

## ELLEN CAREY

### Curriculum Vitae

[www.ellencareyphotography.com](http://www.ellencareyphotography.com)

#### Education

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

#### Solo Exhibitions: Ellen Carey 1976 – 2022

- 2022 *Let There Be Light: The Black Swans of Ellen Carey*, Galerie Miranda, Paris, France  
2020-21 *Lights, Camera, Ellen Carey!*, New Britain Museum of American Art at The Delamar Hotel, West Hartford (WH), Connecticut; Lisa Williams, Curator/Brochure  
2018 *Ellen Carey: Mirrors of Chance – la Photographie Expérimentale*, Galerie Miranda, Paris, France  
*Dings, Shadows & Pulls*, Amon Carter Museum of American Art (ACMAA), Fort Worth, Texas;  
Senior Curator: John Rohrbach; 200 limited-edition book - *Mirrors of Chance: The Photograms of Ellen Carey* w/Carey Zerogram, her essay plus others @ ACMAA - [www.carter.org](http://www.carter.org)  
*Ellen Carey: Crush & Pull*, JHB Gallery, Paris PHOTO, FR- Ranked 1 of 5 Top Booth  
2017 *Dings & Shadows*, M+B, Los Angeles, California; LA Times Review by Leah Ollman, Art Critic  
*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 essay by Donna Fleischer, Poet, Curator  
2012 *Photography Degree Zero*, Joseph Bellows Gallery, La Jolla, CA  
*In Hamlet's Shadow: Self-Portraits as Photo-Lithographs From 1987*, Celeste LeWitt Gallery, University of Connecticut Health Center (UConn Health), 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, WH, 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; Nancy Stula, Director/Curator  
2005 *Moirés, Blinks, Monochromes, Start & Stops, Mixes*, Nina Freudenheim Gallery, Buffalo, NY  
2004 *Photography Degree Zero/Matrix #153*, Wadsworth Atheneum Museum of Art, Hartford, CT; Joanna Marsh, Curator/Brochure - [www.wadsworth.org](http://www.wadsworth.org)  
2003 *Photography Degree Zero*, Katrina Traywick Gallery, Berkeley, CA  
*Photography Degree Zero 1996 – 2003*, Beacon Camera Club, Beacon, NY; John Froats, Curator  
*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; Andy Grundberg Brochure (updated-post 9/11)  
*Self-Portrait @ 48*, Connecticut Commission on the Arts, Fellowship Exhibition, 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, NYC, NY  
*Photography Degree Zero*, PABA (Photo Art-Book Art), New Haven, CT  
2000 *Mourning Wall-Family Portrait-Birthday Portrait*, Real Art Ways (RAW), Hartford, CT; Andy Grundberg, Curator, Mourning Wall Brochure/ Mourning Wall 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, NYC, NY  
1997 *Family Portrait-Birthday Portrait*, Cleveland Center for Contemporary Art, OH; Brochure  
*Photography Degree Zero*, Todd Mauritz Gallery, Columbus, OH  
1996 *Photography Degree Zero*, Ricco/Maresca Gallery, NYC, NY  
Center for Photography at Woodstock (CPW), Woodstock, NY  
1995 *Nina Freudenheim Gallery*, Buffalo, NY

**Solo Exhibitions: Ellen Carey 1976 – 2022**

- 1994 Jayne H. Baum Gallery, New York, NY  
Gallery 954, Chicago, IL
- 1992 Jayne H. Baum Gallery, New York, NY  
*Back to the Future: Ellen Carey*, National Academy of Sciences, Washington, DC; Catalog
- 1990 *Self-Portraits in Polaroid 20 X 24*, Schneider-Bluhm-Loeb Gallery, Chicago, IL
- 1989 *Stack and Abstract: Polaroid*, John Good Gallery, NYC, NY
- 1987 *Ellen Carey: Survey 1978-1986*, International Center of Photography (ICP), NY; Willis Hartshorn,  
Curator/Brochure/Poster  
*Self-Portraits in Polaroid 20 X 24*, Simon Cerigo, NYC, NY (w/ ICP-*Ellen Carey: Survey 1978-1986*)
- 1986 *Self-Portraits in Polaroid 20 X 24*, Art City, NYC, NY  
*Self-Portraits in Polaroid 20 X 24*, Real Art Ways, Hartford, CT  
*Self-Portraits in Polaroid 20 X 24*, Zone, Springfield, MA
- 1985 Concord Gallery, NYC, 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 Photographs: Figures & Forms*, Concord Gallery, NYC, NY
- 1978 *Painted Self-Portraits*, Hallwalls, Buffalo, NY (MFA-SUNY@Buffalo Thesis Exhibition)
- 1975-76 *Ellen Carey & Cindy Sherman: Photo Bus Show*, CEPA/Niagara Transit System, Buffalo, NY

**Group Exhibitions: Ellen Carey 1974 – 2022**

- 2022 *Instant Collaboration: Ellen Carey, John Reuter, and the 20 X 24 Polaroid Camera*, Lafayette College,  
Easton, PA; Two-Person w/20 X 24 demonstration/presentation; Rico Reyes, Curator/Brochure  
*In Process: Contemporary Photographers Rethinking Their Medium*, College of the Holy Cross (CHC)  
Worcester, MA, Collection of Mark Nevins CHC alumni '86; Claire Raymond, Essay/Catalog  
*Aesthetica Art Exhibition*, York, UK; Shortlisted Artists Selection, Multiple Curators/Magazine
- 2021-22 *Alter Egos | Projected Selves*, Metropolitan Museum of Art, NYC, NY; Stephen Pinson, Curator  
*Steel, String, Spit Bite: Selections from the Sol LeWitt Collection*, New Britain Museum of American  
Art (NBMAA), CT; Highlights Women Artists, Curator
- 2021 *dunhill*, Mark Weston, Creative Director, England and Ellen Carey, Artist, Connecticut  
*dunhill x Frieze*, Film on Collaboration Mark Weston and Ellen Carey, Artist; [www.dunhill.com](http://www.dunhill.com)  
<https://www.frieze.com/video/artist-ellen-carey-and-dunhills-mark-weston-discovery-originality-and-creative-connection>  
*Fabric of Photography: Material Matters*, Photo Oxford, UK, Megan Ringrose, Curator/Catalog  
*a ppr oc he*, Solo w/Galerie Miranda; Locales/Experimental Exhibitions, Paris, FR; Several Curators
- 2020-21 *Controlling the Chaos*, Carnegie Mellon Museum, Pittsburgh, PA; Dan Leeds, Photography Curator
- 2020 *Noir et Blanc*, Bibliothèque nationale de France, Paris, FR; Multiple BnF Curators, Book  
*All of Them Witches*, Jeffrey Deitch Projects, Los Angeles, CA; Laurie Simmons, Curator  
*A Yellow Rose Project*, ([www.ayellowroseproject.com](http://www.ayellowroseproject.com)); Project Curators/Tour/Online
- 2019-20 *The Polaroid Project: At the Intersection of Art and Technology\**, MIT Museum, Cambridge, MA  
(International/National Tour/Book, 2017-2020) via FEP ([www.fep-photo.org](http://www.fep-photo.org)); Carey *Pulls* CMY,  
Thames & Hudson, cover/essay: *Photography Time Zero* (inside front cover); Multiple Curators  
*All the Marvelous Surfaces: Photography Since Karl Blossfeldt*, The deCordova Sculpture Park and  
Museum, Lincoln, MA; Curator
- 2019 *Expanded Field: Photography from the Collection of NBMAA*, New Britain Museum, CT  
*Shape of Light: Defining Photographs from the Frances Lehman Loeb Art Center*, Vassar College,  
Poughkeepsie, NY; Mary-Kay Lombino, Curator, Book/Tour  
*The Polaroid Project: At the Intersection of Art and Technology\**, The McCord Museum, Montreal,  
CANADA (international tour/book)  
*Out of the Box: Camera-less Photography*, Norton Museum of Art, Palm Springs, FL; Tim Wride,  
Photography Curator  
*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

**Group Exhibitions: Ellen Carey 1974 – 2022**

- 2018-19 *Room for Play*, Heather Gaudio Gallery, New Canaan, CT  
 2017 *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; Curator: Mark Roe, Brochure  
*Disappearing Polaroids*, Natalie Krug Gallery, NYC, NY; Curator: Natalie Krug  
*CHANGED: The Altered Photograph*, Ricco/Maresca Gallery, NYC, NY; Curator: Frank Maresca  
*Re: Collection*, Museum of Contemporary Photography (MoCP), Columbia College Chicago, IL  
*Indirect Representations*, Cristin Tierney Gallery, New York, NY; Curator, Joe Fig
- 2017-21 *The Polaroid Project: At the Intersection of Art and Technology\**, Foundation for Exhibiting Photography ([www.fep-photo.org](http://www.fep-photo.org)) w/Multiple Curators; Amon Carter Museum of American Art, Fort Worth, TX; WestLicht Museum for Photography, Vienna, AUSTRIA; c/o Berlin, GERMANY; National Museum of Art, SINGAPORE, McCord Museum, Montreal, CANADA; MIT, Cambridge, MA; International/national book/tour
- 2016 *The Unbearable Lightness – The 1980s, Photography, Film*; Centre Pompidou, Paris, FR; Curator: Karolina Lewandowska, Brochure/Panel/Poster  
*A Matter of Memory: Photography as Object in the Digital Age*, George Eastman Museum (GEM), Rochester, NY, Curator: Lisa Hostetler, GEM 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, NYC, NY; Curator/Photographer: Richard Caldicott  
*Photography Is Magic*, Aperture Foundation, NYC, NY; Curator: Charlotte Cotton  
*new flesh*, Rubber Factory, NYC, NY; Curator: Efrem Zelony-Mindell w/interview/Carey & Frailey  
*Stopping Down*, Be-Hold Gallery, Yonkers, NY; Larry Gottheim, Curator  
*Chemistry: Explorations in Abstract Photography*, Garrison Art Center, NY; Amanda Means, Curator  
*Collected*, Pier 24, San Francisco, CA; Multiple Curators/Book
- 2015 *Photography Sees the Surface*, Higher Pictures, NYC, NY  
*Part - Picture*, Museum of Canadian Contemporary Art (MoCCA), Toronto, CAN; Chris Wiley, Curator/Catalogue  
*One-of-a-Kind: Unique Objects From The Center for Creative Photography (CCP)*, Norton Gallery, The Phoenix Art Museum, AZ; Brochure  
*Art Today: 2000 – Present*, New Britain Museum of American Art (NBMAA), CT  
*Director's Choice: Aspects of Portraiture: Photographs From Wadsworth Atheneum*, Hartford, CT  
*Altarations: Built, Blended, Processed*, Florida Atlantic University (FAU), Boca Raton, FL; Catalog
- 2014 *Modern Alchemy: Experiments in Photography*, Heckscher Museum, Huntington, NY, Brochure  
*Momentum: An Experiment in the Unexpected: San José Museum of Art*, CA  
*CHEM 101: The Beauty of Chemistry in Photography*, Benton Art Museum, University of Connecticut, Storrs, CT; Nancy Stula, UCONN Benton Director/Curator, Brochure/Panel  
*After Life*, Luckman Fine Arts Center, California State University, Los Angeles, CA
- 2013-15 *The Polaroid Years: Instant Photography and Experimentation*, Lehman Loeb Art Center @ Vassar College, Poughkeepsie, NY/Norton Museum, Palm Beach, FL; Mary-Kay Lombino, Curator/Book  
*A Democracy of Images: Photographs From the Smithsonian American Art Museum*, Washington, DC: Curator: Merry Foresta/Brochure
- 2012 *Wish You Were Here: The Buffalo Avant-Garde in the 1970s*, Albright-Knox Art Gallery, Buffalo, NY; Curator, Heather Pesanti, Catalogue
- 2011 *50@50: Selected Artists From the Gerald Mead Collection*, UB Anderson Gallery, Buffalo, NY  
*Focus: New Photography Acquisitions*, New Britain Museum of American Art, CT  
*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; John Opera, Curator  
*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 Museum, Niagara University, NY  
*The Big Cool*, Nina Freudenheim Gallery, Buffalo, NY  
*Polaroid: Instant Joy!*, A.M. Richard Fine Art Gallery, Brooklyn, NY

**Group Exhibitions: Ellen Carey 1974 – 2022**

- 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
- 2009-13 *The Edge of Vision: The Rise of Abstraction in Photography*; Aperture Foundation, NYC, NY;  
 Curator Lyle Rexer; International/National Tour/Book/Panel/Video ([www.aperture.org](http://www.aperture.org))  
 2009: Aperture Foundation; Galerie Pangée, Montreal, CAN; Pingyao Photo Festival, CHINA:  
 2010: Center for Creative Photography (CCP), University of Arizona Tucson, AZ;  
 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
- 2009 *The Edge of Vision: The Rise of Abstraction in Photography*, Aperture, NYC, NY; Lyle Rexer, Curator  
*Color Field Photography*, The Princeton Arts Council, Princeton, NJ: Curator, Brochure  
*Exposed*, Creon Gallery, NYC, NY
- 2008 *Click*, eo art lab, Chester, CT  
*Color Me Real*, Windsor Art Center, CT; Ellen Carey, Curator
- 2007 *Connecticut Contemporary*, Wadsworth Atheneum Museum of Art, Hartford, CT
- 2006 *femme brut(e)*, Lyman Allyn Art Museum, New London, CT; Nancy Stula, Director/Curator, Catalogue  
*Seeing the Light*, Carl Solway Gallery, Cincinnati, OH  
*The Persistence of Geometry*, Cleveland Museum of Art, OH; Catalogue/Cover  
*Shifting Terrains*, Wadsworth Atheneum Museum of Art, Hartford, CT, Brochure
- 2005 *Romancing the Shadows*, The Palo Alto Art Center, CA, Brochure  
*Triple Exposure*, Chase/Freedman Gallery, Jewish Community Center, West Hartford, CT  
*Casting the Light*, 1708 Gallery, Richmond, VA; McLean Project for the Arts, McLean, VA; South  
 West School of Art, San Antonio, TX; Jerry Spagnoli, Curator/Catalog/Tour  
*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), CT
- 2003-02 *This is Not a Photograph*, DePaul University, Chicago, IL; University of North 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, NYC,  
 Catalogue/Tour, Independent Curators Inc (ICI), Multiple Curators, NYC, NY  
*Light = Index*, Visual Studies Workshop (VSW), Rochester, NY  
*Prima Facie*, Nina Freudenheim Gallery, Buffalo, NY  
*Primary Colours*, City Gallery, Leicester, ENGLAND
- 2002 *American Visions: Highlights From the Photography Collection*, Whitney Museum of American Art,  
 New York, NY; Curator/Book  
*Photography's Antiquarian Avant-Garde*, Sarah Morthland, NYC, NY; Lyle Rexer, Curator/Book  
*Self-Portrait @ 48*, Connecticut Commission of the Arts, Hartford, CT
- 2001 *What's New*, Whitney Museum of American Art, NYC, NY  
*Eccentric Photography*, Islip Museum, East Islip, NY; Brochure
- 2000 *American Perspectives: Photographs From The Polaroid Collection*, Tokyo Metropolitan Museum of  
 Photography, Tokyo, JAPAN: Multiple Curators/Book  
*Portraits*, PABA (Photo Art-Book Art), New Haven, CT  
*Yard Sale*, NYC Lab School for Collaborative Studies, New York, NY  
*This is Not a Photograph*, Pamela Auchincloss Art Projects, NYC, NY; ICI/Tour/Catalogue  
*Being Human: A Portrait*, PABA (Photo Art Book Art), New Haven, CT
- 1999 *Female*, Wessel & O'Connor, NYC, 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

**Group Exhibitions: Ellen Carey 1974 – 2022**

- 1999 *Innovation/Imagination: 50 Years of Polaroid Photography-1947–1997*, Ansel Adams, Tour/Book  
*Photography's Multiple Roles: Art, Document, Market, Science*, Museum of Contemporary  
 Photography at 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 of Photography (ICP), NYC, 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
- 1996 *Collecting in the 90s*, Wadsworth Atheneum Museum of Art, Hartford, CT: Ellen Carey Commission  
*Delirium*, Ricco/Maresca Gallery, NYC, NY
- 1995 *Not a Metaphor*, Arts Projects International, NYC, NY  
*Alternatives: Twenty Years of HallWalls 1975-1995*, Burchfield–Penney Art Center, Buffalo, NY;  
 Curator/Director: Antony Bannon, Brochure  
*Moholy-Nagy and Present Company*, Museum at The Chicago Art Institute (MCAI), Chicago, IL  
*Content and Discontent in Today's Photography*, Lowe Art Museum, University of Miami, Coral  
 Gables, FL: Independent Curators International (ICI); Tour/Brochure  
*Trusting in Magic: Nine Photographers*, Kingsborough Community College, Brooklyn, NY  
*Abstract Photographs*, Baltimore Museum of Art, 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, ILL  
*Making Pictures*, Caldwell University, NJ  
*Beyond the Camera, Large-Scale Manipulated Photographs*, Artspace, New Haven, CT  
*The Abstract Urge*, Ansel Adams Center, San Francisco, CA: Andy Grundberg, Curator, Tour/Brochure  
*The Camera "I" - Photographic Self Portraits From the Audrey and Sydney Irmas Collection*,  
 Los Angeles County Museum of Art, CA; Curator, Book  
*The Instant Image*, Park Avenue Atrium, NYC, NY  
*Life Lessons*, The Museum at the Art Institute of Chicago (MAIC), IL; Brochure
- 1993-99 *Departures Photography 1923–1990*, Curators of ICI, NYC, NY; Iris and B. Gerald Cantor Art  
 Gallery, College of the Holy Cross (CHC), Worcester, MA; Denver Museum of Art, CO; Joslyn  
 Museum, Omaha, NE; Pittsburgh Center for the Arts, PA; Catalog/Tour
- 1993-94 *Fiction of the Self*, University of North Carolina (UNC), Greensboro; Herter Art Gallery, UMA -  
 University of Massachusetts, Amherst; Palazzo de Exhibitions, Rome, ITALY; Museum  
 of Modern Art, Nice, FRANCE; Catalog/Tour  
*The Art of Diamonds*, Tatistcheff Gallery, NYC, 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, NY; Dallas Museum of Natural History, TX; Dayton Art Institute, OH  
*Concurrence*, 100 Pearl Street Gallery, Hartford, CT - Ellen Carey and Mary Frey  
*Moving Shadows*, Tennisport Arts, Long Island City (LIC), NY
- 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, Patrick McCaughey, Director/Curator, Catalog  
*Representatives: Women Photographers from the Permanent Collection*, Center for Creative  
 Photography (CCP), University of Arizona, Tucson, AZ  
*Selections 6*, Photokina, Polaroid Corporation, Cologne, GERMANY; Multiple Curators, Book
- 1991-93 *Dark Décor*, Independent Curators International (ICI), NYC, NY; Curator, Tina Potter, Tour/Cata  
 log; 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, CANADA; Goldie Gallery-Moore College of Art, Philadelphia, PA; Telfair  
 Academy of Arts and Sciences, Savannah, GA  
*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, Davis Pratt, Curator/Brochure

**Group Exhibitions: Ellen Carey 1974 – 2022**

- 1991 *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 (MICA), IL; Curator/Catalogue  
*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 (RISD), Providence, RI
- 1990 *Against Interpretation*, CEPA Gallery, Buffalo, NY
- 1990 *5 Person Exhibition*, Vrej Baghoomian Gallery, NYC, NY  
*Highlights*, Jayne H. Baum Gallery, NYC, NY  
*Identities: Portraiture in Contemporary Photography*, Philadelphia Arts Alliance, PA  
*Selections 5*, Bibliotheque Nationale (BnF) Paris, FR; Catalogue  
*Summer Group Exhibition*, John Good Gallery, NYC, NY
- 1989 *Abstraction in Contemporary Photography*, Emerson Gallery, Hamilton College, Clinton, NY and  
 ArtSpace, New Haven, CT; Brochure  
*Artists Portraits by Timothy Greenfield-Sanders*, Mary Boone Gallery, NYC, NY; Book  
*Fotografie, Wissenschaft und Neue Technologien*, Kunstmuseum, Dusseldorf, GERMANY; 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, DC; Curator, Tour/Book  
*Strange Attractors: The Spectacle of Chaos*, Kaos Ftdn, Chicago, IL; Klaus Ottman, Curator/Catalog
- 1988 *Appropriation and Syntax: Uses of Photography in Contemporary Art*, Brooklyn Museum, NY  
*Chaos*, John Good Gallery, NYC, NY  
*Complexity and Contradictions*, Zilka Art Gallery, Wesleyan University, Middletown, CT  
*Connecticut Photographers*, Real Art Ways (RAW), Hartford, CT  
*First Person Singular: Self-Portrait in Photography 1840–1988*, High Museum, Atlanta, GA; Catalog  
*Gallery Artists*, John Good Gallery, NYC, NY  
*Layers of Meaning*, Tower Gallery, NYC, NY  
*New Surrealism*, The Catskill Center for Photography (CCPW), Woodstock, NY, Curator, Catalog  
*Photography on the Edge*, Haggerty Museum, Marquette University, Milwaukee, WI, Curator/Catalog  
*The Photo-Ostensive (Propositions of the Phenomenal and the Mundane)*, Jayne H. Baum Gallery, NY  
*Small Scale*, Frank Bernarducci Gallery, NYC, NY  
*Twenty From New York*, Nina Freudenheim Gallery, Buffalo, NY  
*Woman and Self-Image*, Art Museum, Miami University, Oxford, OH; Curator/Catalogue  
*(Re)Productions*, White Columns, NYC, NY  
*Group Show*, Robert Koch Gallery, San Francisco, CA
- 1987 *Photo-Mannerisms*, Laurence Oliver Gallery, Philadelphia, PA  
*Photo Synthesis*, Frank Bernarducci Gallery, NYC, NY  
*Poetic Injury: The Surrealist Legacy in Postmodern Photography*, Alternative Museum, NY; Catalog  
*Portrayals*, International Center for Photography-Midtown, NYC; Charles Stainbeck, Curator/Catalog  
*Spirals of Artificiality*, Hallwalls, Buffalo, NY; Catalogue  
*Beyond the Image*, First Street Forum, St. Louis, MO
- 1986 Baskerville-Watson Gallery, NYC, NY  
*Context as Content*, Catskill Center for Photography (CCPW) Woodstock, NY  
*Four Photographers*, Promenade Gallery, Bushnell Memorial Hall, Hartford, CT; Cary Smith, Curator  
*Modern Art at Harvard*, Harvard University, Cambridge, MA; Davis Pratt, Curator  
*P*, 303 Gallery, NYC, NY; Lisa Spellman, Curator  
*Painted Pictures*, Houston Foto Fest, TX  
*Pictures*, Simon Cerigo, NYC, NY (In conjunction with Ellen Carey- Survey @ ICP)  
*Recent Acquisitions*, Brooklyn Museum of Art, NY  
*Sadness*, Simon Cerigo Gallery, NYC, NY  
*Self-Portrait: Photography (1840–1985)*, National Portrait Gallery, London, ENGLAND; Catalog  
*Weird Beauty*, The Palladium, New York, NY; Carol Squiers, Curator
- 1985 *Acquisitions*, Dorry Gates Gallery, Kansas City, MO  
*KCAI Centennial*, Nelson-Atkins Museum, Kansas City, MO  
*Persona Non Grata*, Daniel Newburg Gallery, NYC, NY

**Group Exhibitions: Ellen Carey 1974 – 2022**

- 1985 *PhotoGraphic*, Art City, NYC, NY  
*Sexuality: Expressions and Perceptions*, Art City, New York, NY  
*The Show Room*, Michael Katz Gallery, NYC, NY;  
*Summer Selections*, Castelli Uptown, NYC, NY  
*Group Exhibition*, 303 Gallery, NYC, NY
- 1984 *Chill Out*, The Kenkelba House, NYC, NY  
*HallWalls: Ten Years*, Albright-Knox Art Gallery (AKAG), Buffalo, NY; Catalog  
*The Heroic Figure*, 17th São Paulo Biennial, Rio de Janeiro MoMA, BRAZIL, South/North American  
Tour; Linda Cathcart, Curator/Catalog w/ Robert Mapplethorpe's B&W Portraits of All 13 Artists
- 1984 *New Images in Photography*, The School of Visual Arts, NYC, NY  
*Patterns*, Laguna Gloria Art Museum, Austin, TX  
*Wedge Benefit*, Nature Morte, NYC, NY
- 1983 *Contemporary Self-Portraiture in Photography*, Hayden Art Gallery, MIT, Cambridge, MA  
*Three Dimensional Photographs*, Castelli Graphics, NYC, NY; Marvin Heiferman, Curator  
*Faces Since the 50s*, Center Gallery, Bucknell University, Lewisberg, PA: Catalog
- 1983 Olson Gallery, NYC, NY  
Pace/MacGill, NYC, NY; Peter MacGill, Curator  
Portico Gallery, Philadelphia, PA; Steven Lowry, Curator
- 1982 *Altered States*, University of Illinois, Champaign-Urbana, IL  
*Contemporary Photography as Phantasy*, Santa Barbara Museum of Art, CA; Tour/Catalog  
*Figures: Forms and Expressions*, Albright-Knox Art Gallery (AKAG), Buffalo, NY: Curator, Catalog  
*Nineteen From New York*, Nina Freudenheim Gallery, Buffalo, NY  
*Painting, Pattern, Photograph*, Addison Gallery of American Art, Andover, MA; Curator, J. Reynolds  
*Group Show*, Concord Gallery, NYC, NY  
*Photograph Transformed*, Stefanotti Gallery, NYC, 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), CA; Catalog  
*Photo*, Metro Pictures, NYC, NY  
*Photo Fusion*, The Pratt Manhattan Center, NYC, NY; Catalog  
*Points of Departure*, Barbara Gladstone Gallery, NYC, NY  
*Contemporary Photography*, Fogg Art Museum@Harvard, Cambridge, MA, Davis Pratt, Curator
- 1980 *HallWalls/Five Years*, The New Museum, NYC, NY; Linda Cathcart, Curator/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, Washington, DC and The Media Studies  
Center, State University of New York 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 and Buffalo/Chicago  
Exchango, Gallery, Chicago, IL  
*CAPS Show*, The Nikon House, NYC, 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, NYC, NY; A.D. Coleman, Curator/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, ME  
*Manipulated Polaroids*, Wheelock College, Boston, MA  
*Recent Portraiture*, The Renaissance Society of University of Chicago, IL; Brochure  
*Spectrum: An Invitational*, Rochester Institute of Technology (RIT), NY

**Group Exhibitions: Ellen Carey 1974 – 2022**

- 1975 *Colorado National*, University of Colorado, 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 Kansas, Lawrence, KS

**Collections: Ellen Carey 1976 – 2022**

Albright-Knox Art Gallery, Buffalo, NY  
 Alliance/Bernstein, New York, NY  
 Akus Gallery, Eastern Connecticut State University, Willimantic, CT  
 Amon Carter Museum of American Art, Fort Worth, TX  
 Art Institute of Chicago, 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, Storrs, CT  
 Bibliothèque Nationale de France, Paris, FRANCE  
 Brooklyn Museum of Art, Brooklyn, NY  
 Burchfield-Penney Art Center, Buffalo, NY  
 Carnegie Museum of Art, Pittsburgh, PA  
 Chase Manhattan Bank, New York, NY  
 Center for Creative Photography, University of Arizona, Tucson, AZ  
 Centre Pompidou, Paris, FR  
 Cincinnati Art Museum, Cincinnati, OH  
 Coca-Cola Corporation, Atlanta, GA  
 Columbus Museum of Art, 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, Rochester, NY  
 Heckscher Museum, Huntington, Long Island, NY  
 International Center of Photography (ICP), New York, NY  
 JP Morgan Chase Art Collection, New York, NY and Chicago, IL  
 Lannan Foundation, Palm Beach, FL  
 LeWitt Foundation, Chester, CT  
 Light Work, Syracuse, NY  
 Los Angeles County Museum of Art, 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, Columbia College, Chicago, IL  
 Museum of Fine Arts (MFA), Houston, TX  
 Museum of The Art Institute of Chicago [www.artic.org](http://www.artic.org), Chicago, IL  
 National Museum of American History, Smithsonian Institution, Washington, DC  
 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, Miami, FL  
 Picker Art Gallery, Colgate University, Hamilton, NY



**Collections: Ellen Carey 1976 – 2022**

Polaroid International Collection (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 and Los Angeles, CA  
 Smithsonian American Art Museum, Smithsonian Institution, Washington, DC  
 Sol LeWitt Foundation, Chester, CT  
 Stanford University, Cantor Art Gallery, Stanford, CA  
 University Art Museum, University of New Mexico, Albuquerque, NM  
 University of Iowa, Hospitals and Clinics, Iowa City, IA  
 University of Connecticut (UConn) Health Center, Farmington, CT  
 Vassar College, The Frances Lehman Loeb Art Center, Poughkeepsie, NY  
 Wadsworth Atheneum Museum of Art [www.wadsworth.org](http://www.wadsworth.org), Hartford, CT  
 WestLicht Museum, Vienna, AUSTRIA  
 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, Flagship Stores, USA  
 Daryl Hall & John Oates: Album Cover – Painted Photographs (1983)  
 Highland Hospital, Rochester, NY  
 Polaroid 20 X 24 Portraits, Private Clients  
 Madison Square Garden, New York, NY  
 Saint Francis Hospital, Hartford, CT  
 Wadsworth Atheneum Museum of Art, Hartford, CT

**Collaborations: Ellen Carey**

2021 *dunhill*, Mark Weston, Creative Director, England and Ellen Carey, Artist, Connecticut  
*dunhill x Frieze*, Film on Collaboration Mark Weston and Ellen Carey, Artist; [www.dunhill.com](http://www.dunhill.com)  
<https://www.frieze.com/video/artist-ellen-carey-and-dunhills-mark-weston-discovery-originality-and-creative-connection>

**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**

2022 Trustee, Hundred Heroines ([www.hundredheroines.org](http://www.hundredheroines.org)), London, England - Nomination  
 2018 100 Heroines, Royal Photography Society (RPS), Bristol, England - International Honor  
 2002 Polaroid 20 X 24 Artists Support Program, Polaroid Corporation, Cambridge, MA (1 Studio Day)  
 2001 Connecticut Commission on the Arts, Hartford, CT (\$5,000.00)  
 1999 Te Foundation, Avon, CT (\$1,000.00)  
 1998 Connecticut Commission on the Arts, Hartford, CT (\$5,000.00)  
 1997 Greater Hartford Council for the Arts, Grover Foundation, Hartford, CT (\$1,000.00)  
 1991 Coffin Grant, University of Hartford, West Hartford, CT (\$1,000.00)

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

- 1990 Coffin Grant, University of Hartford, West Hartford, CT (\$1,000.00)  
Bent Award for Creativity, The University of Hartford, West Hartford, CT (\$1,000.00)
- 1986 Massachusetts Council on the Arts, New Works Grant, Boston, MA  
New York Foundation for the Arts Grant, New York, NY (\$1,000.00)
- 1985 Coffin Grant, University of Hartford, West Hartford, CT (\$1,000.00)
- 1984 National Endowment for the Arts, Washington, DC (\$3,500.00)
- 1983-87 Polaroid 20 X 24 Artists Support Program, Polaroid Corporation, Cambridge, MA (1-3 Studio Days)
- 1980 LightWork, Artist-in-Residence, Syracuse, NY (January - One Month)
- 1979 Creative Artists Public Service, New York, NY (\$5,000.00)

**Books, Catalogs, 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, Washington, DC; March 15-May 1, 1980; Catalog/Illustration
- Carey, Ellen. The Polaroid Years: Instant Technology and Experimentation, Delmonico/Prestel Press, 2011
- Cathcart, Linda L. The Heroic Figure. Rio De Janeiro Museum of Modern Art, Rio de Janeiro, BRAZIL; United States Information Agency and The Contemporary Arts Museum, Houston, TX; 1984-1985 (tour): Catalog/Illustrations; Artists Portraits by Robert Mapplethorpe, NY
- Cathcart, Linda L. The New Photography. The Contemporary Arts Museum, Houston, TX, January 17-February 22, 1981; Booklet/Illustrations
- Cathcart, Linda L. Hallwalls: Five Years. The New Museum, NY; Washington Projects for the Arts, Washington, DC; A Space, Toronto, CANADA; Upton Gallery, State University of New York at Buffalo, Buffalo, NY 1979-1980; Catalog/Illustrations
- Coke, Van Deren. The Markers. San Francisco MoMA, San Francisco, CA; May 29-July 26, 1981; Catalog/Illustrations
- Coleman, A. D. Photofusion. Pratt Manhattan Center, TOWN, NY; January 12-31, 1981; Catalog/Illustrations
- Coleman, A. D. The Grotesque in Photography. Ridge Press and Summit Books; March 1977; Book w/Illustrations
- Denson, G. R. Figures: Forms and Expressions. Albright-Knox Art Gallery, 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, New York, NY; Book/Interview/Illustrations
- Fleischer, Donna. The Black Swans of Ellen Carey: Of Necessary Poetic Realities. Akus Gallery, Eastern Connecticut State University, Willimantic, CT; January 9-February 20, 2014, Catalog/Illustrations
- Frailey, Stephen. Looking at Photography. Damiani, Bologna, ITALY, 2020; Book/Illustrations
- Frascella, Lawrence. Aperture. Technology and Transformation, Aperture Foundation, New York, NY; #106, Spring, 1987, Back Cover/Illustrations
- Grundberg, Andy. How Photography Became Contemporary Art: Inside an Artistic Revolution from Pop to the Digital Age. Yale University Press, New Haven, CT; 2021; Book/Illustrations
- Grundberg, Andy. Mourning Wall. Real Art Ways, Hartford, CT (2000); Museum of Contemporary Photography, Columbia College, Chicago, IL; 2000, revised 2002; Brochure/Illustrations
- Grundberg, Andy. American Visions: Highlights from the Photography Collection. Whitney Museum of American Art, New York, 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 International, New York, 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. Egrete Publications, New York, NY; 1987; Book/Illustrations; p. 137
- Hagenberg, Roland. Untitled '84. Pelham Press, New York, NY; 1984; Book/Illustrations; p. 50
- Hagenberg, Roland. East Village. Pelham Press, New York, NY; 1985-Art City; Book/Illustrations

**Books, Catalogs, Periodicals: Ellen Carey**

- Hartshorn, Willis. Ellen Carey: Survey 1978-1986. International Center of Photography, New York, NY; Brochure/Illustrations
- 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 GERMANY; March -June 1981; Book/Illustrations
- Hunt, Bill. Cover. Delirium. Aperture Foundation, New York, 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 Illustrations
- Lenot, Marc. Jouer Contre les Appareils, De la Photographie Expérimentale Libella Paris, FRANCE Editions Photosynthesis, Book/Illustration pgs.68 & 69-2017
- Liebowitz, Herbert. Parnassus: Poetry in Review, Poetry in Review Foundation, New York, NY; 1986, book p. 248, Illustrations
- Lingwood, James. Self Portrait: Photography 1940-1985. National Portrait Gallery, London, UK: Book Illustrations
- Lombino, Mary-Kay. The Polaroid Years: Instant Photography and Experimentation, Frances Lehman Loeb Center for the Arts, Poughkeepsie, NY; book/Delmonico-Prestel; pp. 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/Illustrations
- Miller, Denise. Photography's multiple roles. Museum of Contemporary Photography, Columbia College at Chicago, Chicago, IL;1998, Book/Illustrations; p. 20
- Miller, Ken. Pictures. THERE Publishing Online; 2021; Book/Illustrations
- Mindell, Efram Zelony. new flesh, Gnostic Book, Holland, 2019; pp 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/Illustrations
- Parker, Fred. Contemporary Photography as Phantasy. Santa Barbara Museum of Art, Santa Barbara, 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), New York, NY; March 30-July 8, 2012; Catalog/Illustrations; pp 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 International, New York, NY; 1995; Catalog/Illustrations
- Rexer, Lyle. Photography's Antiquarian Avant-Garde. Harry N. Abrams Inc., New York, NY; 2002; Book/Illustrations, pp 128-129; 138-139
- Rexer, Lyle. The Edge of Vision: The Rise of Abstraction in Photography, Aperture Foundation, New York, NY; 2009 (reprinted 2014); Book/Illustrations: pp 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, Greensboro, NC; Herter Art Gallery, University of Massachusetts, Amherst, MA; 1993; Catalog/Illustrations
- Roberts, Pamela. A Century of Colour Photography: From the Autochrome to the Digital Age. Carlton Books Ltd., London, ENGLAND; 2007; Book/Illustrations; pp 189, 247
- Rohrbach, John. Color: American Photography Transformed, Amon Carter Museum of American Art, Fort Worth, TX; University of Texas Press, Austin, TX, 2013; pp 230 (Illustrations) & 436n31
- Rosenbloom, Naomi. A History of Women Photographers, Abbeville Press, NY; 1994; Book/Illustrations
- Rosoff, Patricia. Innocent Eye: A Passionate Look at Art, Tupelo Press, North Adams, MA; 2012 Book w/Cover, Essay & Illustrations; pp 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, Los Angeles, CA; Harry N. Abrams Inc., NY; 1994; Catalog/Illustrations; pp 118, 211
- Stainback, Charles. Portrayals. International Center of Photography: Midtown, NY; 1987; Catalog/Illustrations; pp 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/p.115
- Walsh, Michael. Back to the Future: The Photography of Ellen Carey. The National Academy of Sciences, Washington, DC; 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 Illustrations
- Young American Photographers, Lustrum Press, NY;1974; Book
- Artfinder, Special Photography Issue. Egret Publications, NY; Catalog/Illustrations; p. 71
- Selections 5, Photokina, Cologne, GERMANY; 1990; Book/Illustration

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- 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, Willimantic, CT; (Essay);
- 2012 Kino, Carol. *Renaissance in an Industrial Town*. New York Times, Sunday, May 6; Illustrations
- 2008 Bryant, Eric. *The Indecisive Image*, ArtNews, NY; March, pp. 106-113; Illustrations
- 2007 AD Cadeaux. Architectural Digest, Paris, FRANCE; Dec. 2007-Jan. 2008; p 43
- Gennochio, Benjamin. *Feminist Artworks with an Edge*. New York Times, NY; January 7; Illustrations
- 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; Feature
- 2005 Huntington, Richard. *On Target; Ellen Carey's Shots with Giant Polaroid Hit the Mark*. The Buffalo News, NY; October 14; Illustrations
- Severin, Jay. *Photography's Spiritual Realm*. Sag Harbor, NY; June 2, Illustration; p. 10
- Rexer, Lyle. *Abstract Photography*. Art on Paper, NY; March/April, Color Illustrations
- 2004 ---*Capturing an Essence*, Republican American, Waterbury CT; December 14; Illustrations
- 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; Illustration
- 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, March;12-18, Ill.
- Rosoff, Patrica. *Monumental Memento Morte*, Hartford Advocate, CT;Vol.30 #11, March; pp 18, Ill.
- Starger, Steven. *Ellen Carey: Photography Degree Zero*, Art New England; Dec-Jan; p.29; Illustration
- 2002 Profile: Rob and Nancy Grover. Art On Paper, NY; July/August, Illustration
- Adams, Bruce. *Darkroom Dance*. Buffalo Evening News, NY; Nov.29 – Dec.6; Illustration
- Rosoff, Patricia. *High-Tech Magic*. Hartford Advocate, CT;Vol. 29 #44, Oct. 31; pp 22-23; Illustration
- 2001 Pollack, Barbara. *Mourning Wall*, National Reviews. ArtNews; February, p.159
- Rexer, Lyle. *Ellen Carey at Real Art Ways*. Art in America, NY; June, Illustration
- Rosoff, Patricia. *The Unbearable Lightness of Being Ellen Carey: Energy Producing Brightness*. Art New England, Boston, MA, January-February, Feature ARTS; Illustration
- Schwabsky, Barry. *Mourning Wall at Real Art Ways*. Art On Paper, NY; April/May; Illustration
- 2000 Grundberg, Andy. *Mourning Wall*, Real Art Ways, Hartford, CT; brochure essay
- McNally, Owen. *Good Mourning*. Hartford Courant; Feature ARTS; Sun/Oct. 8, Sec. G. Illustration
- McNally, Owen. *The Pain of Human Loss*. Hartford Courant, CT; Illustration
- McNally, Owen. *A Photo Exhibit on Grieving*. Hartford Courant, CT; Oct. 5; Illustration
- Miller-Keller, Andrea. *Whitney Biennial Curators Interview*, ArtForum, NY; March
- Perrée, Rob, *Weer Kunst In Het Warenhuis?*, Kunstbeeld, Amsterdam,, February; pp 37-39; Illustration
- Zimmer, William. *A Family Album with No Pictures*, New York Times, NY; Dec. 10, p. 35, Illustration
- 1999 Damsker, Matt. *Abstraction through the Lens*. Hartford Courant, CT; September 9-15, Illustration
- Glueck, Grace. *Female*. Curator; Vince Aletti, Wessel & O'Connor Gallery; The New York Times, NY; September 17, p. 26, Illustration
- 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, pp 33-35
- Rosoff, Patricia. *Playing with the Light*. Hartford Advocate, CT; September 9, Illustration
- 1998 Boxer, Sarah. *Beauty in a Variety of Disguises*. New York Times, NY; Sept. 19, p. E35

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Huntington, Richard. *The Bold and the Body*. Buffalo Evening News, NY; Friday, September 25  
Newhall, Edith. New York Magazine, NY; September 14, p.129  
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- 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, Columbus, OH; April 27, Illustration  
Leddy, Kim. *Photogrammar*. Columbus Alive, Columbus, OH; April 2-8  
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Shearing, Graham. *Area Full of 'Diverse Visions' in Art*. The Tribune, Pittsburgh, PA; Apr. 2; 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  
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McNally, Owen. *The Art of Acquisition*. Hartford Courant, CT; January 21
- 1995 Dorsey, John. *Capturing the Abstract in Photographs*. The Sun, Baltimore, MD, Illustration  
Raynor, Vivien. *Photographers Putting Eggs in Technology's Basket*. NY Times; July 30, p.12  
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- 1994 Aletti, Vince. *Voice Choice: Ellen Carey*. Village Voice, NY; December 27; p. 5  
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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, Illustration  
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, Illustration
- 1993 --- *A & E Scene: Pearl Street Gallery Show*. Hartford Courant, CT; May 9, p. G2, Illustration
- 1992 Aletti, Vince. *Voice Choice: Jayne H. Baum Gallery*, Village Voice, NY; December 29, p. 74  
Gast, Dwight V. *Photos as Art Keep Value*. Photography and Video, The International Herald Tribune, NY; September 16, p. 1  
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McNally, Owen. *The Colt 4: Atheneum Draws Big Local Guns for New Show*. Hartford Courant, May 17, pp G1 & G4; Illustration  
Rosoff, Patricia. *The Colt Four*. Hartford Monthly, CT; Vol. 5 #6, June, pp. 40-45, 41, Illustration  
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, Illustration  
Zimmer, William. *'The Colt Four' of Hartford: From Guns to Brushes*. NY Times, NY; Jul 12, Illustration  
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, DC  
--- *Footnotes*, The ARAA Bulletin, Washington, D.C.; June, p. 3, Illustration  
--- *Independent Curators International*, 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
- 1990 Hagen, Charles, *A Group With Night on Its Minds*. New York Times, NY; August 23  
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- Fitzsosa, Michael. *Sharp Shooters: RAW Show of Photographers*. Hartford Courant; G4, Illustration
- 1987 Ottman, Klaus. *Photo Mannerisms*, Flash Art, Milan, ITALY; Nov/Dec; #137, p.72, Illustration
- Ottman, Klaus. *Mannerism Anti-Mannerism*, Flash Art, Dec.1986/Jan.1987, #131, pp 64-65
- Stretch, Bonnie Barrett. *Contemporary Photography*. Art and Auction, NY; Vol. IX #10, May, pp 145-146, Illustration
- Westfall, Stephen. *Reviews: Ellen Carey at ICP & Simon Cerigo*. Art in America NY; November, Vol. 74, #11, Illustration
- *Technology and Transformation*, Aperture, NY: Spring 1987, #106, back cover, Illustration
- 1986 Caley, Shaun. *Review:Ellen Carey at Art City*, Flash Art, Milan, ITALY; #129 p.72, Illustration
- Johnson, Patricia. *Exhibitions Point to Future*. Houston Chronicle, TX; p. 8
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- Schwabsky, Barry. *Ellen Carey: Art City*, Artscribe, London, UK; September/October, p. 62, Illustration
- Siegel, Jeanne. *Geometry Desurfacing: Ross Bleckner, Alan Belcher, Ellen Carey, Peter Halley, Sherrie Levine, Phillip Taaffe, James Welling*. ARTS, NY: Vol.60 #7, March, pp 26-32, Illustration
- *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, Illustration
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- 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, Illustration
- 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 by Ellen Carey, Author on Sol LeWitt; Man Ray; and Ellen Carey**

- 2009 *Color Me Real. Sol LeWitt: 100 Views*. Massachusetts Museum of Contemporary Art (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, New York, 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; Thames & Hudson, London, ENGLAND; pp 158-159; 269, 282
- 2018 *Mirrors of Chance*. Amon Carter Museum of American Art. Limited Edition Artist Book

**Published Essays on Ellen Carey by Others: 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. Catalog Essay. Eastern Connecticut State University Exhibition, *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, pp 133,147,151,166-169; Aperture, New York, NY

**Unpublished Essays**

- 2008 *What's in a Frame? The 'Space Writing' of Man Ray*. Ellen Carey, Associate Professor, Hartford Art School, University of Hartford, Hartford, CT

**Unpublished Essays**

- 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, Hartford, CT
- 2009 *Ellen Carey: From Matrix to Monumental*. Ben Lifson (1941-2013); critic, curator, photographer

**Published Features on Man Ray Discovery by Various Authors (Available at Google)**

- 2010 *Man in the Mirror*. Krystian von Speidel. VENU magazine. Interview/Feature of Ellen Carey

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

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

**Art Fairs: Ellen Carey: 2013 – 2019**

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, Illustration

*Ellen Carey Interview by Stephen Frailey*, “new flesh”, Efram Zelony-Mindell, Rubber Factory

*Dear Dave*, (#19) by Bill Armstrong; Interview/Feature Magazine- Cover/Illustration

*Topographic Head Trips*, LA Times-Sunday-April 16, 2017; Leah Ollman-Art Critic, Review Illustration

*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 Photo-synthesis, Book Illustrations pp 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 by 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, pp 77-81; interview by Steven A. Heller; Editor: Dean Brierly; 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; pp 158-159; 269; 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, ENGLAND – “100 Heroines” Royal Photographic Society (RPS) Lifetime Honoree; Hundred Heroine Trustee (2022)

**Lectures/Panels/Conference/Grants/Research: Ellen Carey**

“*Wish You Were Here*” Exhibit/Panel; Albright-Knox Art Gallery, Buffalo, NY, State University of New York at Buffalo, Lecture Series, Buffalo, NY 2012

SPE Conference: Baltimore, MD (2013); SPE Conference, Chicago, IL, 201); SPE Las Vegas, NV – Panel on Abstraction and Photography with Lyle Rexer, 2002

**Lectures/Panels/Conference/Grants/Research: Ellen Carey**

Research: Man Ray, Anna Atkins, Robert Motherwell, and Color Photography; Curator for:  
*Women in Colour: Anna Atkins, Color Photography and Those Struck by Light*  
 Penumbra Foundation, NYC, NY - *Back to the Future: The Avant-Garde Is An Address* and B&W Photogram Demo  
*Back to the Future: The Avant-Garde Is An Address*, CyanStudio.com, Oslo, NORWAY (2020); Photo London, Eng-  
 land, then Royal Photographic Society (RPS), Bristol, UK (2019); Hundred Heroines, England (2022)  
*Dings, Pulls and Shadows*, Amon Carter Museum of American Art  
*Color: An Artist's Universe*, Amon Carter Museum of American Art  
*The Polaroid Project: At the Intersection of Art and Technology*, Musée McCord

**Academic: Teaching**

2022-1991 Associate Professor, Tenure with Promotion, Photography, Hartford Art School, University of Hart-  
 ford, West Hartford, CT (Ranked #1 out of 45 Cases University-wide)  
 1990-1985 Assistant Professor, Photography, Hartford Art School, University of Hartford, CT  
 1984-1983 Visiting Artist Photography/Drawing, Hartford Art School, University of Hartford, CT  
 1999 Artist-in-Residence, Loughborough University, Loughborough, ENGLAND - June  
 1995 Faculty/Photography, MFA Low-Res, Bard College, Annadale-on-the-Hudson, NY - Summer  
 1980-1983 Faculty/Photography, International Center of Photography/ICP & Queens College, NY  
 1976-1978 Teaching Assistantship, State University of NY at Buffalo, NY

Ellen Carey is Associate Professor, Hartford Art School ([www.hartfordartschool.org](http://www.hartfordartschool.org)) – University of Hartford (UH);  
 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, England – June  
 (1999); ICP/NY – Visiting Photographer (1981-83); Queens College – Fall (1980); TA SUNY@Buffalo (1976-78)

**Academic: Education**

Ellen Carey earned her MFA in Photography (1976-1978) at the State University of New York at Buffalo (now UB-  
 University of Buffalo) continuing her interest Art History and Museum Studies at The Albright- Knox Art Gallery.

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

Born in New York in 1952, Carey lived in New York from 1979 to 1996, exhibiting in **The Altered Photograph** at  
 PS 1 in 1979. Her work has been the subject of 70 one-person exhibits, viewed in over 400 group exhibits, with art-  
 works in 60 permanent collections art/photography museums, and foundations – The Sol LeWitt Foundation in  
 Chester, Connecticut and The Sir Elton John Collection in Atlanta, Georgia, of note.

**Academic: Service to Hartford Art School (HAS) of the University of Hartford (UH) 1985-2022**

UH President's Commission on the Status of Women: Appointed by President Walter Harrison  
 UH Grant and Stipend Committee – Faculty Senate Appointment  
 UH Faculty Senator (w/multiple committees within each three-year term over 20-year period  
 UH Promotion & Tenure (P&T) Appeals Committee (several times) – Appointed by Provost  
 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 for Technician (2013)  
 HAS New Building Committee: Renee Samuels Center (2005-2007): Dean Power Boothe  
 HAS Chair, NASAD Report: Photography for Deans Nancy Stuart (2014) and Power Boothe (2001-2010)  
 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



### **Academic: Service to Hartford Art School (HAS) of the University of Hartford (UH) 1985-2022**

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

### **Community Service: Ellen Carey**

*Donate Photographs for Various Auctions/Galas/Fundraisers*

Artspace, New Haven, CT  
 Brooklyn Academy of Music (BAM), Brooklyn, NY  
 CEPA Gallery, Buffalo, NY  
 Elizabeth Park Conservatory, West Hartford, CT  
 Elizabeth Taylor AIDS Foundation, Los Angeles, CA  
 Free Arts for Children, New York, NY  
 HallWalls, Buffalo, NY  
 Kansas City Art Institute (KCAI), Kansas City, MO  
 The Kitchen, New York, 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

### **Community Service: Ellen Carey**

*B&W and/or Color Photogram Workshops for HAS and/or Area Students:*

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

### **Ellen Carey — Bio/Narrative**

Ellen Carey was born in New York City in 1952, living there from 1979 until 1995, after receiving her MFA from SUNY at Buffalo, her return supported with funds from the Creative Artists Program Service grant, or CAPS; Carey the youngest artist, at that time, to be so honored. She settled in Little Italy, later SoHo for a studio, first exhibiting at the (then) newly opened and avant-garde institution known as PS 1 in a group exhibition *The Altered Photograph*; Carey’s *Painted Self-Portraits* were selected by the now legendary curator, Linda Cathcart. Her childhood years were in NYC, Chicago, Atlanta, New Jersey, and she has traveled to as much of the United States as possible, later visiting her parents in Kuwait, then Paris (1976), her favorite city, now visited over dozens of times. Later trips include: Edinburgh, Düsseldorf, Cologne, Dublin, London, Nice, Venice, Berlin with Toronto and Montreal highlighted in art world destinations at Dia: Beacon, Chinati and Judd Foundations in Marfa, Texas. She currently lives, teaches, works in Connecticut, making her Polaroid 20 X 24 “Pulls” and her black & white/color photograms.

Her research and scholarship practice include essays written under *Pictus & Writ* (2008-2022), while her unique photograms are under the conceptual umbrella of *Struck by Light* (1992-2022), turning specifically to color (2000) and the color darkroom; no light is allowed, except upon exposure, known as “light-tight”. Light, photography’s indexical, its half-light, or none at all, mirrors the *zero* in her Polaroid as *Photography Degree Zero* (1996-2022).

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 (1975-76) with Cindy Sherman’s “Bus Riders” self-portraits series. Andy Grundberg’s new book “How Photography Became Contemporary Art: Inside An Artistic Revolution from Pop to the Digital Age” documents their field as it evolves from the center of New York’s avant-garde from the 1960s - 1990s.

### Ellen Carey — Bio/Narrative

*Dings & Shadows* (2010-2022) and *Caesura* (2106-2018) find bold color compositions, often using - RGBYMC - photographic color theory as palette. She renames the historic photogram - *Zerogram* - featured in her first artist-book as: *Mirrors of Chance: The Photograms of Ellen Carey*, a limited edition of 200 published by Amon Carter Museum of American Art (ACMAA) in conjunction with her solo exhibition, *Dings, Shadows and Pulls* (2018).

Her breakthrough work in Polaroid 20 X 24, named the *Pull* followed by the *Rollback*, in tandem with monumental, site-specific installations, *Mourning Wall* and *Pulls XL*, all of which fall under her umbrella concept *Photography Degree Zero* (1996-2021). Galerie Miranda in Paris, France saw Carey's solo exhibit, *Mirrors of Chance* – 100 color *Zerograms* – in the fall of 2018; 25 of these were highlighted at Photo LONDON in May, 2019.

*Crush & Pull* and *Zerogram* link 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 upon the huge Polaroid negative in the “light-tight” color darkroom. The *Crush & Pull* series (2018-2019) is followed by the *Crush & Ding* series wherein Carey investigates the meaning of materials, size and scale, and color and form by rephotographing one of her own color photograms in *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 inter-generational “game changer”, especially Polaroid 20 X 24.

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

*Hello ... Again!* sees inspiration in Apple's campaign *Hello* (2007) that first introduced the iPhone to the public, by capturing people 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), moving on to her early painted black and white series (1978), her well-known Polaroid 20 X 24 color *Self-Portrait* series (1984-1987), the series of Polaroid 8 X 10, *Stopping Down*, and her large-scale *Self-Portrait @ 48* of 50 silver grey Polaroid 20 X 24 (2001).

*Hello ... Again!* sees herself, as she travels in herstory in her compositional records of the many aspects of light — in mirror or reflection, color and shadow, outline with silhouette — all documents of the “self” in the 21st century as she travels with her iPhone to begin her first grid of 25 in five rows of five in 2016 and complete two years later.

*Crush & Pull* names her Paris PHOTO booth (2018), ranked one of the “must-sees”, honored by French Ministry of Culture in their path of women photographers - ELLES X - ranked one of the top booths by JP Morgan Chase.

*Crush & Pull* combines Polaroid and photogram by 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. Herein Polaroid's 20th century instant technology meets the wonder of 19th century photograms. *Crush & Pull* links Carey's photographic experiments in color with process, minimalism and abstraction, and light and its variations, often with zero exposure, uniting her twin practices, *Struck by Light* and *Photography Degree Zero* for the first time.

The Royal Photographic Society/RPS ([www.rps.com](http://www.rps.com)) ranked Ellen Carey one of the top 100 women photographers worldwide (2018) in their *100 Heroines* platform ([hundredheroines.org](http://hundredheroines.org)); one of 14 American. She joins her other two Hundred Heroines - Carrie Mae Weems, Lorna Simpson - who with Ellen Carey (2003-2004) have had solo exhibitions at the Wadsworth Athenaeum Museum of Art under their prestigious MATRIX program. Carey solo in NEW/NOW (2002) at the New Britain Museum of American Art (NBMAA) both Connecticut institutions prescient in their vision vis-a-vis women photographers and lens-based artists.

Ellen Carey's *Polaroid Pulls YMC* (1997) is featured on the inside front cover of the book, *The Polaroid Project: At the Intersection of Art and Technology* (Thames & Hudson), from the international group exhibition/tour organized by The Foundation for Exhibiting Photography ([www.fep-photo.org](http://www.fep-photo.org)). This book contains multiple essays, including *Photography Time Zero*, an essay by Carey. The exhibition has traveled extensively and concludes with the MIT Museum in 2020. For more updates, please visit Ellen Carey's website or Wikipedia page.

[www.ellencareyphotography.com](http://www.ellencareyphotography.com)

**Ellen Carey: Galerie Miranda, Paris FRANCE**

ELLEN CAREY *Let There Be Light: the Black Swans of Ellen Carey* (Que la lumière soit: les cygnes noirs d'Ellen Carey) — Exhibition 5 May - 25 June 2022

Paris, 4 January 2022 - *Let There Be Light: The Black Swans of Ellen Carey* opens as a visual vade mecum at Galerie Miranda in spring 2022. Carey's handbook guides us through photography's nearly two centuries' arc of light, photogram, colour and Polaroid as seen in her practices, *Photography Degree Zero* and *Struck by Light*.

For the 21st century, for Paris, the 'City of Light', for us, Ellen Carey brings her arc into the future with *Crush & Pull with Rollbacks & Penlights*, a completely new 21st century photo-object from Polaroid's monumental negative, which allows Carey, its 'camera operator', to reposition "light drawing" anew. It highlights Polaroid and its huge 20 X 24 camera as one of the medium's 20th century game-changers.

Carey visually consults Talbot, Daguerre, and Anna Atkins, the tripod of 19th century game changers: Talbot's negative-to-positive duality of the photogram-as-image is doubled while Daguerre is mirrored in the glossy polish of Polaroid's pristine surface and crisp picture; Talbot's soft-focus, non-color compositions in blurry outlines sees light's 'shadow' while Prussian blue sees colour-as-light transformed by Anna Atkins' cyanotype images.

Each one used light and light-sensitive processes to create their images—all unique pictures, all-in-one totalities originating visual impact for which the gestalt is c'est! ('it is!' cf. Barthes in Writing degree zero). The 'Black Swan' theory sees unexpected events become game changers in this, the global world, as it is, now. Carey's performance in the 'black box' of the darkroom—folding, crushing, creasing, and nothing seen until it is finished—abounds with affinities to the Surrealist drawing game of the "exquisite corpse".

When light becomes visible the object speaks. Ellen Carey's object says craquelure, parabola, hue, abstract, process, minimal, Polaroid, photogram, black swans, light, beauty, color, wonder, invention, innovation. It says, *Crush & Pull with Rollbacks & Penlights*.

**Artist biography**

Ellen Carey's experimental Polaroid practice dates from 1983, when the Polaroid Artists Support Program invited her to work at the Polaroid 20X24 Studio. There, she created her Neo-Geo *Self-Portraits* (1984-87) followed by her stacked installations *Abstractions* (1988-95). Her pioneering *Pull* (1996) and *Rollback* (1997) initiated her practice *Photography Degree Zero* (1996-2022), that is continued today with her latest body of Polaroid work, *Crush & Pull*.

# galerie miranda

fine photography & selected books

Ellen Carey's work has been the subject of 60 one-person exhibitions and seen in hundreds of group exhibitions, found in the permanent collections of art and photography museums including: The Albright-Knox Art Gallery, Amon Carter Museum of American Art, George Eastman Museum, Norton Museum of Art, Wadsworth Atheneum, New Britain Museum of American Art, Museum at the Chicago Art Institute, Los Angeles County Museum of Art, Metropolitan Museum of Art, Whitney Museum of Art, Vassar College, Yale University Art Gallery and Centre Pompidou and Bibliothèque Nationale de France (BNF) in Paris. Corporate and private collections include JP Morgan Chase Collection, The LeWitt Foundation and the Sir Elton John Collection. In 2021, her work featured in the exhibition organized by the Bibliothèque Nationale de France at the Grand Palais in Paris, entitled 'Noir et Blanc: une esthétique de la photographie'.

**ELLEN CAREY, born 1959, USA**

For full biographical detail please visit the artist's website: <http://www.ellencareyphotography.com> Wikipedia: [https://en.wikipedia.org/wiki/Ellen\\_Carey](https://en.wikipedia.org/wiki/Ellen_Carey)

Galerie Miranda: à propos

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Galerie Miranda was founded in 2018 by Miranda Salt, French-Australian who has lived and worked in the 10th arrondissement of Paris since her arrival in France in 1995. Specialised in fine art photography, the gallery presents international artists and works celebrated in their own country but little known in France and Europe. Inaugurated on International Women's Day 2018, the gallery's opening cycle of exhibitions featured solo presentations by prominent women artists Jo Ann Callis, Nancy Wilson-Pajic, Marina Berio and Ellen Carey. Amongst the other artists represented, or with works available, at the gallery are Merry Alpern, Peggy Anderson, Jo Bradford, John Chiara, Sally Gall, Gary Green, Chuck Kelton, Gerard Dalla Santa, Chloe Sells, Laura Stevens, Arne Svenson, Terri Weifenbach. The gallery participates in fairs and private salons and is also a bookshop with a curated selection of publications on photography in French and English. Galerie Miranda is situated in Paris' vibrant 10th arrondissement at 21 rue du Château d'Eau, close to the Place de la République and 100 metres from the former site, on rue Léon Jouhaux, of Louis Daguerre's wonderful Diorama and laboratory, destroyed by fire in 1839.

Gallery website: [www.galeriemiranda.com](http://www.galeriemiranda.com)

GALLERY ADDRESS AND HOURS

Galerie Miranda 21 rue du Château d'Eau 75010 Paris France metro: République, exit #5 Magenta Tuesday-Friday 2-7 pm / Saturday noon-7pm or by appointment [www.galeriemiranda.com](http://www.galeriemiranda.com)

