

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 complements 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*. Another legacy develops and continues, the photogram, a technique from the dawn of photography (1834) discovered by British inventor William Henry Fox Talbot (1800-1877); it parallels my artistic practice and concept calling it—*Struck by Light*.

My art works contain aspects that are conceptually linked and informed through visual characteristics, such as the shadow and silhouette image seen in the object as a negative, 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, often expressed as 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. This reductive palette can highlight line and shape, the ubiquitous codes of the circle (the camera's lens) and square (the camera's body) are also used. Stark and subtle, these three are colors, serving as a reference to *drawing with light*, a historical phrase that points to the medium's origins in the 19th century.

Parallel to this is my 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, such as *color processing*, in new and 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 and a half 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 by introducing new forms, such as the parabola, seen as a conical loop in my *Pulls* or the variation of color shadows in my photograms like *Push Pins*. Feeling and form are juxtaposed, seen in unprecedented, unpredictable ways 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 tool. 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, made with Polaroid film/camera or cameraless/enlarger in my photograms, in tandem with my experiments/inventions/applications within a variety of processes/methods/techniques. A new interest of mine — the biology of seeing — brings my work into the 21st century. Here a third tool, digital imaging technologies, has been used, especially appreciated is the medium's ability to introduce scale, a much-needed formal issue in my work. Its ability to expand an existing palette's range, through contrast and saturation, is leading to new possibilities; its capacity to reverse and/or manipulate an image presents even richer ones.

As a metaphor for the field and myself as the art maker, I begin in the 19th century with black and white, using the photogram, and enter the 20th century through color and Polaroid, reaching the 21st century through the use of digitalization. Experiments include one or more of these, which are needed to create one huge, ink-jet print. A new interest, the biology of seeing, is a perfect match for monumental, digital images. Size and scale are introduced as photograms, revisualized as six gigantic, unique images *Dings & Shadows*; the unifying concept doubles as the formula for 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.

Both my photographic practice and umbrella concept fits under *Photography Degree Zero*, 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. The newest ideas are realized 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.

The Polaroid 20 X 24 camera/studio is now privately held as 20 X 24 Holdings LLC (www.20X24studio.com). Most projects have been self-funded, with the exception of *Mourning Wall* sponsored by Real Art Ways (2000); *Self Portrait at 48* (2000) from a fellowship grant awarded by The Connecticut Commission on the Arts; a site-specific installation of monumental *Pulls XL* for The Wadsworth Atheneum and my MATRIX#153 solo exhibition (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.

Ellen Carey — Artist Statement: *Struck by Light*

The second category of my artwork — the photogram — is less well known and recently the focus of a one-person retrospective (1992-2009) exhibition 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, with a book/essay in development by critic/curator/historian Andy Grundberg. *Struck by Light*, the name of my other umbrella concept and artistic practice, consists of art works that are not studio-based, but 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, 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 later contacted to make its positive (1840), thus Talbot's negative/positive axis is the foundation for all photography.

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 (2000-12) 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, or 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=C/M/Y) 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* answer this, having context and precedence in the "afterimage" phenomena and in Piet Mondrian's *Boogie Woogie* painting. My *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 (at the viewer) in a visceral, post-optical experience, an afterimage. This illusion created as the cones and rods of the human eye try to take in the different wavelengths of colors—R/G/B.

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 is the newest *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*. 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. This project is in the early research stages.

Both *Photography Degree Zero* and *Struck by Light* double as titles for the many one-person exhibitions and artworks since 1996 and 2010 respectively, with a third concept — *Disegno e Colore* — in development. This phrase references an important 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/nationally recognized photo-based artist, whose work uses the large Polaroid 20 X 24 camera (one of five) to create her well-known *Pulls* and site-specific installations with a parallel practice located in the photogram process, naming her twin umbrella concepts *Photography Degree Zero* (1996-2012) and *Struck by Light* (1992-2012). The subject of forty-six, one-person exhibitions (1978-2012) in museums (Wadsworth Atheneum, ICP); alternative spaces (Hallwalls, Real Art Ways); commercial galleries (Galerie Emmanuel Perrotin, Ibu Gallery (Paris); Jayne Baum, Ricco/Maresca (NYC)), her work has been included in several hundred group exhibitions (1974-2013) 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 titled *Pulls* and *Mourning Wall*.

Upcoming solo exhibits include Nina Freudenheim Fine Art; Celeste LeWitt Gallery/UConn; Ibu Gallery/Palais Royale with group exhibitions at Albright-Knox Art Gallery (AKAG) as *Wish You Were Here: The Buffalo Avant-Garde in the 1970s* (Longo/Sherman) with catalogue; *The Polaroid Years: Instant Photography and Experimentation* (Warhol/Samaras) Lehman Loeb Art Center at Vassar College with book/travel; all 2012-2013.

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 of Art, Wadsworth Atheneum and Yale University Art Gallery; corporate collections include Banana Republic and Dow Jones; private collections include The LeWitt Foundation; Linda Cheverton-Wick and Walter Wick; Nancy and Robinson Grover. 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 (2009-2013). Rexer, an independent curator and critic, states:

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

Considered a pioneer in the cameraless 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 (1996-2012) into the less-is-more tenets of images with little or "zero" exposure, while creating new forms and colors that challenge their meaning as well as question the origins of their making.

Her *Pulls*, followed by her *Rollbacks*, are historically unprecedented in both photography and art. They introduce the parabola (or hyperbola), a new form to the medium, seen as a conical loop, which has now become 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; it is identified with this groundbreaking work and doubles as a title for her many one-person exhibitions since the first *Pull* was made.

Parallel to this art making activity is her work (1992-2012) 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; investigation into the biology of seeing are partnered with imaginative huge scale artworks; color theory is highlighted as subject and object; and objects placed on the paper or light that strikes the paper are used in original and free-wheeling, unconventional ways found in her new *Dings & Shadows*.

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, methods and technique partnering them in palette, often using photographic color theory or the Zone system, to produce challenging, innovative and unique art works.

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

Ellen Carey began writing in the time-honored tradition of artists-on-artists. *Color Me Real* is first, featured as a catalogue essay (2008) for Sol LeWitt: 100 Views, his MASS MoCA wall drawing retrospective, published by Yale University Press in conjunction with MASS MoCA, Williams College Art Museum and Yale University Art Gallery (2009). This essay concentrates on LeWitt's *Wall Drawing #1131: Whirls and Twirls* and his color.

Her discovery of Man Ray's "hidden" signature in his self-portrait photograph *Space Writings* (1935) is followed by her (750) essay: *What's in a Frame? The 'Space Writings' of Man Ray*. This scholarly find is first cited in *Alias Man Ray: The Art of Reinvention* catalogue published by Yale University Press for The Jewish Museum, curated by Mason Klein. This essay seeks publication and will be the first chapter in her book.

Additional feature stories include online The Smithsonian (www.smithsonian.org) and Kansas City Art Institute Alumni News; in print/publication is the Carey interview about her discovery in VENU with Krystian von Speidel titled *Man in the Mirror* followed by her revised essay (250) as *At Play with Man Ray* in Aperture magazine (fall 2011); Google: Man Ray Discovery/Ellen Carey (for all). Man Ray research is ongoing with fresh scholarship and newer discoveries, expanding essays on Man Ray to a book; chapters have been outlined, scholars contacted (Foresta, Adams) for contributions; early book interest from Ashgate Publishers (UK/VT).

Ellen Carey — Projects in Development: *By the Artist*

Carey's research into color photography turned to Anna Atkins (1799-1841), the British Victorian and contemporary of William Fox Talbot (1800-1837). He was the British inventor of paper photography beginning with salt-paper photograms; she the first woman photographer and the first in color, using the cyanotype process, taught by Sir John Herschel, a friend to both. Carey intends to learn both of their processes. Her research noted an absence of scholarship in historical and contemporary contributions specific to color made by women photographers, that are under-recognized and/or non-existent; she titled her project *Women of Color*.

This project (book/lecture/exhibition) includes this new area of scholarship, starting with Atkins followed by the many women who contributed to color photography, such as Marie Cosindas, the Polaroid portrait photographer and the first woman to have a one-person exhibit at MoMA. This under-exposed area is re-contextualized, purposely using this highly charged political phrase to highlight and emphasize exclusion/marginality in a field that is well-known for its advances in color; both as analog and digital imaging technology. Larry J. Schaaf, the Talbot and Atkins scholar, has agreed to participate and support Carey's project. She also posits that Atkins pioneered minimalism and abstraction in photography with her botanical/nature studies, in form and composition, a separate area of scholarship that overlaps with Carey's own work.

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 complement 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*.

Her Polaroid work continues with a recent group exhibition at the prestigious Galerie Emmanuel Perrotin titled *Process(ing)* in Paris (FR); her photogram work as *Struck by Light* includes new *Dings & Shadows*, photograms struck by (pen) lights and colors, created for upcoming one-person exhibitions. Fellowships/funds pending at Guggenheim and Howard Foundations; Stanford University/Scholar (Herbert Matter Archive for Man Ray/Jackson Pollock research) and Getty Museum/Scholar (color research); notification mid-April 2012.

Carey's artist statements and introduction to her practices are often quoted, published and referenced by others and a book project allows these to go public, with contributing essays (see below) compiled into a retrospective monograph of all her work (1970s-present) as well as an autobiography titled Picture Nothing: The Life and Work of Ellen Carey (first chapter completed). A glass blowing interest finds Carey's research to create her own glass objects for — photograms, cyanotypes, cliché-verre, installations — to expand her skill sets and visual language in tandem with an ongoing interest in light, as it is captured through glass onto paper/room, possibly incorporated into experimental, short films, following the legacy of Man Ray's *Le Retour a la Raison* (1923).

Ellen Carey — Writing: **About the Artist**

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; 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 book *The Edge of Vision: The Rise of Abstraction in Photography*, also exhibition/tour (2009-13); *Photography's Antiquarian Avant-Garde: New Wave in Old Processes*, Rexer's Abrams book (2002), also an exhibition (Sarah Morthland Gallery). Both of Rexer's books have Carey's work cited under "Photography Degree Zero", Carey's name for her Polaroid practice since 1996.

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. 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 photogram, drawing directly on its negative. Ann H. Sievers, Director of Saint Joseph College Art Gallery, curated the exhibition, the first dedicated to Carey's photograms, a lesser-known area of her artistic practice; most had never been seen in public.

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, as a one-person exhibit.

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 as *Women of Color*. Anna Atkins, the first woman photographer *and* the first to use color, underscores this concept by borrowing this phrase, re-contextualizing its politics. An exhibition curated by Carey as Anon., with its historical and conceptual reference, begins with Atkins. The women photographers/practitioners include Marie Cosindas, the first woman photographer to have a solo exhibit at MoMA, her contributions in Polaroid color are substantial; Barbara Kasten and her bright, architectonic abstractions; Jan Groover's subdued meditations on utensils in tonal subtleties; Ellen Carey, uses abstraction/minimalism and color in both Polaroid and photogram; Liz Deschanes underscores color's use in projection/rear screens (list incomplete); this project in its early stages, seeking funds/venue.

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

Ellen Carey is Associate Professor in Photography in the Hartford Art School (www.hartfordartschool.org) at the University of Hartford (1983-2012) in Connecticut, awarded their Coffin Grant (1990 & 1991) and the Bent Award for Creativity (1990). 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 (1976-78). 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, contemporary artists, history and practices in museums, universities, galleries, schools and art centers throughout the United States 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](#)) 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) was from The Kansas City Art Institute from 1971-1975, majoring in printmaking with a 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

Carey lived in New York City (1979-1994), where she was born (1952), moving there after receiving her MFA and a CAPS grant, first exhibiting at PS 1 in *The Altered Image*. 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); with an interest in art world destinations (Dia: Beacon, The Chinati and Judd Foundations, Marfa, TX) and to cities for their culture/art.

Ellen Carey lives and works in Hartford and New York, working on her photograms (J&M Imageworks) and her *Pulls* at the Polaroid 20 X 24 Studio (www.20X24studio.com); her studio is in the historic (1916) Underwood Typewriter Factory in the Parkville section of Hartford, also home to Real Art Ways. Her website is www.ellencarey.com; researched and seen on Google, www.20x24studio.com, or www.aperture.org. Her work is available from Jayne H. Baum Gallery at info@jhbgallery.com, Nina Freudenheim Fine Arts, Buffalo (NY), Galerie Emmanuel Perrotin or Ibu Gallery in Paris (FR) or by directly contacting the artist ecarey@hartford.edu.