

L I N D A C U M M I N G S

B I O G R A P H Y

“Most of these photographs look through one substance to another...moment as substance...I want to reach through these photographs... to hold my hands there so that they can become part of the new substance they reveal.”¹

-April Gornik, 2010

Linda Cummings was born in Valley Forge, PA. She received a BFA from the Nova Scotia College of Art & Design and her MFA from Mason Gross College of Art at Rutgers University in New Jersey. She is the recipient of numerous fellowships and awards, including the Whitney Museum of American Art, and the Bronx Museum of Art, Yaddo, the Vermont Studio Center and the New Jersey Printmaking Council. Her work has been featured in leading fine art publications such as BLIND SPOT magazine, “Graver La Lumiere” Exhibition Catalogue, and the “Director’s Cut” of APERTURE. Cummings’ work is included in many private and museum collections, including the National Museum of American Art at the Smithsonian, Washington, DC; Brooklyn Museum of Art, Brooklyn, NY; Bronx Museum of the Arts, Bronx, NY; Lehigh University, Bethlehem, PA; Muskarell Museum, Williamsburg, VA; NYU/Langone, New York, NY; New York Health and Hospitals Corporation, New York, NY; Museo Nazionale della Fotografia de Brescia, Brescia, Italy; and Musee Jenisch, Vevey, Switzerland. Cummings’ photography is represented by dm|contemporary in New York City, NY.

Cummings lives and works in New York City and Branford, Connecticut. Since 1996 she has taught at the International Center of Photography in New York City. In addition to her photographic practice, Cummings speaks at international and national conferences on the psychology of the creative process.

In Cummings' 2013 solo exhibition, *Waterlines*, at dm contemporary in New York, her photographs quite literally 'spill' from the wall, and in some cases, out of the frame. This installation recalls the flow of the river, and allows a conceptual reversal of the photographs that have given form to what is essentially formless. Cummings' photographic process involves a series of actions, reactions, and interactions, inspired by the rhythm and the flow of the river. Movement created on the surface of the water translates into ripples, that are echoed by the artist's transcriptions and drawings on paper, which is submerged in the water. The resulting photographs - aided by the fluidity of the water, the artist's hand, and the transformations caused by sunlight - capture the essence of the artist's experience with the river.

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Cummings' work weaves together drawing, photography and performance in a visual response to her experience. "Stirring the Waters" (2009 – 2010) was a yearlong photographic exploration of a 2-mile stretch of the Farm River. Rooted in her performance-based 'slip' photographs of the 90's, yet conceptually linked to her "24 Frames in 24 Minutes" project, Cummings is carried along the tidal river in her kayak with a paddle to navigate, stir, splash, stroke & draw upon its surface. As in all her photography, her camera frames and preserves the reciprocal relationship between her own human nature and forces of nature/culture swirling about. Cummings notes: "Everything is in motion until the camera extracts a moment from the flow of time." Capturing this interactivity her photos reflect the outside world while embodying her inner world & successfully blurring boundaries between inside/out, drawing/painting, performance & photography.

In her "Slippages" Portfolio (1990 – 2000) Cummings' Black and White silver gelatin photographs depicted the absence of the female presence through the gesture of an empty slip tossed into the air within highly gendered public spaces. In later work the empty slip is seen hovering and floating through natural settings, such as tidal rivers and marshlands. In a subsequent portfolio "24 Frames in 24 Minutes" (2000- 2008) it is the artist herself, who is lifted, hurled, or floating through space. Her photo sequences capture the experience of being transported through time and space inside a plane, a subway, or a ferryboat. Through the "eye" of the camera, she ponders and memorializes the rapidly changing world around her. The resulting Black and White photos and color photographic scrolls reveal fragments, impressions and a series of fleeting images that record this emotional journey.

¹ Remarks in exhibition catalogue for Cummings' "Stirring the Waters", dm|contemporary NYC