

EILEEN QUINLAN

How does a photograph exist? How does it interpellate the viewer, and why? What about its aura—both imbued and infusive, ever so present and yet retractive? What is this *thing* trying to say? Eileen Quinlan is interested in the false transparency of the photographic image: it's not a window, but a mirror. Her work presents an opportunity for contemplation, accompanied by an interruptive alienation: the mechanics of presenting and consuming images, or the social and ideological sitedness of the artist's hand, surface from the deep recesses of the substrate.

"My work is about a lot of things," Quinlan says. "Aging, sexuality, mortality, parenting, environmental collapse, mass murder and guns, macrocosms and microcosms, the domestic, feminism, motherhood and mother artists, making do, confinement, misogyny, available means, lifestyles, access, the internet as the source of all things (appropriation) and how that ties to limits on time and access, art historical allusions, advertising — 'brands' both artistic and commercial — touch, tactility and ghosts, analog and digital, authenticity, screens and distraction (an opiate of the masses), destruction via war and through consumption/pollution, violent attacks on film and IRL, the sysphian/entropic, making unseen forces visible, the privileging of sight..."

Quinlan's experimental process unfolds through a limited set of materials and brute repetition, probing and demystifying the circumstances of each image's creation. It insists, by extension, on the constructed nature of all photographs. As such, the constructions themselves run the photographic gamut from the quasi-pictorial to the semi-abstract, from evidentiary document to expressive collage. The regime of the image materializes in its full heterogeneity, only to recede again under its own weight.

Quinlan's early series, such as *Smoke & Mirrors* and *Night Flight*, restage display materials—mirrors, lights, textiles, and support structures—in disorienting configurations that verge on abstraction. Produced using the most common tricks of the commercial photography trade, the sets are staged around a nonexistent product; they are straightforward tabletop still-lives, manipulated neither in the darkroom nor through digital craft, though they often appear otherwise. In the following years, the artist also took yoga mats, luridly lit and shot in close-up, as the subject of a series that gestures toward contemporary manifestations of self-maintenance through regimes of diet, exercise, and spirituality. Abstract non-space intrudes upon the surface of several prints through cascading layers of manipulated emulsion.

For *Curtains*, her third solo exhibition at Miguel Abreu Gallery, Quinlan presented a body of black-and-white photographs comprised of new portraits, re-photographed portraits of the same subjects from years prior, and near-total abstractions. The photos were patterned by crocheted and printed textiles that reference, respectively, the handmade and the mass-produced, both of which are mirrored in Quinlan's hybrid process. The prints are textured with scratches, tears, fingerprints, and ruptures located on the surface of the negative itself, the latter introduced by way of experimentation with the pocket of processing chemicals that accompany each sheet of 4x5 Polaroid film. The result is a complex layering of material and temporal indices that gradually reveal themselves upon extended examination.

Recently, Quinlan's works have shifted towards more existential concerns, reckoning with the digital and, in turn, telegraphing the anxiety around screens. In *Mind Craft*, Quinlan interrogated the systems of technique and content in photography: the landscape, the nude, the selfie, and the scan were presented in succession, blurring the binaries of black and white and color, digital and analog. What emerged was not only the screen as a place of projection and absorption, but also the sheer ubiquity of the photographic image. For *Too Much*, Quinlan staged a multi-panel scanner work and a decade's worth of Polaroids together. Culled from her previous series and works, the Polaroids—staged into grids—allude to her works and play with the notion of serial reproducibility of the editioned photograph. Apposed besides one another, the two materially distinct processes disintegrated the image and laid bare the photograph's *dispositif*.

Eileen Quinlan (b. 1972, Boston) earned her MFA from Columbia University in 2005, and had her first solo museum exhibition at the Institute of Contemporary Art, Boston in 2009. Her first survey show, Wait For It at the Kunstverein für die Rheinlande und Westfalen, Düsseldorf, was held in 2019. Quinlan's work was recently included in Objects Recognized in Flashes, a major group exhibition curated by Matthias Michalka at MUMOK, Vienna, alongside Michele Abeles, Annette Kelm, and Josephine Pryde (2019), Passer-by at Lafayette Anticipations, Paris (2019), Picture Industry: A Provisional History of the Technical Image,

1844–2018 at the LUMA Foundation in Arles (2018), VIVA ARTE VIVA, the 57th International Art Exhibition, Venice Biennale, curated by Christine Macel (2017), and Always starts with an encounter: Wols/Eileen Quinlan, produced by Radio Athènes and curated by Helena Papadopoulos at the Museum of Cycladic Art in Athens (2016). Previously, Quinlan participated in Image Support at the Bergen Kunsthall, What Is a Photograph? at the International Center for Photography, New York, and New Photography 2013 at the Museum of Modern Art, along with group exhibitions at the Metropolitan Museum of Art, the Hammer Museum, White Columns, the White Cube Bermondsey, the Langen Foundation, Mai 36, Marian Goodman Gallery, Andrea Rosen Gallery, and Paula Cooper Gallery, among others.

Quinlan's work is in the permanent collections of the Museum of Modern Art, Metropolitan Museum of Art, Whitney Museum of American Art, Solomon R. Guggenheim Museum, CCS Bard Hessel Museum, Los Angeles County Museum of Art, Museum of Contemporary Art, Los Angeles, Hammer Museum, Pinault Collection, Aishti Foundation, MIT List Visual Arts Center, Institute of Contemporary Art / Boston, Ackland Art Museum, Henry Art Gallery, Whitworth Art Gallery in Manchester, V-A-C Foundation, Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK), Kunstpalast Düsseldorf, and the Brooklyn Museum.

The artist's fifth solo exhibition at Miguel Abreu Gallery, *Too Much*, was on view in the fall of 2018, coinciding with the release of her first monograph, *Good Enough*, published by Osmos Books. *Always Starts with an Encounter: Wols—Eileen Quinlan*, was published by Radio Athènes and Sequence Press in the fall of 2019.

Her work is also currently included in Artist's Choice: Amy Sillman—The Shape of Shape at the Museum of Modern Art, New York.

MIGUEL ABREU GALLERY

EILEEN QUINLAN

Born in Boston, MA, 1972
Lives and works in Brooklyn, NY

EDUCATION

1996

B.F.A., The School of the Museum of Fine Arts/Tufts University, Boston, MA

2005

M.F.A., Columbia University, New York, NY

SOLO EXHIBITIONS

2020

Dawn Goes Down, Miguel Abreu Gallery, New York, NY

Down Dog, Vistamarestudio, Milan, Italy

2019

Encounter/Encore, Radio Athenes, Athens, Greece

Wait for It, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany

2018

Too Much, Miguel Abreu Gallery, New York, NY

Enough, Gallery TPW, Toronto, ON, Canada

2017

Dune Woman, Campoli Presti, London, UK

2016

Mind Craft, Miguel Abreu Gallery, New York, NY

2015

After Hours, Campoli Presti, London, UK

Double Charlie, Campoli Presti, Paris, France

2013

Curtains, Miguel Abreu Gallery, New York, NY

2012

Twin Peaks, Campoli Presti, London, UK

2011

Constant Comment, Overduin and Kite, Los Angeles, CA

2010

Highlands, Sutton Lane, Paris, France

Nature Morte, Miguel Abreu Gallery, New York, NY

2009

Momentum 13: Eileen Quinlan, The Institute of Contemporary Art, Boston, MA

2008

Downtime, Overduin and Kite, Los Angeles, CA
Puccio Onyx, Galerie Daniel Buchholz, Cologne, Germany
Fahrenheit and Stone Roses, Sutton Lane, Paris, France

2007

Photographs, Miguel Abreu Gallery, New York, NY

2006

Eileen Quinlan, Sutton Lane, London, UK

SELECTED GROUP & TWO-PERSON EXHIBITIONS**2020**

Displacements and Dead Tree: Eileen Quinlan & Cheyney Thompson, Miguel Abreu Gallery, New York, NY
Photography to the test of abstraction, FRAC Normandie Rouen, Sotteville-lès-Rouen, France
small is beautiful: (A)rtschwager to (Z)ugg, Mai 36 Galerie, Zürich, Switzerland
LEARTI, 1966 – 2020, Vistamarestudio, Milan, Italy

2019

After Virginia, CHART, New York, NY
Encore, organized by Helena Papadopoulos, Miguel Abreu Gallery, New York, NY
Artist's Choice: Amy Sillman—The Shape of Shape, Museum of Modern Art, New York, NY
Objects Recognized in Flashes, curated by Matthias Michalka, MUMOK, Vienna
Self Portrait with Visor, Campoli Presti, Paris
Passer-by, organized by Atelier E.B., Lafayette Anticipations, Paris
Unexplained Parade, Catriona Jeffries, Vancouver
Tainted Love / Club Edit, Villa Arson, Nice

2018

Bitches Talkin: works by ET (Eileen Quinlan & Tamar Halpern), Black Ball Projects, Brooklyn, NY
Picture Industry: A Provisional History of the Technical Image, 1844–2018, curated by Walead Beshty, LUMA Arles, France
The Mechanics of Fluids, organized by Melissa Gordon, Marianne Boesky Gallery, New York, NY
In and Out of Place, CCS Bard Hessel Museum of Art, Annandale-on-Hudson, NY
In the Air, Koenig & Clinton, Brooklyn, NY

2017

Tainted Love, Le Confort Moderne, Poitiers, France
PhotoPlay: Lucid Objects, Paris Photo, Grand Palais, Paris, France
Venice Beinnale 2017: VIVA ARTE VIVA, curated by Christine Macel, Venice, Italy

2016

'33 - '29 - '36, curated by Lucy McKenzie, UM Gallery, Prague, Czech Republic
Her Wherever, curated by Sara Greenberger Rafferty & Sara VanDerBeek, Halsey McKay Gallery, East Hampton, NY
Lattice Work, curated by Rola Khayyat, Emily Kloppenburg, Rachel Stern, and Alex Strada, Black & White Gallery / Project Space, Brooklyn, NY
Systematically Open? New Forms for Contemporary Image Production, curated by Walead Beshty, Elad Lassry, Zanele Muholi and Collier Schorr LUMA Foundation, Arles, France
Pure Numerical Formula Describes Wetness and Light, curated by Eli Bornowsky Or Gallery, Vancouver, Canada
Land Escapes, Joshua Liner Gallery, New York
Always starts with an encounter: Wols/Eileen Quinlan, produced by Radio Athènes, curated by Helena Papadopoulos, Museum of Cycladic Art, Athens, Greece
Image Support, Bergen Kunsthall, Bergen, Norway

Still Life with Fish: Photography from the Collection, Hammer Museum, Los Angeles, CA

2015

Collected by Thea Westreich Wagner and Ethan Wagner, Whitney Museum of American Art, New York, NY

Human Apparatus, Klemm's, Berlin, Germany

A kind of graphic unconscious, Susan Hobbs, Toronto

Transmission, Recreation and Repetition, Palais des Beaux-Arts, Paris, France

Lens Work: Celebrating LACMA's Experimental Photography at 50, Los Angeles County Museum of Art, Los Angeles, CA

Images That Speak, Presentation House Gallery (Satellite Gallery), Vancouver, Canada

An Unfixed Image: The Photographic Across Media, The College of New Jersey Art Gallery, Ewing, NJ

The Inventors of Tradition II, The Palace of Art, Glasgow, UK (in collaboration with Atelier E.B)

Sylvia Bataille, Joan, Los Angeles, CA

Fictions, Derek Eller Gallery, New York, NY

2014

American Photography: Recent Acquisitions from The Museum of Modern Art, New York, curated by Sarah Hermanson

Meister and Quentin Bajac, in conjunction with Paris Photo, Grand Palais, Paris, France

Altarations: Built, Blended, Processed, Florida Atlantic University, School of the Arts, Boca Raton, FL

Process Priority, Steven Zevitas Gallery, Boston, MA

A Moveable Feast – Part XI: Eileen Quinlan & Cheyney Thompson, Campoli Presti, Paris, France

Technokinesis, Blum & Poe, New York, NY; Los Angeles, CA

Lens Reflex, organized by Steven Baldi, Thomas Duncan Gallery, Los Angeles, CA

What Is a Photograph?, organized by Carol Squiers, International Center of Photography, New York, NY

Outside the Lines: Rites of Spring, organized by Dean Daderko, Contemporary Arts Museum Houston, Houston, TX

2013

Elements, Rudiments, and Principles, Boston University Art Gallery at Stone Gallery, Boston, MA

New Photography 2013, Museum of Modern Art, New York, NY

Lens Drawings, curated by Jens Hoffmann, Marian Goodman Gallery, Paris, France

The Cat Show, curated by Rhonda Lieberman, White Columns, New York, NY

Why is Everything the Same? - Works from the Collection of Anne Collier and Matthew Higgs, Shoot The Lobster, New York

2012

Y? O! G... A., with Matthew Keegan, curated by Matthew Lyons, The Kitchen, New York, NY

second nature: abstract photography then and now, deCordova Sculpture Park and Museum, Lincoln, MA

Printed, Mai 36 Galerie, Zurich, Switzerland

accrochage, Miguel Abreu Gallery, New York, NY

Blind Cut, curated by Jonah Freeman and Vera Neykov, Marlborough Gallery, New York, NY

2011

Structure and Absence, White Cube Bermondsey, London, UK

Next Wave Art, curated by Dan Cameron, BAM, Brooklyn, NY

I don't know if it makes any sense – I feel quite dizzy and a little drunk due to the blow. I will return with more info shortly, IMO, Copenhagen, Denmark

Systems Analysis, Langen Foundation, Neuss, Germany

New York to London and Back: The Medium of Contingency, Thomas Dane Gallery, London, UK

All of This and Nothing (invitational), Hammer Museum, Los Angeles, CA

2010

Borofsky, Floyer, Haacke, Janssens, Quinlan, Tremblay, Walker, Walsh, Paula Cooper Gallery, New York, NY

Systems Analysis, West London Projects, London, UK

Crystalline Architecture, Andrea Rosen Gallery, New York, NY

Picture Industry (Goodbye To All That), organized by Walead Beshty, Regen Projects, Los Angeles, CA
False / Divine, Miguel Abreu Gallery, New York, NY
50 Artists Photograph The Future, curated by Dean Daderko, Higher Pictures, New York, NY
Blind Mirror, Galleria Raucci/Santamaria, Naples, Italy

2009

Surface Tension, Contemporary Photos from the Permanent Collection, Metropolitan Museum of Art, New York, NY
Kings County Biennial, Dustin Yellin Gallery, Brooklyn, NY
Abstraction and Materialist Praxis in Contemporary Photography, organized by the Die Störung Collective, Guinea
Kunstraum Hoey-Wasow, Rhinebeck, NY
Collatéral, organized by Yann Chevallier, Confort Moderne, Poitiers, France
Correspondences, curated by Matthew Higgs – *Vienna 09*, Galerie Krobath, Vienna, Austria
Practice vs. Object, organized by Margaret Liu Clinton, Miguel Abreu Gallery, New York, NY
Crystalline Architectures, organized by Josiah McElheny, Andrea Rosen Gallery, New York, NY
Slow Movement or: Half and Whole, curated by Philippe Pirote, Kunsthalle Bern, Switzerland
Constructivismes! curated by Olivier Renaud-Clément, Almine Rech Gallery, Brussels, Belgium
Photography in the Abstract, organized by Maureen Mahony, Lora Reynolds Gallery, Austin, TX
To Be Determined, Andrew Kreps Gallery, New York, NY
On From Here, Guild & Greyshkul Gallery, New York, NY

2008

The Empty Page, James Fuentes LLC, New York, NY
Hermann's Grid, organized by Gareth James, Franco Soffiantino Arte Contemporanea, Turin, Italy
Not so Subtle Subtitle, curated by Matthew Brannon, Casey Kaplan Gallery, New York, NY
From Brooklyn With Love, curated by Allun Williams, Parker's Box Gallery, Brooklyn, NY
Every Picture Tells a Story ... or at Least Is a Picture, curated by Jo Jackson and Chris Johanson, Small A Projects, Portland, OR
Portfolio Project #2, published by Dispatch, New York, NY
Update, curated by Matthew Higgs, White Columns, New York, NY
Eat the Document, curated by Dean Daderko, Larissa Goldston Gallery, New York, NY
Mirror Mirror, Edward Thorp Gallery, New York, NY

2007

Regroup Show, Miguel Abreu Gallery, New York, NY
Group exhibition, Sutton Lane c/o Ghislaine Hussenot, Paris, France
Form as Memory, Miguel Abreu Gallery, New York, NY
Seriality, Shane Campbell, Chicago, IL
Undone, Whitney Museum at Altria, New York, NY
Strange Magic, Luhring Augustine, New York, NY
Blackberrying, Galleri Christina Wilson, Denmark
TBA with Cheyney Thompson, curated by Martin Clark, Arnolfini, Bristol, UK
Silicone Valley, P.S. 1 Contemporary Art Center, New York, NY
"Art Politiquement Engagé" organized by Fia Backström for *In Practice Projects*, The Sculpture Center, Long Island City, NY
Form As Memory, Miguel Abreu Gallery, New York, NY
For the People of Paris, Sutton Lane at Ghislaine Hussenot, Paris, France

2006

Mirosław Balka, Eileen Quinlan, Michael Benevento, Orange Group, Los Angeles, CA
Dice Thrown (Will Never Annul Chance), Bellwether, New York, NY
How to Build a Universe That Doesn't Fall Apart Two Days Later, curated by Will Bradley, Wattis Institute, San Francisco, CA
Just Off Focus, Andrew Kreps, New York

Thin Walls, Klaus von Nichtssagend Gallery, New York, NY
Two Friends and So On, Andrew Kreps, New York, NY
Dereconstruction, curated by Matthew Higgs, Gladstone Gallery, New York, NY
United Artists Ltd, IV. (Peter Coffin, Anne Collier, Eileen Quinlan) curated by Michael Phelan, United Artists Ltd, Marfa, TX
Patrick Hill, Eileen Quinlan, and Florian Schmidt, Galerie Kosak Hall, Vienna, Austria
Endless Summer, curated by Gyonata Bonvicini, westlondonprojects, London, UK
Dialog #1: Puzzled, Elena Pankova & Eileen Quinlan, curated by Matthew Higgs, White Columns, New York, NY
Supports, Roger Björkholmen Galleri, Stockholm, Sweden
Everything beautiful and noble is the result of reason and calculation, curated by Howie Chen and Gabrielle Giattino, The Elizabeth Foundation Gallery, New York, NY
Slow Burn, curated by Jonah Freeman, Galerie Edward Mitterand, Geneva, Switzerland

2005

S&M, Eileen Quinlan and Cheyney Thompson, Sutton Lane, Paris, France
Excitations, arranged by Matt Keegan, Andrew Kreps, New York, NY
Bebe le Strange, curated by Rachel Uffner and Barb Choit, D'Amelio Terras, New York, NY
MFA Thesis Show, curated by Jeffrey Uslip, Studebaker Hall, Columbia University, New York, NY
Past Perfect, curated by Francesca DiMattio, Kantor Gallery, New York, NY

2004

First Year Show, curated by Ali Subotnik, Eli Wallach Gallery, Columbia University, New York, NY
Art in the Office, arranged by Matt Keegan, The Global Consulting Group, New York, NY

2003

Fresh Meat, curated by Stephen Apicella-Hitchcock, CEPA Gallery, Buffalo, NY

2002

Salon V, curated by Tim Bailey, Oni Gallery, Boston, WA
Yes, We're Excerpts, Andrew Kreps, New York, NY
Welcome to the Playground of the Fearless, curated by James Fuentes, Entropy Gallery, New York, NY

2001

Life is Elsewhere, Eileen Quinlan and Cheyney Thompson, Canada Gallery, New York, NY

SELECTED PUBLICATIONS & CATALOGUES

Burnett, Craig, Dario Gamboni and Jerry Saltz. *Structure and Absence*. London: White Cube, 2011.
Cotton, Charlotte. *Photography is Magic*. New York: Aperture Foundation, 2015.
Ellegood, Anne, and Douglas Fogle, eds. *All of This and Nothing*. Los Angeles: Hammer Museum UCLA, 2011.
For the People of Paris, London: Sutton Lane, 2007.
Freeman, Jonah, and Vera Neykov, eds. *Blind Cut*. New York: Marlborough Gallery, 2012.
Mackay, Robin, ed. *The Medium of Contingency*. London: Urbanomic; London: Ridinghouse, 2011.
Michalka, Matthias, ed. *Objects Recognized in Flashes*. Vienna: mumok; Cologne: Verlag der Buchhandlung Walther König, 2019.
Papadopoulos, Helena, ed. *Always Starts with an Encounter: Wols—Eileen Quinlan*. Athens: Radio Athènes; New York: Sequence Press, 2019.
Rabinowitz, Cay Sophie, ed. *Eileen Quinlan: Good Enough*. New York: OSMOS BOOKS, 2019.
Schneider, Christiane Maria, ed. *System Analyse*. Neuss: Langen Foundation; Wuppertal: Prometheus, 2011.
Squiers, Carol, ed. *What Is a Photograph?*. New York: International Center of Photography; Munich: Delmonico/Prestel, 2013.

SELECTED BIBLIOGRAPHY

2019

Trommer, Vivien. "Sie will verwirrung stiften," *Die Welt*, July 27
Demircan, Saim. "Critics' Picks: Eileen Quinlan," *Artforum.com*, June

2017

Klein, Annika. "Does the Venice Biennale Have a Problem with Photography?," *Aperture.org*, July 12
"Batons and Barriers: A portfolio by Eileen Quinlan," *Modern Painters*, June/July 2017
"Portfolio: Eileen Quinlan," *Monopol Magazine*, May 2017
McDonough, Thomas. "Eileen Quinlan: Between Substrate and Sublimate," *Osmos Magazine*, Winter 2017

2016

Respini, Eva. "On Defiance: Experimentation as Resistance," *Aperture* #225, Winter 2016
"Eileen Quinlan," *The New Yorker*, April 9
Fateman, Johanna. "Critics' Picks: Eileen Quinlan," *Artforum.com*, April

2015

Watts, Jonathan P. "Eileen Quinlan," *Frieze*, May
Taylor, Phil. "Critics' Picks: Eileen Quinlan," *Artforum.com*, April
Sterns, Jamie. "Two of a Kind: Eileen Quinlan at Campoli Presti, Nicole Wermers at Herald St," *ARTnews*, March

2014

Pollack, Maika. "What is a Photograph at the International Center of Photography," *Gallerist*, February 12
Barry, Schwabsky. "Eileen Quinlan," *Artforum*, January
"Eileen Quinlan: New York," *Modern Painters*, January

2013

Fiske, Courtney. "Critic's Picks: Eileen Quinlan," *Artforum.com*, November
Rosenberg, Karen. "Art in Review: Eileen Quinlan, 'Curtains'," *The New York Times*, Nov. 15
Bryant, Eric. "Shooting Stars: Eileen Quinlan," *Art+Auction*, October
Pollack, Maika. "'New Photography 2013' at Museum of Modern Art," *Gallerist NY*, Sept. 24
"Goings on About Town: New Photography 2013," *The New Yorker*, Sept. 23
Johnson, Ken. "Art in Review: Images Propelled Beyond Pictures," *The New York Times*, Sept. 13
Beshty, Walead. ed., *Blind Spot*, Issue 46
Smith, Roberta. "Art in Review: The Cat Show," *The New York Times*, July 4
Yablonsky, Linda. "Artifacts: Cats, the New Rulers of the Art World," *TMagazine Blog*, July 9
"25 Photographers to Watch in 2013," *Complex Magazine*, Jan. 9

2012

Smyth, Diane. "The Perfect Playground," *British Journal of Photography*, March
Tuck, Geoff. "Eileen Quinlan, 'Constant Comment'," *notesonlooking.com*, Jan. 5

2011

McGarry, Kevin. "Eileen Quinlan's 'Constant Comment'," *Art Agenda*, Dec. 22
Mizota, Sharon. "Art Review: 'All of This and Nothing' at UCLA Hammer Museum," *LA Times Blog*, March 2
Stillman, Steel. "Eileen Quinlan," *Art in America*, March

2010

Smith, Roberta. "The Varieties of Abstract Experience," *The New York Times*, Aug. 6
O'Neill-Butler, Lauren. "Eileen Quinlan," *Artforum*, Summer
Kley, Elisabeth. "Gotham Art and Theatre: Eileen Quinlan at Miguel Abreu Gallery," *Artnet.com*, April 23
Carlin, T.J. "Studio Visit: Eileen Quinlan," *Time Out New York*, Issue 759, April 15 – 21
Aletti, Vince. "Goings On About Town," *The New Yorker*, April 7
Clark, Martin. "What To See This Month," *Art Review*, March

2009

Godsill, Benjamin. "The Last Artist," *The Last Magazine*, Issue #03, Fall
Bedford, Christopher. "Depth of Field," *Frieze*, September
Beshty, Walead and Eileen Quinlan. "Walead Beshty & Eileen Quinlan," BOMBlog, September
Smee, Sebastian. "In the Abstract," *Boston Globe*, April 3
Taft, Catherine. "Eileen Quinlan," *Artforum*, April
Campagnola, Sonia. "Eileen Quinlan," *Flash Art*, March/April
Lehrer Graiwer, Sarah. "Eileen Quinlan: Downtime," *Art Review*, March
Bergeron, Chris. "Eileen Quinlan's art pushes photographic boundaries," *The Milford Daily News*, March 22
Lowenstein, Kate. "To be Determined," *Time Out New York*, Issue 699, Feb. 19–25
Brannon, Mathew. "Without Baggage, With Pistoletto," *Mousse*, Issue 16, December/January
Schad, Ed. "Eileen Quinlan at Overduin and Kite," *ArtSlant*, Jan. 19

2008

O'Neill Butler, Lauren. "Eat the Document," *Time Out New York*, Feb. 14
Bryant, Eric. "The Indecisive Image," *ArtNews*, March

2007

Carlin, Tova. "Eileen Quinlan, 'Smoke and Mirrors'," *Time Out New York*, Nov. 1
Cotter, Holland. "Eileen Quinlan," *The New York Times*, Dec. 7
Liz Deschenes and Eileen Quinlan, Interview, *North Drive Press*, Fall
Eileen Quinlan "Top Ten," *Artforum*, January
Smith, Roberta. "Strange Magic," *The New York Times*, July 13
Rosenberg, Karen. "Strange Magic," *New York Magazine*, July 23
"Strange Magic," *The New Yorker*, July 23
Kessler, Sarah. "Seriality," *Artforum.com*

2006

"Dice Thrown (Will Never Annul Chance)," *The New Yorker*, Nov. 6
Smith, Roberta. "Dice Thrown (Will Never Annul Chance)," *Art in Review*, *The New York Times*, Nov. 3
Doran, Anne. "Dice Thrown," *Time Out New York*, Issue 579, Nov. 2-8
Stillmann, Nick. "Eileen Quinlan," *Modern Painters*, November
"Eileen Quinlan." *Visionaire*, October
Velasco, David. "Dereconstruction," *Artforum*, September
"Eileen Quinlan," *Texte zur Kunst*, April
Alemani, Cecilia. Critic's Picks — Review of "Everything Beautiful and Noble Is the Result of Reason and Calculation," *Artforum.com*, February
Robinson, Walter. "Weekend Update," *Artnet.com*, Feb. 7

2005

"Cheyney Thompson et Eileen Quinlan," *Paris-art.com*, November
"Bright Young Things," *Art Review*, December

2004

Huntingdon, Richard. "CEPA's 'Fresh Meat' is a Savory Exhibit," *Buffalo Times*

2002

Smith, Roberta. "Yes, We're Excerpts," *The New York Times*, Aug. 2

TEACHING

Faculty, MFA, Milton Avery Graduate School of Arts, Bard College, Annandale-on-Hudson, NY

PUBLIC COLLECTIONS

Ackland Art Museum, University of North Carolina at Chapel Hill, NC
Aishti Foundation, Lebanon
Brooklyn Museum, New York
CCS Bard Hessel Museum of Art, Annandale-on-Hudson, NY
Solomon R. Guggenheim Museum, New York
Hammer Museum, Los Angeles, CA
Henry Art Gallery, University of Washington, Seattle, WA
Hood Museum of Art, Hanover, NH
Institute of Contemporary Art / Boston, MA
Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany
Los Angeles County Museum of Art, CA
Metropolitan Museum of Art, New York
MIT List Visual Arts Center, Cambridge, MA
Museum moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna
Museum of Contemporary Art, Los Angeles, CA
Museum of Modern Art, New York
Pinault Collection
V–A–C Foundation, Moscow
The Whitworth Art Gallery, University of Manchester, UK
Whitney Museum of American Art, New York
Zabludowicz Collection