uptown, New York, NY  
*Group Exhibition*, 303 Gallery, NY, NY
- 1984 *Chill Out*, The Kenkelba House, New York, NY  
*HallWalls: Ten Years*, The Albright-Knox Art Gallery (AKAG), Buffalo, NY (catalog)  
*The Heroic Figure*, 17th São Paulo Biennial, Rio de Janeiro MoMA, Brazil (tour/catalog)  
*New Images in Photography*, The School of Visual Arts (SVA), New York, NY  
*Patterns*, Laguna Gloria Art Museum, Austin, TX  
*Wedge Benefit*, Nature Morte, New York, NY
- 1983 *Contemporary Self-Portraiture in Photography*, MIT Hayden Art Gallery, Cambridge, MA  
*Three Dimensional Photographs*, Castelli Graphics, New York, NY  
*Faces Since the 50s*, Center Gallery, Bucknell University, Lewisburg, PA (catalog)  
Olson Gallery, New York, NY

- Pace/MacGill, New York, NY  
Portico Gallery, Philadelphia, PA
- 1982 *Altered States*, University of Illinois, Champaign-Urbana, IL  
*Contemporary Photography as Phantasy*, The Santa Barbara Museum of Art, CA (tour/catalog)  
*Figures: Forms and Expressions*, The Albright-Knox Art Gallery (AKAG), Buffalo, NY (catalog)  
*Nineteen from New York*, Nina Freudenheim Gallery, Buffalo, NY  
*Painting, Pattern, Photograph*, The Addison Gallery of American Art, Andover, MASS  
*Group Show*, Concord Gallery, New York, NY  
*Photograph Transformed*, Stefanotti Gallery, New York, NY  
*Photo Start*, The Bronx Museum, Bronx, NY (catalog)  
*Group Show*, Carl Solway Gallery, Cincinnati, OH  
*Some Contemporary Portraits*, The Contemporary Arts Museum (CAM), Houston, TX
- 1981 *Carey, Dwyer, Simmons, Skoglund*, The Texas Gallery, Houston, TX  
*Lichtbildnisse*, Rheinisches Landesmuseum, Bonn, Germany (book)  
*The Markers*, San Francisco Museum of Modern Art (SF MoMA), San Francisco, CA (catalog)  
*Photo*, Metro Pictures, New York,  
*Photo Fusion*, The Pratt Manhattan Center, New York, NY (catalog)  
*Points of Departure*, Barbara Gladstone Gallery, New York, NY  
*Contemporary Photography*, Fogg Art Museum at Harvard University, Cambridge, MA
- 1980 *HallWalls/Five Years*, The New Museum, New York, NY (catalog)  
*Marvin Heiferman Selects*, The Texas Gallery, Houston, TX  
*The Hoffer Memorial Collection*, Picker Art Gallery, Colgate University, Hamilton, NY  
*Painterly Photographs*, Washington Project for the Arts (WPA), DC and Media Studies Center,  
State University of New York (SUNY) at Buffalo, NY (catalog)
- 1979 *About Face*, Niagara Community College, Sanborn, NY (with Bruce Morosko)  
*Altered Photographs*, P.S.1/Center for Urban Resources, Long Island City, NY  
*Buffalo/Chicago/Exchango*, NAME Gallery, Chicago, IL  
*CAPS Show*, The Nikon House, New York, NY (catalog)  
*Ellen Carey, Larry Williams, Marcia Resnick*, Chicago Center for Contemporary Photography, IL  
*Colors in Question*, Catskill Center for Photography, Woodstock, NY  
*The Grotesque in Photography*, Neikrug Gallery, New York, NY (book)  
*Inside Out*, Galerie Optica, Montreal, Quebec, CAN  
*Syracuse Show*, The Everson Museum of Art, Syracuse, NY
- 1977 *In Western New York*, The Albright-Knox Gallery (AKAG), Buffalo, NY (catalog)  
*Polaroid Show*, Camerawork Gallery, San Francisco, CA  
*Where N' When*, HallWalls, Buffalo, NY
- 1976 *Images of Women*, The Portland Museum of Art, Portland, ME  
*Manipulated Polaroids*, Wheelock College, Boston, MASS  
*Recent Portraiture*, The Renaissance Society of University of Chicago, IL (brochure)  
*Spectrum: An Invitational*, Rochester Institute of Technology (RIT), NY
- 1975 *Colorado National*, University of Colorado, Boulder, CO  
*Five Women Photographers*, CEPA Gallery, Buffalo, NY
- 1974 *First Light*, Humbolt State University, Eureka, CA  
*Subject: Women*, The Spencer Museum of Art, University of Lawrence, KS

**Collections: Ellen Carey 1976 – 2020**

Albright-Knox Art Gallery (AKAG), Buffalo, NY  
Alliance/Bernstein, New York, NY  
Akus Gallery, Eastern Connecticut State University (ECSU), Willimantic, CT  
Amon Carter Museum of American Art (ACMAA), Forth Worth, TX  
Art Institute of Chicago (AIC-Museum), Chicago, IL  
Avon Collection, New York, NY  
Baltimore Museum of Art, Baltimore, MD  
Banana Republic, Flagship Stores Nationwide, USA

Bell Atlantic, Arlington, VA  
Benton Art Museum, University of Connecticut (UCONN), Storrs, CT  
Bibliothèque Nationale de France (BnF), Paris, FR  
Brooklyn Museum of Art, Brooklyn, NY  
Burchfield-Penney Art Center (BPAC), Buffalo, NY  
Carnegie Museum of Art (CMOA), Pittsburg, PA  
Chase Manhattan Bank, New York, NY  
Center for Creative Photography (CCP), University of Arizona, Tucson, AZ  
Centre Pompidou, Paris, FR  
Cincinnati Art Museum, Cincinnati, OH  
Coca-Cola Corporation, Atlanta, GA  
Columbus Museum of Art (MOCA), Columbus, OH  
Dallas-Fort Worth Art Museum, TX  
Dannheisser Foundation, New York, NY  
deCordova Sculpture Park and Museum, Lincoln, MA  
Dow Jones Collection, New York, NY  
First Bank of Minneapolis, Minneapolis, MN  
Fogg Art Museum, Harvard University, Cambridge, MA  
George Eastman Museum (GEM), Rochester, NY  
Heckscher Museum, Huntington, LI, NY  
International Center of Photography (ICP/NY), NY, NY  
JP Morgan Chase Art Collection, New York, NY and Chicago, ILL  
Lannan Foundation, Palm Beach, FL  
LeWitt Foundation, Chester, CT  
Light Work, Syracuse, NY  
Los Angeles County Museum of Art (LACMA), Los Angeles, CA  
Lowe Art Museum, University of Florida, Coral Gables, FL  
Marine Midland Bank, New York, NY  
Mattatuck Museum, Waterbury, CT  
Metropolitan Museum of Art, New York, NY  
Milwaukee Art Museum, Milwaukee, WI  
Museum of Contemporary Photography (MoCP), Columbia College, Chicago, IL  
Museum of Fine Arts (MFA), Houston, TX  
National Museum of American History, Smithsonian Institution, Washington, D.C  
Nelson-Atkins Museum, Kansas City, MO  
New Britain Museum of American Art (NBMAA), New Britain, CT  
New York Public Library (NYPL), New York, NY  
Norton Museum of Art, West Palm Beach, FL  
Pérez Art Museum Miami (PAMM), Miami, FL  
Picker Art Gallery, Colgate University, Hamilton, NY  
Polaroid International Collection, Waltham, MASS (disassembled)  
Ponderosa Collection, Cincinnati, OH  
Progressive Insurance Company, Cleveland, OH  
Reader's Digest, Pleasantville, NY  
Rich's Products, Buffalo, NY  
Rhode Island School of Design (RISD) Museum, Providence, RI  
Ruttenberg Foundation, Chicago, IL  
San Francisco Museum of Modern Art (SF MoMA), San Francisco, CA  
San José Museum of Art, San José, CA  
Sir Elton John Collection, Atlanta, GA  
Smithsonian American Art Museum (SAAM), Smithsonian Institution, Washington, D.C.  
Sol LeWitt Foundation, Chester, CT  
University Art Museum, University of New Mexico, Albuquerque, NM  
University of Iowa, Hospitals and Clinics, Iowa City, IA  
UCONN Health Center, Farmington, CT



Vassar College, The Frances Lehman Loeb Art Center, Poughkeepsie, NY  
Wadsworth Atheneum Museum of Art, Hartford, CT  
WestLicht Museum, Vienna, AUS  
William Benton Museum of Art, University of Connecticut (UCONN), Storrs, CT  
Whitney Museum of American Art, New York, NY  
Yale University Art Gallery, New Haven, CT  
Private Collections

**Commissions: Ellen Carey**

Banana Republic Stores, USA, Flagship Stores  
Highland Hospital, Rochester, NY  
Madison Square Garden, New York, NY  
Saint Francis Hospital, Hartford, CT  
Wadsworth Atheneum Museum of Art, Hartford, CT  
Polaroid 20 X 24 Portraits, Private Clients  
Hall & Oates: Album Cover - Painted Photographs (1983)

**Competitions: Ellen Carey**

Ground Zero: 9/11; International Open Call, New York, NY (with David Harlan AiA, New Haven, CT)  
The Roberto Clemente School, 1% for the Arts; New Haven, CT (with Rick Morse AiA, Hartford, CT)

**Grants/Awards/Honors/Fellowships: Ellen Carey**

2018 *100 Heroines*, Royal Photography Society (RPS)-www.rps.org, London, UK; International Honor  
2002 Polaroid 20 X 24 Artists Support Program, Polaroid Corporation, Cambridge, MA  
2001 Connecticut Commission on the Arts, Hartford, CT  
1999 Te Foundation, Avon, CT  
1998 Connecticut Commission on the Arts, Hartford, CT  
1997 Greater Hartford Council for the Arts, Grover Foundation, Hartford, CT  
1991 Coffin Grant, University of Hartford, West Hartford, CT  
1990 Coffin Grant, University of Hartford, West Hartford, CT  
Bent Award for Creativity, The University of Hartford, West Hartford, CT  
1987-83 Polaroid 20 X 24 Artists Support Program, Polaroid Corporation, Cambridge, MA  
1986 Massachusetts Council on the Arts, New Works Grant, Boston, MA  
New York Foundation for the Arts Grant (NYFA), NY, NY  
1985 Coffin Grant, University of Hartford, West Hartford, CT  
1984 National Endowment for the Arts (NEA), Washington DC  
1980 LightWork, Syracuse, NY – Artist-in-Residence  
1979 Creative Artists Public Service (CAPS), NY, NY

**Books, Catalogues, Periodicals: Ellen Carey**

Adrian, Dennis. Recent Portraiture. Renaissance Society of the University of Chicago, IL; 1976; Brochure  
Armstrong, Bill. Dear Dave, issue #19, New York, NY; Feature/Interview; 10 pgs./illustration; 2015  
Bannon, Anthony. Painterly Photographs. Washington Projects for the Arts (WPA), Washington, D.C.;  
March 15-May 1, 1980; catalog/illustration  
Carey, Ellen. The Polaroid Years: Instant Technology and Experimentation, Delmonico/Prestel Press,  
2011, pgs.  
Cathcart, Linda L. The Heroic Figure. Rio De Janeiro Museum of Modern Art, Brazil; United  
States Information Agency and The Contemporary Arts Museum (CAM), Houston, TX;  
1984-1985 (tour): Catalog/Illustrations; Artists Portraits by Robert Mapplethorpe, NY  
Cathcart, Linda L. The New Photography. The Contemporary Arts Museum (CAM), Houston, TX,  
January 17 - February 22, 1981; Booklet/Illustrations

- Cathcart, Linda L. HallWalls: Five Years. The New Museum, NY; Washington Projects for the Arts (WPA), Washington D.C.; A Space, Toronto, CAN; Upton Gallery, SUNY@Buffalo, 1979-1980, catalog/illustrations
- Coke, Van Deren. The Markers. San Francisco MoMA CA; May 29-July 26, 1981; catalog/illustrations
- Coleman, A. D. Photofusion. Pratt Manhattan Center, NY; January 12-31, 1981; catalog/illustrations
- Coleman, A. D. The Grotesque in Photography. Ridge Press and Summit Books; March 1977; book w/ill
- Denson, G. R. Figures: Forms and Expressions. Albright-Knox Art Gallery (AKAG), Buffalo, NY; November 30, 1981-January 3, 1982; catalog/illustrations
- Denson, Robert. Poetic Injury: The Surrealist Legacy in Post-Modern Photography. The Alternative Museum, NY; pp. 14, 20, 36; catalog/illustrations
- Fig, Joe. Inside the Artist's Studio. Princeton Architectural Press, NY, NY. Boo/Interview/Illustrations
- Fleischer, Donna. The Black Swans of Ellen Carey: Of Necessary Poetic Realities. Akus Gallery (ECSU) Eastern Connecticut State University (ECSU), Willimantic, CT; January 9-February 20, 2014, catalog/illustrations
- Frascella, Lawrence. Aperture. Technology and Transformation, Aperture Foundation, NY; #106, Spring 1987, back cover/ill
- Grundberg, Andy. Mourning Wall. Real Art Ways, Hartford, CT (2000); Museum of Contemporary Photography (MoCP), Columbia College, Chicago, IL; 2000 revised 2002; brochure/illustrations
- Grundberg, Andy. American Visions: Highlights from the Photography Collection. Whitney Museum of American Art, NY; July 2002; book/illustrations
- Grundberg, Andy. See: A Journal of Visual Culture. Friends of Photography, Ansel Adams Center, San Francisco, CA; cover, issue 1:4, 1995; periodical
- Grundberg, Andy. Content and Discontent in Today's Photography. Independent Curators Incorporate (ICI) NY, NY; 1985; brochure/illustrations
- Grundberg, Andy and Ed Yankov. Departures: Photography 1923-1990. Worcester, MA (catalogue)
- Grundberg, Andy and Jerry Saltz. Abstraction in Contemporary Photography. Emerson College, Boston, MA; catalog/illustrations
- Hagenberg, Roland. Soho, Egret Publications, NY, NY; 1987-book/illustrations; p. 137
- Hagenberg, Roland. Untitled '84. Pelham Press, NY, NY; 1984-book/illustrations; p. 50
- Hagenberg, Roland. East Village. Pelham Press, NY, NY; 1985-Art City; book/illustrations
- Hartshorn, Willis. Ellen Carey: Survey 1978-1986. International Center of Photography, NY; brochure/ill
- Hirsch, Robert. Exploring Color Photography: From Darkroom to the Digital Studio. McGraw Hill, NY; book/illustrations; pgs. 11 & 309 (multiple editions)
- Hitchcock, Barbara. The Polaroid Book. Taschen, Los Angeles, CA; book/illustrations
- Honnef, Klaus. Lichtbildnisse, Rheinisches, Landesmuseum, Bonn, GER; March -June 1981; book/ill
- Hunt, Bill. Delirium, Aperture Foundation, NY; 1997; periodical/ illustrations
- Jacobs, Joseph. Faces Since the 50s. Center Gallery, Bucknell University, Lewisburg, PA; March 11-April 17, 1983; catalog/illustrations
- Laster, Paul and Renee Ricardo. The Spiral of Artificiality, HallWalls, Buffalo, NY; catalog; pgs. 4-8 ill
- Lenot, Marc. Jouer Contre les Appareils, De la Photographie Expérimentale Libella Paris, Editions Photosynthesis, Book/Ill. pgs.68 & 69-2017.
- Liebowitz, Herbert. Parnassus: Poetry In Review, Poetry in Review Foundation, NY; 1986-book p. 248, ill
- Lingwood, James. Self Portrait: Photography 1940-1985. National Portrait Gallery, London, UK: book ill
- Lombino, Mary-Kay. The Polaroid Years: Instant Photography and Experimentation, Frances Lehman Loeb Center for the Arts, Poughkeepsie, NY; book/Delmonico-Prestel; pgs. 44, 46, 47, 64-67
- Luciana, James. Black and White Photography: An International Collection. Rockport Publishers, Gloucester, MA, 1999-book/illustrations
- McCaughey, Patrick. The Colt 4, Wadsworth Atheneum Museum of Art, Hartford, CT-1992; catalog/ill
- Miller, Denise. Photography's multiple roles. Museum of Contemporary Photography (MoCP), Columbia College@Chicago, Chicago, IL-1998, book/illustrations; pg.20
- Mindell, Efram Zelony. new flesh, Gnostic Book, Holland-2019/pgs. 36-37, and 124.
- Naef, Weston. New Trends. Shevsha Publishing Company, Tokyo, Japan-June 1984, book/illustrations
- Ottman, Klaus. Strange Attractors: The Spectacle of Chaos. Kaos Foundation, Chicago, IL; brochure w/ill

- Parker, Fred. Contemporary Photography as Phantasy. Santa Barbara Museum of Art, CA; June 19 - August 15, 1982; catalog/illustrations
- Peasanti, Heather. Wish You Were Here: The Buffalo Avant-garde in the 1970s, Albright-Knox Art Gallery (AKAG), NY; March 30-July 8, 2012; catalog/ill; pgs. 28-37,103-110
- Pickover, Dr. Clifford. Mazes of the Mind. St. Martin's Press, NY; 1991; book/illustrations
- Potter, Tina. Dark Décor. Independent Curators Incorporated (ICI), NY, NY; 1995; catalog/illustrations
- Rexer, Lyle. Photography's Antiquarian Avant-Garde. Harry N. Abrams Inc., NY, NY-2002; book/illustrations, pgs. 128-129; 138-139
- Rexer, Lyle. The Edge of Vision: The Rise of Abstraction in Photography, Aperture Foundation, NY-2009 (reprinted 2014); book/illustrations: pgs. 147-169.
- Rexer, Lyle. The Critical Eye: Fifteen Pictures to Understand Photography. Intellect Books, Bristol, UK
- Richardson, Trevor. Fictions of the Self: The Portrait in Contemporary Photography. Weatherspoon Art Gallery, University of North Carolina (UNC), Greensboro, NC; Herter Art Gallery, University of Massachusetts (UMASS), Amherst, MA; 1993; catalog/illustrations
- Roberts, Pamela. A Century of Colour Photography: From the Autochrome to the Digital Age. Carlton Books Ltd., London, UK; 2007; book/illustrations; pgs. 189, 247
- Rohrbach, John. Color: American Photography Transformed, Amon Carter Museum of American Art, Forth Worth, TX; University of Texas Press, Austin, TX, 2013; pgs 230 (ill) & 436n31
- Rosenbloom, Naomi. A History of Women Photographers, Abbeville Press, NY: 1994; book/ill
- Rosoff, Patricia. Innocent Eye: A Passionate Look at Art, Tupelo Press, North Adams, MASS; 2012 book w/cover, essay & ill; pgs; 103-107.
- Spagnoli, Jerry, Casting the Light; catalog/illustrations
- Sobieszek, Robert A. and Deborah Irmas. The Camera "I": Photographic Self-Portraits from the Audrey and Sydney Irmas Collection, Los Angeles County Museum of Art, CA; Harry N. Abrams Inc., NY; 1994: catalog/illustrations; pgs.118, 211
- Stainback, Charles. Portrayals. International Center of Photography: ICP/Midtown, NY; 1987; catalog/illustrations; pgs. 18, 33, 38
- Verre, Phillip. Photo Start. Bronx Museum of the Arts, NY; September 14 – December 5, 1982; catalog
- Stokes, Lowery Sims. The Persistence of Geometry: Form, Content and Culture in the Collection of the Cleveland Museum of Art; catalog/illustrations; cover/pg.115
- Walsh, Michael. Back to the Future: The Photography of Ellen Carey. The National Academy of Sciences, Washington, D.C.; June 1992; catalog/illustrations
- Westerbeck, Colin. The Intuitive Eye: The Ruttenberg Collection, Chicago, IL; catalog/illustrations
- Fotografie, Wissenschaft Und Neue Technologien, Kunstmuseum, Dusseldorf, GER; 1989, pgs.78-81 ill.
- Young American Photographers, Lustrum Press, NY,1974; book
- Artfinder, Special Photography Issue. Egret Publications, NY; catalog/illustrations; pg. 71
- Selections 5, Photokina, Cologne, GER-1990; book/illustration

**Articles, Essays, Reviews: Ellen Carey**

- 2015 Wiley, Chris. *Beyond the Self: The Early Polaroids of Ellen Carey*, M+B, Los Angeles, CA
- 2014 Fleischer, Donna. *The Black Swans of Ellen Carey: Of Necessary Poetic Realities*, Akus Gallery, Eastern Connecticut State University (ECSU), Willimantic, CT (essay)
- 2012 Kino, Carol. *Renaissance in an Industrial Town*. New York Times, Sunday, May 6; ill.
- 2008 Bryant, Eric. *The Indecisive Image*, ArtNews, NY; March, pgs.106-113 ill.
- 2007 AD Cadeaux. Architectural Digest French edition, Paris, FR; Dec. 2007-Jan. 2008; p. 43
- Gennochio, Benjamin. *Feminist Artworks with an Edge*. New York Times, NY; January 7 ill.
- Goodman, Lauren. *Rustic Renaissance*, Domino, New York, NY, February
- Rosoff, Patricia. *Writing with Light: The Abstract World of Ellen Carey*. Art New England, Brighton, MA; April/May; pgs/feature
- 2005 Huntington, Richard. *On Target; Ellen Carey's Shots with Giant Polaroid Hit the Mark*. The Buffalo News, NY; October 14; ill
- Severin, Jay. *Photography's Spiritual Realm*. Sag Harbor, NY; June 2, ill pg. 10
- Rexer, Lyle. *Abstract Photography*. Art on Paper, NY: March/April, color ills.

- 2004 ---*Capturing an Essence*, Republican American, Waterbury CT; December 14, ill.  
Rosoff, Patricia. *A Fresh Look at the Mystery of Photography*. Hartford Advocate, CT; Dec. 9  
Marsh, Joanna. *MATRIX 153: Ellen Carey-Photography Degree Zero*. Wadsworth Atheneum  
Museum of Art, Hartford, CT; brochure w/illustrations.
- 2003 Baker, Kenneth. *Ellen Carey in Berkeley*, Art Review. San Francisco Chronicle, CA; Jan, ill.  
Birke, Judith. *Photographer and Architect Contemplate 9/11*. New Haven Register, CT; Jan 19, ill  
Lewis, Jonathan. *Louder Than Words*. City Newspaper, Rochester, NY; Vol.32 #25, Mar.12-18, ill  
Rosoff, Patricia. *Monumental Memento Morte* Hartford Advocate, CT; Vol.30 #11, Mar. pp.18, ill  
Starger, Steven. *Ellen Carey: Photography Degree Zero* Art New England; Dec-Jan, p.29, ill
- 2002 Profile: Rob and Nancy Grover. Art On Paper, NY; July/August, ill  
Adams, Bruce. *Darkroom Dance*. Buffalo Evening News, NY; Nov.29 – Dec.6, ill  
Rosoff, Patricia. *High-Tech Magic*. Hartford Advocate, CT; Vol. 29 #44, Oct. 31; pp. 22 – 23, ill
- 2001 Pollack, Barbara. *Mourning Wall*, National Reviews. ArtNews; February, p. 159  
Rexer, Lyle. *Ellen Carey at Real Art Ways*. Art in America, NY; June, ill  
Rosoff, Patricia. *The Unbearable Lightness of Being Ellen Carey: Energy Producing Brightness*.  
Art New England, Boston, MA, January-February, Feature ARTS, ill.  
Schwabsky, Barry. *Mourning Wall at Real Art Ways*. Art On Paper, NY; April/May, ill
- 2000 Grundberg, Andy. *Mourning Wall*, Real Art Ways, Hartford, CT; brochure essay  
McNally, Owen. *Good Mourning*. Hartford Courant; Feature ARTS; Sun/Oct. 8, Sect. G. ill  
McNally, Owen. *The Pain of Human Loss*. Hartford Courant, CT; ill  
McNally, Owen. *A Photo Exhibit on Grieving*. Hartford Courant, CT; Oct. 5, ill  
Miller-Keller, Andrea. *Whitney Biennial Curators Interview*, ArtForum, NY, March  
Perrée, Rob, *Weer Kunst In Het Warenhuis?*, Kunstbeeld, Amsterdam, February, pgs. 37-39, ill  
Zimmer, William. *A Family Album with No Pictures*, New York Times, NY; Dec. 10, p. 35, ill
- 1999 Damsker, Matt. *Abstraction through the Lens*. Hartford Courant, CT; September 9-15, ill  
Glueck, Grace. *Female*. Curator; Vince Aletti, Wessel & O'Connor Gallery;  
The New York Times, NY; September 17 p. 26, ill  
Helfand, Glen. *Marco Breuer, Ellen Carey*, San Francisco Bay Guardian, CA; March 10-16  
Jenkins, Steven. *Phenomena: The Poetics of Science*. Camerawork: Journal of Photographic Arts;  
Ansel Adams Center, San Francisco, CA; Vol.26 #1, Spring/Summer, pgs.33-35
- 1998 Rosoff, Patricia. *Playing with the Light*. Hartford Advocate, CT; September 9, ill  
Boxer, Sarah. *Beauty in a Variety of Disguises*. New York Times, NY; Sept. 19, p. E35  
Huntington, Richard. *Deceptively Intellectual*. Buffalo Evening News, NY; Friday, October 9  
Huntington, Richard. *The Bold and the Body*. Buffalo Evening News, NY; Friday, September 25  
Newhall, Edith. New York Magazine, NY; September 14, p.129  
Schwabsky, Barry. *Ellen Carey: Pulls-Ricco/Maresca Gallery*, ArtForum, NY: Vol. 37 #3,  
November, pgs.114-115, ill.
- 1997 Huntington, Richard. *Albright-Knox: Photos on a Large Scale*. Buffalo Evening News; Apr. 10  
Koeninger, Kay. *Modern Photographs Bring to Mind Age-old Questions*.  
Columbus Dispatch, OH; April 27, ill  
Leddy, Kim. *Photogrammar*. Columbus Alive, Columbus, OH, April 2-8  
Royle, Erik. *Pittsburgh Center for the Arts Features Diverse Visions/Photographic Perspectives*.  
Pittsburgh Family Times, PA; Vol.5 # Issue 4, May  
Shearing, Graham. *Area Full of 'Diverse Visions' in Art*. The Tribune, Pittsburgh, PA; Apr. 27-ill  
Thomas, Mary. *Photography Exposed to New Processes*. Pittsburgh Post-Gazette, PA; June 21  
Zambo, Caran-Marie. *Arts Displays Offer Diversity*. The Daily News, McKeesport, PA; May 2
- 1996 Aletti, Vince. *Voice Choice, Ellen Carey*. Village Voice, New York, NY; November 26, p. 9  
Chambers, Karen. *Ellen Carey*. Review, New York, NY; December 1, pp. 30-31  
McNally, Owen. *The Art of Acquisition*. Hartford Courant, CT; January 21
- 1995 Dorsey, John. *Capturing the Abstract in Photographs*. The Sun, Baltimore, MD, ill  
Raynor, Vivien. *Photographers Putting Eggs in Technology's Basket*. NY Times; July 30, p.12  
Read, Michael. *Phenomena*. SEE, Friends of Photography, San Francisco, CA; #1:4, cover-p.12

- 1994 Aletti, Vince. *Voice Choice: Ellen Carey*. Village Voice, NY; December 27; p. 5  
 Aletti, Vince. *Voice Choice: Group Show*. Village Voice, NY; August 3-9  
 Grundberg, Andy. *The Abstract Urge*. Friends of Photography, Ansel Adams Center,  
Newsletter Review, San Francisco, CA; cover  
 Hagen, Charles. *Ellen Carey: Jayne Baum Gallery*. New York Times, NY; December 23, p. C26  
 Newhall, Edith. *Cue Listing - Galleries*, New York Magazine, NY; December 19 – 26, ill  
 Scalora, Sal. *A Banquet of Snacks*. Hartford Advocate, CT, Vol. 21, #22; December 15  
 --- *The Camera I, Photographic Self-Portraits from Audrey and Sydney Irmas Collection*,  
At the MUSEUM, Los Angeles County Museum of Art, CA; July/August, ill
- 1993 --- *A & E Scene: Pearl Street Gallery Show*. Hartford Courant, CT; May 9, p. G2, ill
- 1992 Aletti, Vince. *Voice Choice: Jayne H. Baum Gallery*, Village Voice, NY; December 29, p. 74
- 1992 Gast, Dwight V. *Photos as Art Keep Value*. Photography and Video, The International  
 Herald Tribune, NY; September 16, p. 1
- Mason, John. *Colt 4 Exhibit Draws Diversified Crowd to Atheneum*. Hartford Courant; May 1  
 McNally, Owen. *The Colt 4: Atheneum Draws Big Local Guns for New Show*.  
Hartford Courant, May 17, pgs. G1 & G4; ill
- Rosoff, Patricia. *The Colt Four*. Hartford Monthly, CT; Vol. 5 #6, June, pp. 40-45, 41, ill  
 Rosoff, Patricia. *The Colt of Personality*. Hartford Advocate, CT; May 28-June 3; cover/pgs.6-7  
 Wilson, Janet. *Ellen Carey's Revealing Disguises*. The Washington Post, D.C.; August 22, ill  
 Zimmer, William. 'The Colt Four' of Hartford: From Guns to Brushes. NY Times, NY; Jul 12 ill  
 Zimmer, William. *Old Works Inspire Modern Ones at Lyman Allyn Museum*. NY Times; March 8  
 --- *The Portrait and Self Portrait*, The Center for Photography at Woodstock Newsletter, NY  
 --- *Photographs by Ellen Carey Now on Exhibit*. Arts in the Academy, Washington, D.C.  
 --- *Footnotes*, The ARAA Bulletin, Washington, D.C.; June, p. 3, ill  
 --- *Independent Curators Incorporated*, Print Collector's Newsletter, NY; Vol.23 #2 May-June
- 1991 Ballerini, Julia. *The Surrogate Figure: Intercepted Identities in Contemporary Photography*.  
Center Quarterly, Woodstock, NY; #49 Vol. 12, No. 3, p. 9
- Hagen, Charles, *A Group With Night on Its Minds*. New York Times, NY; August 23
- 1990 Grundberg, Andy. *Abstraction Returns to Haunt Photography*. New York Times, NY; Feb. 26
- 1989 Jones, Bill. *Born Again: Seeing the End of Photography*. ARTS, NY; October, pgs. 72 – 128, ill  
 Lehman, Edith. *Reflections: Woman's Self-Image in Contemporary Photography*. Images Ink,  
 Vol. 4 #1, pgs. 26-27, ill
- Zimmer, William. *Photographs with Surprises*. New York Times, NY; April 30, p.22, ill.
- 1988 Calnek, Anthony. *Chaos in New York*, Contemporanea Magazine, NY; July-August, pp 20-21, ill  
 Fitzsouza, Michael. *Sharp Shooters: RAW Show of Photographers*. Hartford Courant; G4, ill
- 1987 Ottman, Klaus. *Photo Mannerisms*, Flash Art, Milan, Italy; Nov/Dec; #137, p.72 ill  
 Ottman, Klaus. *Mannerism Anti-Mannerism*, Flash Art, Dec.1986/Jan.1987, #131, pp. 64 – 65.  
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- Westfall, Stephen. *Reviews: Ellen Carey at ICP & Simon Cerigo*. Art in America NY;  
 November, Vol. 74, #11, ill  
 --- *Technology and Transformation*, Aperture, NY: Spring 1987, #106, back cover ill
- 1986 Caley, Shaun. *Review: Ellen Carey at Art City*, Flash Art, Milan, Italy; #129, Summer p.72, ill  
 Johnson, Patricia. *Exhibitions Point to Future*. Houston Chronicle, TX  
 Cork, Richard. *Photography-Seeing the Self*. Vogue, London, UK:Vol.143, #10, p. 14, ill  
 Frailey, Stephen. *Context as Content: Contemporary Photography and its Function in Esquire  
 Magazine*. Center Quarterly, Woodstock, NY; Vol.7 #3; Spring pp. 6-9, ill  
 Johnson, Patricia. *Photo Exhibitions Point to Future*. Houston Chronicle, TX; p 8  
 Schwabsky, Barry. *Ellen Carey: Art City*, Artscribe, London, UK; September/October, p. 62, ill  
 Siegel, Jeanne. *Geometry Desurfacing: Ross Bleckner, Alan Belcher, Ellen Carey, Peter  
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- *Annual Museum Previews*. Art in America, NY; August, Vol.74 #8, p.35  
--- *Artwork: Ellen Carey*. Bomb, NY; Winter  
--- *Ellen Carey – Portfolio*. Photo Japan, Tokyo, Japan; pp. 49-50, ill  
1983 French, Christopher. *Images of Compromise*, Artweek, NYC, NY, Vol. 14, #42, December 10  
Knode, Marilu. *Ellen Carey at Pace/MacGill Gallery*, Manhattan Arts, NYC, NY, Oct.16 –1981  
Crossley, Mimi. *The New Photography*, The Houston Post, TX: p.6E  
Kalil, Susie. *Photographic Cross Currents*, Artweek, NY; Vol. 2, February 7  
1979 Cooke, Melody. *Photos Effective at NCCC Show*, Niagra Gazette, ill  
Lifson, Ben. *Redundant Kisses, Engaging Ambiguities*. The Village Voice, NY; June 11-17  
Rice, Shelly. *Image Making*, The SoHo Weekly News, NY; Vol.6 #34; May 24-31  
1978 --- *Portfolios-Ellen Carey*. Popular Photography, NY; Photography Annual

**Published Essays – Sol LeWitt; Man Ray; Ellen Carey — Author: Ellen Carey**

- 2009 *Color Me Real*. Sol LeWitt: 100 Views, MASS MoCA catalog (2008-2033) for:  
*Sol LeWitt: A Wall Drawing Retrospective* (2008-2033); Yale University Art Gallery,  
Williams College and MASS MoCA; Yale University Press (2009), New Haven, CT  
2011 *At Play with Man Ray*. Aperture, Fall 2011/issue #204; Aperture Foundation, NY, NY  
2013 *In Hamlet's Shadow*. The Polaroid Years: Instant Photography and Experimentation, Frances  
Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY; Delmonico-Prestel Press  
2017 *Photography Time Zero*. The Polaroid Project: At the Intersection of Art &  
Technology, FEP and MIT, Cover & Essay by Ellen Carey; published by  
Thames & Hudson, London, UK; pgs. 158-159; 269, 282.  
2018 *Mirrors of Chance*. Amon Carter Museum of American Art (ACMAA)-limited edition artist book

**Published Essays – On Ellen Carey — Author: Poet; Art Historian; Curator**

- 2015 *Beyond the Self*. Chris Wiley; curator/educator/artist/writer for M+B, Los Angeles, CA  
2014 *The Black Swans of Ellen Carey: Of Necessary Poetic Realities*. Donna Fleischer, Poet.  
Eastern Connecticut State University: *Let There Be Light: The Black Swans of Ellen Carey*  
2012 *What Do You Mean Conceptual?* Patricia Rosoff. The Innocent Eye; Tupelo Press/Cover/Essay  
2009-14 *Subversives* (chapter 5) by Lyle Rexer; art historian/curator; The Edge of Vision: The  
Rise of Abstraction in Photography; book, pgs. 133,147,151,166-169; Aperture, NY, NY

**Unpublished Essays – Man Ray -Author: Ellen Carey or By Art Historian/Critic on Ellen Carey**

- 2008 *What's in a Frame? The 'Space Writing' of Man Ray*. Ellen Carey, Associate Professor, HAS/UH.  
2008 *Drawing with Light, Painting with Emulsion: Ellen Carey's "Pulls" and "Penlights"*.  
Alden R. Gordon, Gwendolyn Miles Smith Professor of Art History, Trinity College, Hart-  
ford, CT (www.trincollege.edu).  
2009 *Ellen Carey: From Matrix to Monumental*. Ben Lifson (1941-2013); critic, curator, photographer.

**Published Features on Man Ray Discovery: Authors Various: Google for All**

- 2010 *Man in the Mirror*. Krystian von Speidel. VENU magazine interview/feature - Ellen Carey.

**Guest Curator: Ellen Carey - Group Exhibitions**

- 2006 *femme brut (e)*, Nancy Stula, Director, Lyman Allyn Museum of Art, New London, CT (catalog)  
2009 *Color Me Real*, Windsor Art Center, Windsor, CT  
2010 *Plucking the Rainbow*, Nina Freudenheim Gallery, Buffalo, NY  
2017 *Women in Colour: Anna Atkins, Color Photography & Those Struck by Light*, Rubber Factory, NY  
2019 *Women in Colour: Anna Atkins, Color Photography & Those Struck by Light*, Galerie Miranda,  
Paris, FR

Art Fairs: Ellen Carey (2013-19)

ALAC, Los Angeles; Paris PHOTO (2015, 2016, 2017, **2018\***); Photo London (2019), AIPAD-NY (2016, 2017, 2018); Pulse NY; Art on Paper; Art Wynwood; Art Hamptons; *ArtMiami* PULSE; LA Platform; Art Houston; Seattle Art Fair (\* Denotes: Best of Paris PHOTO: ArtNews, ELLES X, JP Morgan Chase Collection)

Noted Features/Reviews/ Books/Interviews/Essays:

*Art New England (ANE)*, Susan Rand Brown (March/April) 2017 - feature article  
*Yale Radio*, Brainard Carey-April 2016 – Radio interview  
*Inside the Artist's Studio* (Princeton Architectural Press), Joe Fig – Book interview/feature, ill.  
*Ellen Carey Interview by Stephen Frailey*, “new flesh”, Efreem Zelony-Mindell, Rubber Factory  
*Dear Dave*, (#19) by Bill Armstrong; interview/feature magazine- cover/ill.  
*Topographic Head Trips*, LA Times-Sunday-April 16, 2017; Leah Ollman-Art Critic, review ill.  
*Camera Ready*, documentary film - John Reuter, Director of 20 X 24 Studio (1980s-present).  
*Jouer Contre les Appareils, De la Photographie Expérimentale*, Marc Lenot, scholar. Libella Paris, Editions Photosynthesis, book ill. Pgs. 68 & 69  
*Ellen Carey* - Charlotte Cotton. Text with Cover/All Images by Ellen Carey; **MATTE**; Issue #44, June 2017; Matthew Leifheit-Publisher; Ben Ganz-www.matteeditions.com  
*Ellen Carey - To Paris with Love*. Words/Art-Ellen Carey, **1814** Magazine, No.#11, Michael Thomas, Editor-in-Chief; www.1814magazine.com  
*Ellen Carey – Points-of-Departure: Three Photographers; Black and White Magazine*, Issue #127; June 2018, pgs. 77-81; interview by Steven A. Heller; Editor: Dean Brierly; [www.BandWmag.com](http://www.BandWmag.com)  
*Photography Time Zero*. Ellen Carey-Author. The Polaroid Project: At the Intersection of Art & Technology, FEP and MIT, Cover Image & Essay by Ellen Carey; Thames & Hudson, London, UK; pgs. 158-159; 269 and 282.

Organizations: Ellen Carey

College Art Association (CAA); Society for Photographic Education (SPE); Wadsworth Atheneum Museum of Art; Whitney Museum of American Art (Lifetime Member); Royal Photographic Society (RPS), Bristol, UK- Lifetime Honorary -“100 Heroines”

Lectures/Panels/Conferences/Grants/Research: Ellen Carey\*

“*Wish...*” Exhibit; Albright-Knox Art Gallery (AKAG), Buffalo, NY  
SUNY@ Buffalo (UB) Lecture Series, Buffalo, NY  
SPE Conference: Baltimore, MD (2013); SPE Conference, Chicago, IL (2012); SPE Las Vegas, NV- Panel on Abstraction and Photography Panel - Lyle Rexer (2002).  
Research: Man Ray, Anna Atkins, Robert Motherwell and Color Photography; Curator for: *Women in Colour: Anna Atkins, Color Photography and Those Struck by Light*  
\*Ellen Carey has given hundreds of lectures-1976-2019 – Recently:  
*Dings, Pulls and Shadows*, Amon Carter Museum of American Art (ACMAA)  
*Color: An Artist's Universe*, Amon Carter Museum of American Art  
*The Polaroid Project: At the Intersection of Art and Technology*, Musee McCord  
*Back to The Future: The Avant-Garde Is an Address*, Photo London and Royal Photographic Society (RPS) Bristol, UK- “100 Heroines” platform

Academic: Teaching

2020-1991 Associate Professor, Tenure with Promotion, Photography, Hartford Art School, University of Hartford, West Hartford, CT (Ranked #1 out of 45 Cases University-Wide)  
1990-1985 Assistant Professor, Photography, Hartford Art School, University of Hartford, WH, CT  
1984-1983 Visiting Artist Photography/Drawing, Hartford Art School, University of Hartford, WH, CT  
1999 Artist-in-Residence, Loughborough University, Loughborough, UK-June

1995 Faculty/Photography, MFA Low-Res, Bard College, Annadale-on-the-Hudson, NY-Summer  
1980-1983 Faculty/Photography, International Center for Photography/ICP & Queens College, NY  
1976-1978 Teaching Assistantship (TA), State University of NY at Buffalo (UB), Buffalo, NY

Ellen Carey is Associate Professor, Hartford Art School ([www.hartfordartschool.org](http://www.hartfordartschool.org)) - University of Hartford; Accolades: UH Coffin Grant (1990 & 1991); Bent Award for Creativity (1990); Sabbaticals: 1992, 2001, 2008, 2015; Other Teaching: Bard College-MFA Low Residency (1995); Loughborough University, UK – June (1999); ICP/NY – Visiting Photographer (1981-83); Queens College – Fall (1980).

**Academic: Education**

Ellen Carey earned her MFA-Photography (1976-1978) - State University of New York at Buffalo ([SUNY@Buffalo](mailto:SUNY@Buffalo)), now University of Buffalo (UB); Art History-Museum Studies Minor at The Albright-Knox Art Gallery (AKAG). Website: [www.ellencareyphotography.com](http://www.ellencareyphotography.com) and Wikipedia.

Kansas City Art Institute (KCAI) - BFA (1971-1975) in Printmaking/Lithography, minor Photography/Art History; studying lithography/drawing at The Art Students League of New York (1970).

Carey lived in New York (1979-1996), where she was born (1952), exhibiting in *The Altered Photograph* at PS 1 (1979). Her work is has been the subject of nearly 60 one-person exhibits, seen in over 400 group exhibits, with artworks in the permanent collection of 60 collections art/photography museums, as well as foundations: The Sol LeWitt Foundation (Chester, CT) - The Sir Elton John Collection (Atlanta, GA).

**Academic: Ellen Carey: HAS College/University Service - 1985-2020 (Overview)**

UH President's Commission on the Status of UH Women: Appointed by Walter Harrison  
UH Grant and Stipend Committee - Faculty Senate Appointment  
UH Faculty Senator (w/multiple committees within each three-year term-over 20 years)  
UH P&T Appeals Committee (several times) – Appointed by Provost (at that time)  
HAS Chair, Search in Photography: Appointed by Mary Frey, Interim Dean (2010)  
UH Search Workshop: Fred Sweitzer, Associate Provost (fall 2010)  
HAS Chair, P&T Committee (twice) & P&T Committee Member (multiple years)  
HAS Advisory Committee: Photography Department (ongoing); Search Committee for Tech (2013)  
HAS New Building Committee: Renee Samuels Center (2005-2007): Dean Boothe Appointment  
HAS Chair, NASAD Report: Photography (2014) for Dean Nancy Stuart & Power Boothe (2001-10)  
HAS Open House/Portfolio Review (multiple years w/HAS admissions)  
HAS Foundation of the Future Report (w/ Mary Frey) - Provost Sharon Vasquez & Dean Boothe  
HAS Five-Year Overview: SWOT Update (w/Mary Frey) - Dean Power Boothe  
HAS Curriculum Committee: NASAD Report (began report 2013)  
HAS Curriculum Committee: Photography Department (1985-20) – developed program w/colleagues  
HAS Director, MFA Program (2003-05) – Painting and Photography

Ellen Carey has taught hundreds of students, celebrated with HAS/UH and raising funds for The Renée Samuels Center, expanding its facility to state-of-the art. The photography program is second largest at HAS, its curriculum reflects teaching institutional goals, supporting all methods, processes and techniques, from the 19<sup>th</sup> century to the present-day digital technologies, seen in its courses, classrooms, studios, equipment, darkrooms, labs partnered with outstanding faculty, Koopman Chair and Auerbach Lecture Series: *“Is Photography Art?”*– \$30,000.00 for Ellen Carey Visiting Artist Fund.



**Community Service: Ellen Carey**

*Donate Photographs for Various Auction/Galas/Fundraisers*

Artspace, New Haven, CT  
CEPA Gallery, Buffalo, NY  
Elizabeth Park Conservatory, West Hartford, CT  
Elizabeth Taylor AIDS Foundation, LA, CA  
Free Arts for Children, NY, NY  
HallWalls, Buffalo, NY  
The Kitchen, NY, NY  
Light Work, Syracuse, NY  
New Britain Museum of American Art (NBMAA), New Britain, CT  
SF Cameraworks, San Francisco, CA  
Wadsworth Atheneum Museum of Art, Hartford, CT  
Kansas City Art Institute (KCAI), Kansas City, MO  
Brooklyn Academy of Music (BAM), Brooklyn, NY

**Community Service: Ellen Carey**

*Photogram Workshops for Students: B &W and Color*

Yale Center for British Art (YCBA) New Haven, CT (2018)  
Middletown High School, Middletown, CT. (2018)  
Wadsworth Atheneum – Summer High School Program (2011)  
Camp Courant – Summer High School Program, Hosted at HAS (2012)  
HAS Foundations Program – Power Boothe, Professor of Fine Art (2014)  
HAS Foundation Program – Jeremiah Paterson, Associate Professor (2016)

**Ellen Carey — Background: On the Artist**

Carey lived in New York City (1979-1995), where she was born (1952), moving back there after receiving her MFA from SUNY @ Buffalo and a CAPS grant, first exhibiting at PS 1 in *The Altered Photograph*. Her childhood years were in: NYC, Chicago, Atlanta, New Jersey; later traveling USA (South, Southwest, Midwest, West); Middle East (Kuwait); Europe (Paris, Edinburgh, Düsseldorf, Cologne, Dublin, London, Nice, Venice, Berlin); Toronto and Montreal (CAN) plus art world destinations (Dia: Beacon, Chinati and Judd Foundations, Marfa, TX). Ellen Carey currently lives and works in Connecticut (1995-2019).

Her research and scholarship practice include essays writing under *Pictus & Writ* (2008-2019). Her unique photograms are under the conceptual umbrella of *Struck by Light* (1992-2019), turning specifically to color and its darkroom, where no light is allowed except upon exposure in 2000, hence the term “light-tight”. Light – photography’s indexical – or its half-light, no light or *zero* are highlighted in all her work.

Carey’s early black and white “Black Hole in Space “ series sees dramatic penlight drawings that have affinities to Man Ray’s “Space Writing” (see Carey’s Man Ray Discovery) along with her fabricated, conceptual portraits, first seen on a Buffalo city bus with Cindy Sherman’s “Bus Riders” series. (1976).

*Dings & Shadows* (2010-2019) and *Caesura* (2106-2018) finds bold composition in color, often using the palette of RGBYMC of photographic color theory. She renames the historic photogram - *Zerogram* – in her limited edition of 200 artist-book – *Mirrors of Chance* – her first, published by/for The Amon Carter Museum of American Art (ACMAA) in conjunction with her solo exhibition *Dings, Shadows and Pulls*.

Her breakthrough work in Polaroid 20 X 24 named the *Pull* is followed by the *Rollbacks* in tandem with her monumental, site-specific installations: *Mourning Wall* and *Pulls XL*; all fall under her umbrella concept *Photography Degree Zero* (1996-2019). Galerie Miranda in Paris (Fall 2018) saw Carey’s solo exhibit - *Mirrors of Chance* - 100 color *Zerograms*, a section highlighted again at Photo LONDON (May 2019).

*Crush & Pull* and *Zerogram* links her Polaroid and Photogram practices by introducing the first photogram in Polaroid, using the negative as a conceptual and historical point-of-departure, shining light directly of the huge Polaroid negative in the “light-tight” color darkroom. *Crush & Pull* (2018-2019) is followed by *Crush & Ding* series whereby Carey investigates the meaning of materials, size and scale, color and form, by re-photographing one of her own color photogram *Dings & Shadows*.

Appropriating her own work highlights the difference in photographic processes, noting changes from the bright kaleidoscopic colors of her photogram work to a more subdued palette in Polaroid, while documenting the “afterimage” of her performance. Carey quotes the Pictures Generation practice whereby images were appropriated from popular culture noting that Polaroid was also an intergenerational “game changer”.

A new color self-portrait series (2016- 2018) is a digital grid of 25 images - 5 rows of 5 - whereby Carey uses an iPhone that embraces the global phenom of “selfies” while returning to the theme of self-portrait.

*Hello ... Again!* sees inspiration in Apple’s campaign *Hello* (2007) that first introduced the iPhone to the public, whereby people were answering their phone from movie clips; it also links Steven Jobs’ brilliant digital technology to Jobs’ hero, Dr. Edwin Land and his instant Polaroid technology. In Carey’s series *Hello...Again!* she revisits the theme of self-portraiture, a rich and varied one found in the photographic medium’s history, especially for its female practitioners. Ellen Carey’s own self-portrait history starts with her Polaroid multi-panel *Sparkling Self* (1977) to her early painted black and white series (1978) to her well-known Polaroid 20 X 24 color *Self-Portrait* series (1984-1987) and the series of Polaroid 8 X 10 *Stopping Down* to her large-scale *Self-Portrait @ 48* of 50 silver grey Polaroid 20 X 24 (2001).

*Hello ... Again!* sees *herself*, as she travels in *herstory*; their compositions record the many aspects of light in: - mirror or reflection, color and shadow, outline with silhouette - all documents of the “self” in the 21<sup>st</sup> century as she travels with her iPhone; her first grid of 25, five rows of five is completed (2016-18).

*Crush & Pull* names her Paris PHOTO both (2018) whereby her booth was ranked one of the five “must-sees” at the fair, additionally honored by the French Ministry of Culture selection in their path of women photographers seen as ELLES X and ranked on of the top booths to see by JP Morgan Chase.

*Crush & Pull* combines Polaroid and photogram using the Polaroid *negative* to create new abstract forms and blended hues with experimental approaches and innovative process-driven methods located in: chemistry-laden Polaroid *pods* and the *light-tight color* darkroom. Here, Polaroid’s 20<sup>th</sup> century instant technology meets the wonder of 19<sup>th</sup> century photograms. *Crush & Pull* links my photographic experiments in color with process, minimalism and abstraction, light and its variations, often with *zero* exposure, uniting my twin practices *Struck by Light* and *Photography Degree Zero* for the first time

The Royal Photographic Society/RPS (UK) ranked Ellen Carey as one of the top 100 women photographers worldwide in their *100 Heroines* ([www.rps.com](http://www.rps.com)); one of 14 Americans, 4 of whom were solo exhibitions at Wadsworth Athenaeum Museum of Art (Hartford) in their MATRIX program - Carrie Mae Weems, Lorna Simpson, Zoe Leonard, and Ellen Carey (2003-04); she is the only one featured in NEW/NOW (2002) solo exhibition at The New Britain Museum of American Art (NBMAA).

Ellen Carey’s *Polaroid Pulls YMC* (1997) is the book’s cover (Thames & Hudson) of the international group exhibition/tour *The Polaroid Project: At the Intersection of Art and Technology* with an essay by Carey as *Photography Time Zero* organized by The Foundation for Exhibiting Photography ([www.fep-photo.org](http://www.fep-photo.org)) with multiple essays; it has traveled extensively, currently at The MIT Museum (2019-2020).

Color and experiment, minimalism versus abstraction, exploring photographic process through its chemistry, are several on the many links for her concepts in light, underscored by content and context (see artist statements) — website is [www.ellencareyphotography.com](http://www.ellencareyphotography.com) and featured on [www.20x24studio.com](http://www.20x24studio.com).

Ellen Carey (b.1952 USA) is an educator, independent scholar, guest curator, photographer and lens-based artist, whose unique experimental work (1974-2018) spans several decades. Her early work *Painted Self-Portraits* (1978) were first exhibited at Hallwalls, an artists-run alternative space, home to the Buffalo avant-garde — Robert Longo and Cindy Sherman — and led to a group exhibit *The Altered Photograph* at PS 1, another avant-garde institution. The visionary curator, Linda Cathcart, Albright-Knox Art Gallery (AKAG) selected Carey's work for this exhibition as well as *The Heroic Figure*, which presented thirteen American artists for the São Paulo Biennale including: Cindy Sherman, Nancy Dwyer, Julian Schnabel and David Salle, portraits by Robert Mapplethorpe; South/North American tour (1984-1986).

In 1983, The Polaroid Artists Support Program invited Carey to work at the Polaroid 20 X 24 Studio. Her Neo-Geo, post-psychedelic *Self-Portraits* (1984-88) were created, followed by her stacked photo-installations *Abstractions* (1988-95). Her pioneering breakthrough sees her *Pull* (1996) then her *Rollback* (1997) naming her Polaroid practice *Photography Degree Zero* (1996-2019). Here, she investigates minimal and abstract images with Polaroid instant technology partnered with her innovative concepts, often using only light, photography's indexical, or none, emphasizing *zero*. Her photogram work is darkroom-based and camera-less; it parallels her Polaroid less-is-more aesthetic under her umbrella concept *Struck by Light* (1992-2019). When Carey works in the color darkroom, there is no light allowed except upon exposure. Carey has worked in a variety of cameras and formats: Polaroid SX-70 and Polaroid PN film; black/white to color; 35mm, medium, and large format. Her experimental images see a range of genres and themes. They are one-of-a-kind and underscored by concepts around light, photography's indexical and those properties specific to the medium, such as silhouette or shadow; in color Carey often uses RGBYMC, photographic color theory, as a point-of-departure in palette, adding context and content, citing the history of color photography, especially the work of Anna Atkins, the first women photographer, the first in color.

Site-specific monumental installations in Polaroid include *Mourning Wall* of 100 grey negatives at Real Art Ways (2000) and exhibited in *Part-Picture* (2015) at Museum of Canadian Contemporary Art (MoCCA); *Self-Portrait @ 48* at Connecticut Commission for the Arts (2001) and the gigantic *Pulls XL* that used the Polaroid 40 X 80 camera (shortly dismantled, never re-assembled) for her MATRIX #153 exhibit (2004-05) at The Wadsworth Atheneum Museum of Art ([www.wadsworthatheneum.org](http://www.wadsworthatheneum.org)) in their prestigious MATRIX program. *Dings & Shadows* are often huge color photogram installations, one seen at The Benton Museum of Art another at Florida Atlantic University (FAU). *Caesura* uses the photogram to introduce visual breaks in color; *caesura* is Greek or Latin for pause: in word (poetry) or sound (music). Her images use color theory — RGBYMC — as palette and conceptual point-of-departure, using light, photography's indexical, as it --- blends, bends, breaks --- across the paper. What remains are vertical band, dividing the rectangle in half, leaving white as the break or pause, in the composition; its "caesura" or cut, dramatic black forms signal too much light, colors overlap as well. *Zerogram* re-names the traditional photogram; many are published in her first artist book "Mirrors of Chance: The Photograms of Ellen Carey".

*Photography Degree Zero* (1996-2019) names her Polaroid lens-based art while *Struck by Light* (1992-2018) names her parallel practice in the camera less photogram. Her experimental investigations into abstraction and minimalism, partnered with her innovative concepts and iconoclastic art making, often use bold colors and new forms. *Pictus & Writ* (2008-2019) finds the artist tradition of writing on other artists. *Sol LeWitt: A Wall Drawing Retrospective* at MASS MoCA, with Yale University Press, published the book *Sol LeWitt: 100 Views* with 100 new essays; *Color Me Real* is Ellen Carey's contribution. Her Man Ray essay on her discovery of his "hidden" signature in his black and white photograph (1935) titled *Space Writings (Self-Portrait)* sees an edited version *At Play with Man Ray* published in *Aperture*.

On her own work *In Hamlet's Shadow*, published in *The Polaroid Years: Instant Photography and Experimentation* exhibit/book/tour (2012-13); Mary-Kay Lombino, Curator, Lehman Loeb Art Center, Vassar College. Ellen Carey's work has been the subject of close to 60 one-person exhibitions in museums, alternative spaces, university, college and commercial galleries (1978-2018) - highlights: *Dings, Shadows & Pulls*, Amon Carter Museum of American Art (ACMAA); *Photography Degree Zero Matrix#153* Wadsworth Atheneum Museum of Art; *Mourning Wall* Real Art Ways; *femme brut (e)* Lyman Allyn Art Museum; *Struck by Light* Saint Joseph University; *Ellen Carey: Survey* ICP/NY (1987).

Her work seen in hundreds of group exhibitions (1974-2020): museums, alternative spaces, university and college galleries, non-profits and commercial venues. Her work is in the permanent collections of over 60 photography and art museums: Albright-Knox Art Gallery (AKAG), Amon Carter Museum of American Art (ACMAA), George Eastman Museum (GEM), Museum at the Chicago Art Institute, Fogg Museum at Harvard University, Los Angeles County Museum of Art (LACMA), Metropolitan Museum of Art, New Britain Museum of American Art (NBMAA), Norton Museum of Art, Smithsonian American Art Museum (SAAM), Whitney Museum of American Art, Wadsworth Atheneum Museum of Art, Yale University Art Gallery; corporate: Banana Republic as well as The LeWitt Foundation and The Sir Elton John Collection. Exhibitions, both solo and group, include books, catalogues, brochures, artist talks, reviews, lectures, and so forth as seen on her website: [www.ellencareyphotography.com](http://www.ellencareyphotography.com) and Wikipedia.

**Solo exhibitions 2018-2020:**

*Ellen Carey: Mirrors de chance-la Photographie Experimentale*, Galerie Miranda, Paris, FR

*Ellen Carey: Dings, Shadows and Pulls*, Amon Carter Museum of American Art (ACMAA),

Forth Worth, (TX) - January 10<sup>th</sup> - July 20th (2018) - lecture, book signing, reception:

John Rohrbach, PhD, Senior Curator and Joy Kim, Assistant Curator, Photography.

**Group Exhibitions 2019-2020:**

*The Polaroid Project: At the Intersection of Art & Technology*, FEP and MIT, Book Cover/Essay by:

Ellen Carey; Thames & Hudson, London, UK; US, European, Asian tour (2017-2020)

*MIT Museum, October 2019-2020* – 1<sup>st</sup> Venue The Amon Carter Museum of American Art (ACMAA),

Carey lecture (2017); solo exhibit - *Ellen Carey: Dings, Shadows and Pulls* (2018).

*All the Marvelous Surfaces: Photography Since Karl Blossfeldt*, deCordova Sculpture Park and Museum, Lincoln, MASS (2019-2020)

*Shape of Light: Defining Photographs from the Frances Lehman Loeb Art Center*, Vassar College, Poughkeepsie, NY

*Noir et Blanc*, Bibliothèque nationale de France (BnF), Paris, FR (2020)

**Books:**

- *Color: American Photography Transformed* (UTexas Press), John Rohrbach,
- Amon Carter Museum of American Art
- *The Innocent Eye: A Passionate Look at Contemporary Art*, Patricia Rosoff (Tupelo Press);
- *The Polaroid Collections* (Taschen);
- *A Century of Colour: From the Autochrome to Digital*, Pamela Roberts (Carlton Books, Ltd.);
- *The Polaroid Years: Instant Photography and Experimentation* (Prestel/Delmonico Press),
- Mary-Kay Lombino, Vassar College;
- *The Edge of Vision: The Rise of Abstraction in Photography*, Lyle Rexer (Aperture) stating:  
"Ellen Carey is among this country's most committed experimental photographers."

**Bibliography:**

CV includes: Reviews, essays, articles, brochures, catalogues, books; NEA, CAPS, Polaroid grants; Interviews on TV (Nutmeg), radio (WNPR), video (Aperture); two documentary videos as *Pulls* (John Froats) and *Mourning Wall* (Real Art Ways); Of note: Brainard Carey of *Yale Radio*; Joe Fig *Inside the Artist's Studio* (Princeton Architectural Press); *Dear Dave*, (#19) by Bill Armstrong; *Camera Ready*, documentary film by John Reuter, Director 20 X 24 Studio (1980s-present) sees Carey's work with - Chuck Close, Elsa Dorfman, William Wegman - [www.20X24studio.com](http://www.20X24studio.com). Royal Photographic Society's *The RPS Journal* (May 2019, Vol.159, #5) featured Ellen Carey's new self-portrait grid "*Hello...Again*" - Cover and Essay by Clare Harris, RPS Editor, and pgs. 327-331 - illustrations in color. *The Monthly Magazine*, South Korea

- A portfolio/interview with Ellen Carey under **LIGHT**- pgs: 40-47 sees *Dings & Shadows* and *Caesura* color photogram series; Wikipedia page is up; website up-to-date: [www.ellencareyphotography.com](http://www.ellencareyphotography.com)

Ellen Carey has recent documented lectures at The Amon Carter Museum of American Art in conjunction with her one-person exhibition *Dings, Shadows and Pulls*; ACMAA also published her first artist book, a limited-edition of 200 titled *Mirrors of Chance: The Photograms of Ellen Carey* that can be order online [www.cartermuseum.org](http://www.cartermuseum.org). The Royal Photographic Society (RPS) sponsored Carey's lecture in May 2019, Photo LONDON: *Back To the Future: The Avant-Garde Is an Address* and RPS Headquarters in Bristol.

### *Pictus & Writ: Published Essays by Ellen Carey*

#### Sol LeWitt:

- Ellen Carey names her writing practice *Pictus & Writ*; her essay *Color Me Real* for the retrospective [Sol LeWitt:100 Views](#) published by Yale University Press, Williams College, and MASS MoCA (2009) highlights LeWitt's use of color in his monumental wall drawing *Swirls & Twirls*.

#### Man Ray:

- In 2008, Ellen Carey discovered Man Ray's "hidden" signature in his photograph *Space Writing (Self-Portrait 1935)* and wrote *What's in a Frame? The 'Space Writing' of Man Ray\**. Her discovery cited in: [Alias Man Ray: The Art of Reinvention](#) book/exhibition (2009-10), Dr. Mason Klein, curator, The Jewish Museum.
- [Under the Surface: Surrealist Photography](#), brochure/exhibition (2014), Andrea Rosen, curator, Bowdoin College Museum of Art.
- *Man in the Mirror* interview by Krystian von Speidel; [VENU](#) magazine (2010).
- *Backstory: At Play with Man Ray*, [Aperture](#) #204; (2011) is Carey's revised essay\*.
- Man Ray discovery online: The Smithsonian and <http://www.kcai.edu/alumni/alumni-newsletter/alumni-news>. Man Ray Discovery/Ellen Carey Google; additional discovery in *Space Writing* finds multiple penlight portraits around and in Man Ray's self-portrait.

#### Ellen Carey:

- *The Polaroid Years: Instant Photography and Experimentation* - Carey wrote about her own work (2011) vis-à-vis Polaroid in her essay *In Hamlet's Shadow* published by Prestel/Delmonico Press; tour/group exhibit/book by Mary-Kay Lombino, Curator, Lehman Loeb Art Center, Vassar College, 2012-13; The Norton Museum, Palm Beach, FLA.
- *The Polaroid Project: At the Intersection of Art & Technology*, a group exhibition organized by FEP and MIT ([www.fep-photo.org](http://www.fep-photo.org)); Carey's Polaroid *Pulls CMY* on US book cover, her essay *Photography Year Zero: Where Art and Technology Meet*, published by Thames & Hudson (London, UK). US/Europe/Asian tour (2017-2020) began at The Amon Carter Museum of American Art (ACMAA); naming her lecture *Back to the Future: The Avant-Garde is An Address* (June 2017) ([www.cartermuseum.org](http://www.cartermuseum.org)) - MIT Museum October 2019-April 2020.

#### Scholarship/Research:

- *Women in Colour: Anna Atkins, Color Photography and Those Struck by Light* on the British Victorian, Anna Atkins (1799-1871), first woman practitioner, first in color, for: scholarship on women photographers and their contributions in color photography; project complete/curator group exhibit: The Rubber Factory, NY. NY-2017 and Galerie Miranda, Paris FR 2019.

- **Robert Motherwell: *Painted Polaroids*** - Daedalus Foundation, NY- Project in Development
- ***e Disgeno e Colore: Drawing and Color*** – Cliché Verre/Color Photograms in Development

**Writing – Various Authors:**

**Published:**

Donna Fleischer - Poet: *The Black Swans of Ellen Carey: Of Necessary Poetic Realities*, catalog/exhibit (ECSU, 2014)-<http://unotes.hartford.edu/announcements/2014/01/2014-01-22-ellen-carey-e>

Lyle Rexer – Curator: The Edge of Vision: The Rise of Abstraction in Photography (Aperture) [www.aperture.org](http://www.aperture.org) and Photography's Antiquarian Avant-Garde: New Wave in Old Processes (Abrams).

**Unpublished:**

*Ellen Carey: From Matrix to Monumental*, Ben Lifson (2009); *Drawing with Light, Painting with Emulsion: Ellen Carey's 'Pulls' and 'Penlights'* by Professor Alden Gordon (2008); other essays include: Marc Lenot, French Scholar and Seth Endo, Lawyer/Independent Writer.

**Teaching:**

Carey is Associate Professor, Photography (1991-2020), Hartford Art School, UH; **first woman granted promotion w/tenure, ranked #1 out of 45** ([www.hartfordartschool.org](http://www.hartfordartschool.org)); **UH Coffin Grant** (1985, 1990, 1991); **Bent Award for Creativity** (1990); **4 Sabbaticals** (1992, 2001, 2008, 2015); HAS Assistant Professor (1985-1990), HAS Visiting Artist (1983-85); ICP/NY, Bard, Loughborough (UK), Queens College.

**Accolades:**

- **100 Heroines** – Carey-Top 100 Female Photographers Globally - Royal Photographic Society (RPS)-UK ([www.rps.org](http://www.rps.org)) (2018)
- Polaroid Artists Support Program (1983-1988; 2002)
- Connecticut Commission on the Arts (2001,1998)
- Te Foundation (1999)
- Grover Foundation-Greater Hartford Arts (1997)
- MASS Council of the Arts: New Works (1986)
- New York State Federation for Artists (1986)
- National Endowment for the Arts/NEA (1984)
- Light Works/Artist-in-Residence (1980)
- Creative Artists Public Service/CAPS (1979)

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