

Ellen Carey — Photography and Lens-Based Art: Introduction

Abstraction in photography and lens-based art presents a contradiction in terms, minimalism a further oxymoron. Well developed in the 20th century in other areas—Abstract Expressionism, Minimal and Conceptual Art — it is still emerging at the close of the first decade in the 21st century. It is here, in the early stages of modern and contemporary art that has roots in photography, that my work has a context. It is important to note these practices are largely based in America and fully aware of this legacy, their tenets are incorporated into my art practice. The American invention of Polaroid 20 X 24 camera/film compliments these breakthroughs in visual thinking with my discovery of the *Pull* in 1996, producing an abstract/minimal image that is simultaneously photographic/process; it fits under my umbrella concept *Photography Degree Zero* (1996-2018). Another legacy develops and continues under the photogram, a 19th century technique from the dawn of photography (1834) discovered by British inventor William Henry Fox Talbot (1800-1877); it parallels my Polaroid practice under the umbrella concept—*Struck by Light* (1992-2018).

My art works contain aspects that are conceptually linked and informed through visual characteristics that highlight the properties of light; an outline-as-silhouette or the shadow-as-negative, seen in the object as form and metaphor, referencing this rich history. Formal issues of size and scale, in tandem with palette, create visual impact. The content-laden aspects of my work are weighed in — their echo is embedded and realized in my choices of method and material — acknowledging that these contain symbols and signs, creating and adding to my art's meaning. Themes such as mourning, love and loss are seen in muted, monochrome tones seen in my site-specific minimal, monumental gridded tableaux. Black, white and grey have aesthetic as well as conceptual value, underscored in the content behind my pictures, giving them a context; i.e. photography's grey scale. My reductive palette highlight line and shape while the ubiquitous codes of circle (camera lens) and square (camera body) underscore my choice, the medium is the message.

Stark and subtle --- Black, White, Grey --- three monochromes that are minimal, they emphasize and recognize that these are colors too. The array of muted tones in palette, found in early photography (Talbot) references *drawing with light*, a historical phrase that points to the medium's origins in the 19th century. It also informs my palette of non-color seen in my early photograms (1989-1992) and installations, the grey negatives of *Mourning Wall*. Parallel to this, is work that emphasizes color — that it has purpose and exists for a reason. Joyful feelings of creativity reflect a discipline where I am digging deeper into color's mother lode, revisiting terms --- *color processing* --- in new, experimental ways.

Color is subject *and* object, material *with* meaning, process *within* the art. Again, this gives my work context in the relatively young field of color photography, itself just over a century old. Art and photography, like music, are universal languages as is color. The end results are innovative and challenging artworks known for their rich synoptic clarity with well-thought out conceptual underpinnings that expand the content in the realm of art and photography. Introducing bold innovations in photography found in my black, conical loop in my Polaroid *Pull*, known as a parabola, or the striking array of colors in my *Dings & Shadows* photograms. These objects in the end results are unprecedented, my experiments are expressed through methods and techniques, mastered and further developed, within an array of unusual and striking combinations, using new nomenclature.

My tools of choice for creative expression include the 20th century large format Polaroid 20 X 24 camera, one of five in the world. It has been used by myself for close to three decades and has become synonymous with contemporary art. An antiquated cameraless process, from the dawn of photography in the 19th century, known as the photogram, is my other practice. Like paint tubes, I use light, in all its forms, as a common denominator throughout my work. This interdisciplinary approach reflects my creative endeavors and artistic interests in a medium well known and highly regarded for its technical advances, enriching the visual arts and broadening the parameters of our picture culture, all made with Polaroid film/camera or cameraless/enlarger in my photogram projects in tandem with my experiments, inventions, and applications within a variety of processes/methods/techniques. A new interest of mine is the biology of seeing; this brings my work into the 21st century. Here a third tool, digital imaging technologies, has begun. Especially appreciated is the medium's ability to introduce scale, its ability to expand an existing palette's range, through contrast and saturation, leading to new possibilities; its capacity to reverse and/or manipulate an image presents even richer ones.

As a metaphor for the field, I begin in the 19th century with the camera-less photogram, gaining momentum with the 20th century Polaroid, reaching the 21st century through digital. Experiments include one or more of these, with an interest in the biology of seeing, resulting in my *Blinks* and my research project *Women in Colour: Anna Atkins, Color Photography and Those Struck by Light*. I return to the self-portrait with my *Hello...Again* series using the iPhone, a perfect match for my travels, compositions include specifics to the medium, reflection and shadow, noting the rich history of women and self-portraiture. Size and scale reflect formal issues in my six gigantic, unique photograms as *Dings & Shadows*; RGBYMC links my palette to photographic color theory. This idea has tremendous flexibility and could transfer into other forms and disciplines, such as painting, sculpture, printmaking, glass, film or a site-specific,

time-based installation. The development of projects that move freely amongst other contemporary art practices reflects my artistic education and background, while exploring and embracing my cultural and creative interests.

Ellen Carey — Artist Statement: *Photography Degree Zero*

Questions frequently asked about my work include, "How is this picture made?" followed by "What is this a picture of?" The first question addresses photography *as* process. The photographic object often involves an intersection of process and invention, as does the practice of photography itself. In traditional photography, both the process and the invention are "transparent", mere means to an end. In my work the process *becomes* the subject. The second question addresses the conundrum of a photographic image *without* a picture or a "sign" to read. These two questions challenge our cultural and historically prescribed expectations for this medium to narrate and document, all the while revealing no trace of its own origins.

My photographic practice and umbrella concept fits under *Photography Degree Zero* (1996-2018) my phrase that originated in 1996 from my first *Pull*; I am its senior user and it doubles for all my one-person exhibitions since that year. It references Roland Barthes's book, *Writing Degree Zero* (1953), which offers a critical discourse on the departure from a descriptive narrative in French avant-garde literature. In related fashion, my work represents a departure from the picture/sign idea in photography found in images such as landscapes, portraits or still life. Instead, my work consists of a photographic image made without a subject, or any reference to a place, a person or an object. These are artworks I make in a studio, with a camera, but without a darkroom. It involves the large format Polaroid 20 X 24 camera that I began using in 1983. Familiar with the inner intricacies of this camera, I discovered new photographic possibilities in 1996. I named the new artworks *Pulls*, and later *Rollbacks* — here a *Pull* is rolled up, re-fed back through the camera for one or more exposures — to reflect the physical picture-making activity. In addition to my technique, a visual form called the parabola is introduced as a conical loop, or a hyperbola, new to the medium — shapes seen in nature in the frontal curve of a comet or the dip in a pinecone.

A single *Pull*, with its signature black shape, is a different form of photographic document—that of the exhausted and unexposed — Polaroid dyes pulled out from the camera's rollers. This camera produces a unique, large contact positive print, along with its negative, in a one-step peel-away method taking a mere 60-seconds to develop. In a series of changes, actions or functions I am able to make work that is both photographic/process and abstract/minimal at the same time, often exhibiting the negatives along with the positives, giving equal status to both. Color has broad, universal appeal, as does the language of photography. A concentrated interest in color as subject *and* object, material *with* meaning, and process *in* photographic art has led me through uncharted territories along a path of discoveries and surprises. With new possibilities and arrangements, I found that my need to rely on traditional photographic colors faded away. They were displaced by imagined, chemically created colors, which I conjured up by using gel-colored light or no light at all — the "zero" in my concept — instead of exposing my lens to a view in front of my eyes.

In my Polaroid *Pulls*, I mixed and mismatched conventional practices with experimental abandon. What evolved was a menu of inventive techniques and methods that brought to life colors and combinations of colors, which have never been seen. For me, the use of color gained momentum over time, evolving to an even brighter, bigger and bolder "blowup", to use a photographic term. "Cross processing", another term, allow me to paint with light, using the Polaroid pods-as-paint tubes and my enriched palette digs deeper into color's mother lode. With each new change in Polaroid, I have responded. New forms and shapes are made in tandem with a dazzling array of colors, some subtle and muted, some chemically created co-existing with their former "real" selves, opening up horizons in the relatively short history of color photography. New experiments have yielded a further interesting mix of feather-blended colors, swirls and elongated shapes extending the parabola into a solid, albeit, organic shape. A single *Pull*, with its signature conical black loop, usually has a horizontal line denoting an end, between light/exposure, no light and the "zero" of no exposure; this divides the picture plane and now it is gone.

This new development in 2009 finds *Pull with Mixed and Off-Set Pods* made with no light, the "zero" of my practice *Photography Degree Zero*; rich, glossy blacks are feather-blended with amber, striated textures. Precursors in 2008 produced a group of artworks, such as *Pull with Flare*, in a different palette — cool, minimal austere or ideas in *Pulls with Mixed and Off Set Pods* (2010) — a suite of four panels in Y/R/G/B that mix and match bold experiments to create vibrant, new colors and dramatic, inventive forms; a Polaroid photogram is realized in my newest *Crush & Pull* series.

The Polaroid 20 X 24 camera/studio is now privately held as 20 X 24 Studio LLC (www.20X24studio.com). Most projects have been self-funded, exceptions include: *Mourning Wall* sponsored by Real Art Ways (2000); *Self Portrait at 48* (2000) funds from The Connecticut Commission on the Arts; site-specific installation of monumental *Pulls XL* for Wadsworth Atheneum of Art under my MATRIX#153 solo exhibit (2004-05) that used the even larger Polaroid 40

X 80 camera, shortly after it was dismantled. All other projects and artworks are funded from the proceeds of the art market, portrait or corporate commissions (1987 – 2018).

Ellen Carey — Artist Statement: *Struck by Light*

The second category of my artwork — the photogram — is less well known and was the focus of a one-person retrospective (1992-2009) titled *Struck by Light*. Over fifty unique artworks, never seen in public, were showcased at Saint Joseph College Art Gallery, curated by Ann H. Sievers, its Director. *Struck by Light* names my other umbrella concept and artistic practice; it consists of art works that are not studio-based, made in a darkroom, without a camera and in color, made without any light, except upon exposure. As practiced in the 19th century by early experimenters William Henry Fox Talbot (1800-1877) and his contemporary, the Victorian Anna Atkins, the first woman photographer and the first to use color with the cyanotype process, which yields a Prussian blue.

The photogram was made by placing objects (leaf/lace) directly onto the surface of a photo-sensitive paper, exposing it to sunlight, which created a ghostly, silhouetted *negative* image of the object's outline, its *shadow*. Varying in darkness, according to the transparency of the object used, this print was contacted to create its positive (1840), thus Talbot's *negative-to-positive* axis is the foundation for all photography, echoed in Polaroid, also a negative-to-positive method.

For me, this duality has symbolic and existential overtones as well as physical and material ones, and is rich for exploring themes that are visually interesting while providing conceptual/contextual fertile ground in both categories. The negative/shadow/black/death and positive/light/white/life are in fact picture "signs", reflections on love and loss, minimally rendered, with empty frames of grief in my Polaroids. Expressed differently in my photograms, these concepts find joyful connections, with explosions of color seen as playful, overlapping exposures, or shadows, that create a misty, soft rainbow against/with a harder-edged kaleidoscope of primaries.

Made without a camera, I began with a stark, reductive palette of black and white (1992), adding warm tones and muted color (1994-99) evolving to a dedicated, primary focus on color (2000-10) creating photograms in bright hues, luminous with color saturation which parallels the biology of seeing, a new interest, realized in large scale installations, such as *Blinks R/G/B/Y/M/C*. In contrast to earlier practitioners, I use unconventional (non-art) objects such as metal push-pins, glass marbles, a photographic grey card to interrupt the light or penlights that strike the paper; all are reflected in the titles. I use light, the indexical in photography, often in tandem with the principles of photographic color theory (R/G/B=Y/M/C) to inform my palette choices and concepts. My projects start with questions and these artistic practices foreground the question: "What *does* a 21st century abstract/minimal photogram look like?" *Blinks* is one answer; having context and precedence in the "afterimage" phenomena, seen in Piet Mondrian's *Boogie Woogie* painting. *Blinks* reflect investigations into the biology of seeing: lines criss-cross the image over saturated fields of bright hues, creating at the intersection tiny squares of black and/or white that "blink" back in a visceral, post-optical experience, an afterimage. This illusion has the cones and rods of the human eye trying to take in the different wavelengths of colors—R/G/B. Newer work in my *Crush & Pull* series foregrounds the Polaroid negative, creating a Polaroid photogram.

The *Blinks* testify to the biology of seeing while simultaneously embracing abstraction and photography in the twenty-first century, using the photogram or digital imaging technologies, final prints can be large. They also act as a metaphor for transformations in our post 9/11 world, where change happens quickly, in the "blink of an eye"; other titles *Push Pins*, *Neo-Ops*, *Ray Bands*, *Penlights* and *Light Struck* reflect the objects and methods used. Projects in development are a return to black/white photogram printing, with an emphasis on size/scale, to create huge, abstract/minimal images. Parallel to this activity is monumental digital prints that expand my color repertoire in tandem with on-going color photogram work, especially invigorating are *Dings & Shadows*. Large-scale photograms and digital prints "blow up" forms/objects, color/no color, light/shadow — bigger, bolder, brighter — adding feeling and form to pictures under my concept *Struck by Light* (1992-2018). A new concept *Disegno e Colore* uses two vintage techniques; the cliché-verre, or drawing on glass and the cyanotype, a non-silver process, photography's first look at color — blue; in research stage.

Photography Degree Zero and *Struck by Light* double as titles for the many one-person exhibitions and artworks since 1992 and 2018 respectively, with a third concept — *Disegno e Colore* — in development. This phrase references a dispute in the 16th century, an argument amongst artists such as Titan and Michelangelo, between a — *disegno e colore* — drawing and color — the spontaneity of one versus the careful planning of the other. The project's title revisits and continues this discourse in photography using two vintage, cameraless methods from the 19th century. One known as cliché-verre, or drawing on glass, pre-dates the invention of photography, the other introduces color through the cyanotype process, yielding shades of Prussian blue, the medium's first look at color realized through the botanical studies of the Victorian practitioner, Anna Atkins, also the first woman photographer. These complement the conceptual underpinnings, giving a contextual foundation to the project's centerpiece with its emphasis on — *drawing and color* —

done at a later time in the 21st century, linking several centuries and mediums, reinvigorating and presenting afresh this lively discourse.

Ellen Carey — Bio: Abbreviated Narrative

Ellen Carey (b.1952 USA) is an internationally and nationally recognized photo-based artist, whose work uses the large format Polaroid 20 X 24 camera (one of five in the world) to create her well-known *Pulls* and site specific installations with a parallel practice located in the photogram process; naming her Polaroid umbrella concept as *Photography Degree Zero* (1996-2018) and her darkroom b/w and color practice *Struck by Light* (1992-2018). Her artworks have been the subject of fifty-five (55) one-person exhibitions (1978-2018) in museums (Wadsworth Atheneum, ICP), alternative spaces (Hallwalls, Real Art Ways) and commercial galleries (Galerie Emmanuel Perrotin) and included in hundreds of group exhibitions (1974-2020) accompanied by outstanding reviews/essays/articles with brochures/catalogues/books. The recipient of grants/awards (NEA, CAPS), Carey interviewed on TV (Nutmeg), radio (WNPR), video (Aperture) and has two documentary videos — *Pulls* and *Mourning Wall* — to her credit.

Her work is in the permanent collections of over twenty major photography and art museums including The Albright-Knox Art Gallery, George Eastman House, Museum at the Chicago Art Institute, Fogg Museum at Harvard University, Los Angeles County Museum of Art, Metropolitan Museum of Art, New Britain Museum of American Art, The Smithsonian, Whitney Museum, Wadsworth Atheneum and Yale University Art Gallery; corporate collections include Banana Republic and Dow Jones; private collections are The LeWitt Foundation, Linda Cheverton-Wick and Walter Wick Art Collection. Books include *The Polaroid Collections* (Taschen), *A Century of Colour: From the Autochrome to Digital* by (former) Victoria & Albert Museum curator, Pamela Roberts (Carlton Books, Ltd, London) and *The Edge of Vision: The Rise of Abstraction in Photography* by Lyle Rexer (Aperture Foundation), a group exhibit/tour. Rexer, an independent curator and critic, states:

“Ellen Carey is among this country's most committed experimental photographers.”

Considered a pioneer in the camera-less photogram and lens-based Polaroid photographic and contemporary art field, Carey creates unique images, often monumental and site-specific installations, such as *Pulls XL* for Wadsworth Atheneum's (MATRIX#153) and *Mourning Wall* for Real Art Ways, that are interdisciplinary and uses the well-known, large format Polaroid 20 X 24 camera or Polaroid 40 X 80 (now dismantled), often showing the positives with their negatives, giving equal status to both. They are distinctly abstract/minimal, simultaneously expressed as visual objects seen in the specifics of this Polaroid photographic process. Her breakthrough artworks termed *Pulls*, which she discovered in 1996, highlight her investigations (1996-2018) into the less-is-more tenets of images with little or “zero” exposure, while creating new forms that challenge their meaning as well as question the origins of their making.

Her *Pulls*, and the later *Rollbacks*, are historically unprecedented in both photography and art. They introduce the parabola (or hyperbola), a new form to the medium seen as a black conical loop, now iconic and a Carey signature. They fit under her umbrella concept and artistic practice *Photography Degree Zero*, which references the French semiologist and philosopher Roland Barthes's (1915-1980) book, *Writing Degree Zero* (1953). Carey originated this phrase in 1996. She is its senior user and it is identified with this groundbreaking work; this phrase doubles as a title for her many one-person exhibitions since the first *Pull* discovered in 1996.

Parallel to this art making activity is her work (1992-2018) in the color and black/white darkroom wherein she uses a method from the dawn of photography, the photogram (1834); these pictures fit under her concept *Struck by Light*. The striking characteristics about these photograms are plentiful; her palette, reductive in black and white is fiercely bold in color; investigations into the biology of seeing are partnered with imaginative huge scale artworks in *Blinks*. Color theory *RGBYMC* --- is highlighted as subject and object; objects are no longer placed on the paper, eliminating the photogram's collective; now light, *and only light*, strikes the paper in original and free-wheeling, unconventional ways seen in her *Dings & Shadows* (2010-2018), *Caesura* (2015-16) and *Zerograms* (2017-2018). With her question: “What does a 21st century photograph look like?” Carey introduces her answer, in her newest --- Polaroid Photogram --- with her *Crush & Pull*, combining Polaroid's instant technology and “pod” chemistry with her innovative use of the Polaroid negative-as-photogram, a bold and creative innovation in the collective histories of the photogram as well as Polaroid.

Her concepts and images *begin* with light — its presence, absence or a mix — acknowledging it as the primary agent in all photography, as its *indexical* and its *prima facie*. Light informs all her work, in tandem with universal themes such as mourning, love and loss — grief work — with rich investigations into the shadow image as the physical negative print, underscoring it as metaphor. Her pictures offer a high visual impact, finding expression in a variety of experiments in process and palette, often using photographic color theory or the Zone system, to produce challenging, innovative and unique work. Her artist statements and introduction to her practices are often quoted, published and referenced by others. Carey has several visual projects in development. Long term is to write her autobiography as *Picture Nothing:*

The Life and Work of Ellen Carey. Scholarship includes two essays — one on **Man Ray** and her discovery of his “hidden” signature in a small black/white photograph *Space Writing* (1935), the other on **Sol LeWitt** and his wall drawing retrospective for MASS MoCA — **Anna Atkins**, the British Victorian, the first woman photographer, the first in color, sees *Women in Colour: Anna Atkins, Color Photography and These Struck by Light*.

Ellen Carey — Writing: By the Artist as *Pictus & Writ*

Sol LeWitt:

Ellen Carey writes in the time-honored tradition of artists-on-artists, naming her scholarship/research/writing as *Pictus & Writ. Color Me Real*, her catalogue essay (2008) for Sol LeWitt: 100 Views, MASS MoCA retrospective (Yale University Press) in conjunction with Williams College Art Museum and Yale University Art Gallery (2009-2025).

Man Ray:

Her discovery of the artist’s “hidden” signature in a Man Ray photograph *Space Writings* (1935) and her essay: *What’s in a Frame? The ‘Space Writings’ of Man Ray* is seeking publication/funding. This scholarly find is cited in *Alias Man Ray: The Art of Reinvention* catalogue for The Jewish Museum (Yale University Press); a feature story in the Smithsonian (www.smithsonian.org); a Kansas City Art Institute feature in its *Alumni News*; interview with Carey on her Man Ray discovery in VENU magazine by Krystian von Speidel; edited as *At Play with Man Ray* in Aperture magazine — Google: Man Ray Discovery — *Pictus & Writ* is her writing practice.

Ellen Carey:

The Polaroid Project: At the Intersection of Art and Technology published by Thames & Hudson for the traveling group exhibition and book by MIT and FEP sees an essay by Carey *Photography Year Zero: Where Art and Technology Meet* (pg. 158/159) with additional illustrations; the exhibition’s “PULLS” (CMY) book cover is by Carey..

Mirrors of Chance: The Photographs of Ellen Carey is an essay by Carey in conjunction with The Amon Carter Museum of American Art (ACMAA) one-person exhibition *Dings, Shadows and Pulls* (January-July 2018) on the occasion of a special limited-edition book of 200, with 200 unique 8 x 10 color Carey photograms, introducing her *Zerogram*, one included in the white box set, sign/date/title and numbered on the book/box (www.cartermuseum.org)

Anna Atkins:

Anna Atkins, the British Victorian, was first woman photographer and the first to use color, her work is being researched/curated under *Women in Colour: Anna Atkins, Color Photography and These Struck by Light*. Project research complete, exhibition curated, at Rubber Factory (NY, NY); funding for a larger platform/panel/lecture/group exhibition/scholarship in development.

Robert Motherwell: Dedalus Foundation, NY, NY

In development: *Robert Motherwell and His Unseen Painted Polaroids.*

Ellen Carey — Writing: About the Artist

Ben Lifson:

Several essays on Ellen Carey’s work are by the following: noted photography critic/educator Ben Lifson titled *Ellen Carey: From Matrix to Monumental* (all Polaroid *Pulls*/Polaroid installations, no photograms) from her Wadsworth Atheneum MATRIX#153 exhibition;

Alden Gordon:

Old Master scholar/art historian, Professor Alden Gordon of Trinity College: *Drawing with Light, Painting with Emulsion: Ellen Carey’s ‘Pulls’ and ‘Penlights’* (both Polaroid/photogram work, no installations); Donna Fleischer, a poet, writes *The Black Swans of Ellen Carey: On Necessary Poetic Realities* on her photograms/Polaroid *Pulls*, essay includes all installations; Lyle Rexer, an independent curator/critic, in his Aperture Foundation’s book *The Edge of Vision: The Rise of Abstraction in Photography*, also exhibition/tour (2009-12); *Photography’s Antiquarian Avant-Garde: New Wave in Old Processes*, Rexer’s Abrams book (2002), also an exhibition (Sarah Morthland Gallery), Carey’s work under the chapter “Photography Degree Zero”, Carey’s name for her practice since 1996.

Andy Grundberg:

An essay by the noted critic/scholar, Andy Grundberg will highlight Carey’s work from her *Struck by Light* retrospective (1992-2012), originally an exhibition (2009) with over fifty unique photograms expressed in black/white, color, and digital imaging technology from a color photogram, in his new book from Yale University Press (2020). The centerpiece, a suite of six, huge color photograms-as-installation *Blinks R/G/B/Y/M/C* represents her interest in the biology of seeing, investigations that include her areas of expertise in color and experimentation, minimalism and

abstraction. Her well-known Polaroid work finds a connection in *Color Theory* (1995) and *Polaroid Penlights* (2007); the former lays the foundation for her concepts and palette, the latter creates the first Polaroid photograph, drawing directly on its negative. Ann H. Sievers, Director of Saint Joseph College Art Gallery, curated the exhibition, the first dedicated to Carey's photographs, a lesser-known area of her artistic practice; most had never been seen in public.

Several more essays are in development by noted French scholar, by Marc Lenot and by NYC lawyer, Seth Endo; more essays by Donna Fleischer, poet, and more are on Ellen Carey's website www.ellencareyphotography.com

Ellen Carey — Collaboration: JED

JED, a three-person collaborative, uses the first initials of the collaborative's first names to form a fictitious, conceptual artist in the 21st century, who presently uses photography. JED represents their collective/creative alter egos, whose identities are a secret. Borrowing from Dada and the Surrealist art movements (stream-of-consciousness and found objects, i.e. Marcel Duchamp) JED focuses their attention on collecting photographic images, such as test strips and "bad" work prints. Discarded and thrown out by their original picture makers, these abandoned and "lost" images are now "found", re-contextualized and elevated to "art", not only to question what it is, but how it gets made. *Just When You Thought Art Was Dead, Here Comes JED!* debut at The Lyman Allyn Museum, New London (CT) in 2008 curated by Nancy Stula, its Director. JED's name, when reversed, spells DEJ (pronounced Dee-Jay), a female counterpoint as collaborator in gender, highlighting the well-known name as a music curator, spinning for nightclubs.

Ellen Carey — Curating: By the Artist

Carey guest curates exhibitions, emphasizing concept and content; artist-as-curator has a rich tradition. *Color Me Real* references her LeWitt essay, while *Plucking the Rainbow* borrows from the book *Bright Earth*. A project in development narrows the scope of color to photography, highlighting women practitioners and their contributions as *Women in Colour: Anna Atkins, Color Photography and Those Struck by Light* (see proposal).

Atkins, the first woman photographer *and* first to use color, underscores this concept by borrowing this popular and political phrase, re-contextualizing its context, content, and concept. An exhibition, curated by Anon. (Anon. has historical reference) begins with Atkins; it includes Marie Cosindas, the first woman photographer who exhibited at MoMA with her color Polaroid portraits, she worked closely with Dr. Edwin Land. Barbara Kasten brings her bright, architectonic abstractions; Jan Groover's subdued meditations on utensils in tonal subtleties; Ellen Carey's bright and inventive combinations; (list incomplete TBA).

This exhibition could include other disciplines such as *Women in Color: Film* or combinations therein such as *Women in Color: Fire and Ice* referencing clay/ceramics/decorative arts and/or glass with color glazes/advancements. A catalogue with lectures, gallery talks, workshops and panels could bring the program to a wider audience, while another exhibit as *Men in Color: William Henry Fox Talbot and Those Struck by Light* notes contributions by the "other."

Ellen Carey — Academic: On the Artist

Ellen Carey is Associate Professor in Photography in the Hartford Art School at the University of Hartford (1983-2019) in Connecticut, awarded their Coffin Grant (1990 & 1991) and the Bent Award for Creativity (1990) and four sabbaticals. Carey was Visiting Artist/Photographer at Bard College, MFA program (1995); Loughborough University, England (1999); ICP/NYC: International Center for Photography (1981-83); Queens College (1980); SUNY @ Buffalo for a Teaching Assistantship (1976-1978). She has lectured widely, recently at Amon Carter Museum of American Art.

She organized a panel for the Society of Photographic Education (SPE) with Lyle Rexer, the noted critic/curator/educator on abstraction and photography in 2002 at their national conference (Las Vegas, NV). She has given hundreds of lectures on her own work and the work of other artists, photographers and contemporary artists in museums, universities, galleries, schools and art centers throughout the US and Europe since 1978.

Ellen Carey — Education: On the Artist

Ellen Carey received her Masters of Fine Arts degree (MFA) in Photography, awarded a full scholarship and a two year teaching assistantship (TA) to The State University of New York at Buffalo ([SUNY@Buffalo](http://www.suny-buffalo.edu)) with a minor in art history and museum studies at The Albright-Knox Art Gallery (AKAG) from 1976-78. Her Bachelors of Fine Arts (BFA) from Kansas City Art Institute from 1971-1975, majoring in printmaking, focus on lithography and a minor in photography and art history. She briefly studied lithography at The Arts Student's League in New York in 1970.

Ellen Carey — Background: On the Artist

Ellen Carey lived in New York City (1979-1995), where she was born (1952), moving there after receiving her MFA and a CAPS grant, first exhibiting at PS 1 in *The Altered Photograph*. Her childhood years were in NYC, Chicago, Atlanta, and New Jersey; traveling in America (South, Southwest, Midwest, West); Middle East (Kuwait); Europe (Paris, Edinburgh, Düsseldorf, Cologne, Dublin, London, Nice, Venice, Berlin); interests in art world destinations (Dia: Beacon, The Chinati and Judd Foundations, Marfa, TX); cities for culture/art and in conjunction with her exhibitions.

Ellen Carey lives and works in Connecticut and New York, creating her photograms, her Polaroid *Pulls* and site-specific installation on Polaroid 20 X 24 (www.20X24studio.com); her new digital self-portrait series *Hello...Again*. Her website is www.ellencareyphotography.com. Represented by: Jayne H. Baum Gallery at info@jhbgallery.com, or M+B, LA (CA). www.mbart.com, or Galerie Miranda www.galeriemiranda.com; or ecarey@hartford.edu.

Ellen Carey — Projects in Development: By the Artist

Ellen Carey's Man Ray discovery has interest from Ashgate Publishers (UK and VT) for a book; chapters have been outlined; scholars contacted for contributions. Her Polaroid work continues with group exhibition at the prestigious Galerie Emmanuel Perrotin titled *Process(ing)* and the book/tour *The Polaroid Project: At the Intersection of Art and Technology*, which she also wrote an essay; her photogram work for book project as *Struck by Light* (1992-2018) including new *Dings & Shadows*, photograms struck by light and various colors.

Her research on the British Victorian, Anna Atkins (1799-1841), a contemporary of the British inventor of paper photography, William Henry Fox Talbot (1800-1877), includes learning her cyanotype process. Atkins the first woman photographer and the first in color fits under Carey's umbrella concept and project (book/lecture/exhibit) titled *Women in Colour*. This project includes Atkins and the many women who contributed to color photography, such as the portrait photographer, Marie Cosindas, in Polaroid. This underexposed area is re-contextualized, purposely using this highly charged political phrase to highlight and emphasize exclusion/marginality/under recognition in a field that is well-known for its advances in color; both as analog and digital imaging technology.

Disegno e Colore, a phrase that references an important Italian dispute in the 16th century, an argument amongst artists such as Titan and Michelangelo, between a — *disegno e colore* — drawing and color — the spontaneity of one versus the careful planning of the other is revisited and continued. This discourse, now in photography, explores these themes with two vintage, cameraless methods from the 19th century; cliché-verre, or drawing on glass, pre-dates the invention and the cyanotype process, yielding shades of Prussian blue, the medium's first look at color. These complements Carey's conceptual underpinnings, giving a contextual foundation to the project's centerpiece with its emphasis on *drawing* and *color* done at a later time in the 21st century, linking several centuries and mediums, reinvigorating and presenting afresh this lively discourse as *Disegno e Colore*.

My Sparkling Self, whose centerpiece includes a 1970s self-portrait of Ellen Carey in Polacolor, with glitter, celebrates the "selfie" phenomenon in partnership with iPhone (Samsung's Galaxy) and Impossible's instant image through it, adding the current trend of glitter in beauty products (nail polish, eye makeup) to interact with the public as a collaboration of the "sparkle" in the individual/image. Carey's newest re-investigation into the "self" is titled *Hello...Again!* and she has just completed is a grid of 5 rows of 5 (25 total) --- re-visiting the "self" in digital.