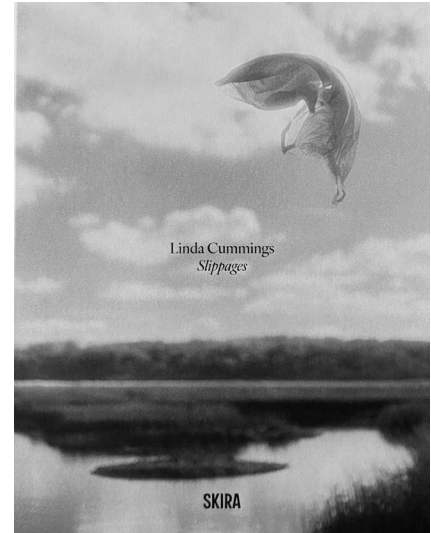


LINDA CUMMINGS

BOOK OVERVIEW

The book, *SLIPPAGES*, is a selection of 71 full-page duotone images from the “Slippages” photographic performance project by Linda Cummings, created between 1992-2002. Cummings’ analog photographs, all made on site with film and a 35-mm SLR camera, are staged in institutional, cultural, religious and public settings primarily in the United States, and Europe.

Cummings tosses an iconic slip into the air, a space of possibility, and photographs its twists, spins and turns within highly gendered environments. Transformed by light, wind and gravity this fragile uniform of gender resists definition. The act of releasing the slip and capturing its transformation symbolizes defiance against societal expectations and points to something missing, and something gestating, within the frame. As a garment that carries the imprints of its previous wearers, the slip opens a dialogue about the untold stories and desires of anonymous women. This intimate undergarment unfurls into a ghost-like presence, signaling both a fluidity of gender identity and struggles to control the female body.



Alarmed by the slipping away of personal freedoms and civil liberties in the in the United States, Cummings felt compelled to present her *SLIPPAGES* project in book form. Cummings’ photographs are prescient in their depiction of shifting social and cultural power relations at the turn of the 21st century that contributed to the growing anxiety towards the rights and power of women. The photographs capture spontaneous acts of defiance, desire, celebration, constraint, surrender and freedom through air-borne gestures of release and retrieval. The enigmatic figure is both invisible and out of place in the scene, highlighting the dissonance and instability of women’s place in that world.

Over the duration of the project Cummings’ focus expanded to include transience itself as the artist observed the material and industrial world declining amidst the emergence of immaterial, digital means of production and methods of communication overtaking many aspects of everyday life. The landscapes depicted and techniques of making the photographs evolve throughout the decade, reflecting these shifting technologies and their impact on the artist’s perception of subjectivity, time and space.

The book is enhanced with insightful essays by Nancy Princenthal, Kathy Battista, Emna Zghal and Elise Morrison that place Cummings’ project within the context of photography in post-war western art, feminism, and performance art.

PROJECT OVERVIEW

SLIPPAGES (1992-2002) is a performance-based photographic project, a kind of guerilla theater set in institutional, cultural and public settings in the United States at the end of the last millennium, between 1992-2002. My photographs depict acts of defiance, celebration and anxiety set in motion by profound technological transitions and shifting social and cultural power relations. I began the project as an opportunity to reimagine female agency and explore the space of possibility opened by these transitions - specifically in the context of long-buried or denied voices, histories, and constructions of gender. Over time, my focus expanded to include formulations on transience itself – namely the decline of the material world and industrial age and emergence of the immaterial, digital world. All my photographs were taken on-site with an analog 35-mm manual film camera and printed by hand in a darkroom.

I began my series as a call to action motivated by both exhilaration and outrage. I felt the weight and grip of millennia of the subjugation of women loosening with the bravery and sacrifice of centuries of struggle. Yet in bedrooms, boardrooms, and courtrooms the fight raged on. I traveled to ready-made “stages” in which the battle for female power and agency was deeply rooted. They included the land itself, houses of worship, sports arenas, engines of industrial power, operating rooms, and national monuments.

The word ‘slippage’ suggests a power differential, a movement between opposing physical forces. As the slip metaphorically moves between the conscious and unconscious, the domestic and public, sacred and profane, feminine and masculine, art and its observer, it echoes my own internal opposing forces of exuberance and dread. Today I feel another urgent call to action as the U.S. Supreme Court erodes gains in gender freedom and equality, civil rights and voting rights. The promise of inclusion and protection has sadly fractured into greater political and cultural divides. Many of the monuments and institutions I photographed contain the seeds of change yet remind us of how fragile and fleeting change can be.

SLIPPAGES holds a mirror to the ever-changing world we create that in turn, creates us – reflecting something missing, out of balance, contradictory, disavowed and forgotten. To notice what is “out of place” opens a space for consciousness, for questions, curiosity...and change.

My project begins and ends with the Earth. The action is in the air between earth and sky, in a space we share with all living things. It is the space of now, the present, a space of potential for change, where things happen. I repeatedly toss and retrieve an iconic gendered garment into the air, photographing its twists, spins and turns. Transformed by light, wind and gravity this fragile uniform of gender defies gravity. Untethered to a body or its intended function it is animated instead by invisible forces and hidden hands. Something enigmatic and “out of place” highlights the dissonance and instability of women’s place in the world and in our collective imagination.

The air and sky are still spaces of possibility that kindle my imagination. In the shared intangible space of my photographs the slips rarely fall. They exist in an arc of movement and ambiguity, both rising and falling. The interpretation is the viewers to make. This struggle for being and belonging continues today and the choice is ours as to where our desire leads.

LINDA CUMMINGS

ENDORSEMENTS

"Linda Cummings' *Slippages*, best described as a long-term project, rather than a series of discrete images, has transformed an object of feminine underwear—a slip—to what might be literally described as a floating signifier. Moving ghost-like through air, propelled by wind, it hovers over industrial ruins, landscapes, stadiums, even hospital operating rooms. The multiple meanings and uses of the word slip—noun or verb—become in Cummings' moody, elegiac black and white analogue photographs a powerful, allusive and haunting metaphor of femininity as it disrupts or counters the spaces of masculinity, monumentality and the ruins of industrialization."

— Abigail Solomon-Godeau, Art Critic, Curator and Author, *Photography after Photography: Gender, Genre, History*

"*Slippages* is spot-on. The photographs are magnificent—suggestive, humorous, heart-breaking, beautiful. They sing, shout, whisper and everything in between while suggesting the entire spectrum of female experience."

— Ellen Schwartz Harris, Former Executive Director, *APERTURE*

"In *Slippages*, every photograph is both record and a reckoning. Linda Cummings guides us through vanishing landscapes and forgotten structures, capturing the quiet and steady drift from the grounded analog world to today's digital abstraction. The book is a remarkable collection and commentary about change and it takes us on an odyssey of feeling both unmoored and as a witness. It's as if we are that traveling slip in the wind—experiencing the ethereal feeling of remembrance and hope, even if it's only in the pause."

— S. Yin Ho, MD, MBA, AUTHOR of *Rushing Headlong, Health It's Legacy & The Path To Responsible AI* (2025)

"The most hauntingly beautiful images among these call to mind ethereal spirits in flight, not unlike the illusions of a spiritualist trickster..."

— Lisa Kereszi, MFA 2000, Senior Critic, Assistant Director of Graduate Studies in Photography, YALE SCHOOL OF ART

"*Slippages* will evoke sheer awe in photography geeks. The rest of us, also in awe, are wondering how it is possible as we approach the second quarter of the 21st Century, that the catalyst for this collection still plagues our collective consciences today. In response, we the observers, are called to DO: make the toss; contemplate the power of the toss; and respond to it with our own vital energy. The book is silent, but shouts volumes."

— Alice Anne Schwab, Executive Director, Susquehanna Art Museum at The Marty and Tom Philips Family Art Center, Harrisburg, PA

Advance Information

Slippages

Photographs by Linda Cummings

edited by Kathy Battista. Introduction by Linda Cummings

Texts by Nancy Princenthal, Kathy Battista, Elise Morrison and Emna Zghal

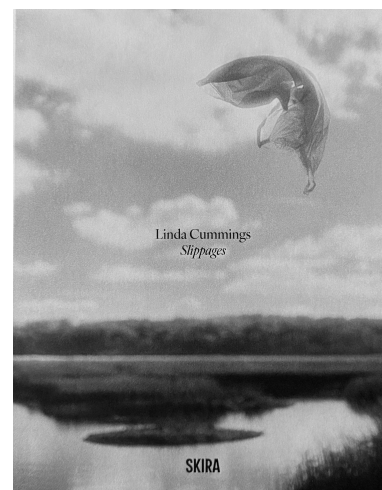
The images of the decade-long performance based photographic project by Linda Cummings.

Slippages is a landmark publication of photographs by American artist Linda Cummings. The book showcases over 60 high-quality duotone images spanning the decade from 1992 to 2003 and the last vestiges of analog photography. Cummings' compositions toss expectation to the wind, transposing gender dynamics with a sleight of hand. The images convey Cummings' innovative approach to photographic narrative through actions performed and photographed by the artist on-site, in locations as varied as steel mills, coal mines, churches, hospitals and stadiums, many long since disappeared. The photographs express the artist's defiance, exuberance and anxiety amidst the upheavals of a declining industrial age and dawning of the digital era.

Cummings' thought-provoking photographs are complemented with an introduction and four essays that extrapolate ideas from Cummings's photographs and consider how social controversies of the last decade of the 20th century resurface today as the rights of bodily autonomy and gender identity continue to be challenged.

- The book presents Linda Cummings' unique approach to photography and performance art.
- Cummings' evocative compositions challenge gender norms and societal expectations, providing an original exploration of identity, defiance, and the cultural tensions of the late 20th century.
- All the photographs were taken on-site with an analog 35-mm manual film camera and printed by hand in a darkroom, with no manipulation post-capture.

Linda Cummings's photography explores perceptions of self, the power of place and the reciprocal relationship between the body and natural phenomena: light, wind, water and gravity. Her performance-based *Slippages* project is a significant contribution to feminist photography and is in the collection of major museums in the US, including the Smithsonian's National Museum of American Art, Washington; Whitney Museum of American Art, New York; Lehigh University Art Gallery, Bethlehem, PA; Smith College Art Museum, Amherst, MA. **Kathy Battista** is a writer, curator, and teacher. She is author of *Renegotiating the Body: Feminist Art in 1970s London* and *New York New Wave: The Legacy of Feminist Art in Emerging Practice* (2012 & 2019 Bloomsbury) and is co-editor of *Creative Legacies, Artist Estates and Foundations* (2020 Lund Humphries). She also publishes regularly in academic journals and artist catalogues. Battista founded a MA program in Contemporary Art for Sotheby's Institute of Art NY and has taught in England, the US, Italy, Saudi Arabia, Mexico, and China.



Provisional Publication

January 2026

Specifications

Size 23.5 × 28.5 cm (9 1/4 × 11 1/4 in.)

160 pages

65 duotone illustrations

hardcover

ISBN 978-88-572-5352-7

£ 35.00, \$ 45.00



LINDA CUMMINGS

LINDA CUMMINGS choreographs, interacts and constructs photographic narratives in response to her experience of the dynamic impact of nature and culture on perception.

Her photographic performance-based “Slippages” (1992-2002) project is a pivotal contribution to feminist photography, and has been collected widely and exhibited by the Smithsonian’s National Museum of American Art, Washington, D.C.; Whitney Museum of American Art, New York, NY; Smith College Art Museum, Amherst, MA; Tang Museum of Art, Saratoga, NY; Muskarell Museum of Art, Williamsburg, VA; Lehigh University, Bethlehem, PA; Bronx Museum of Art, Bronx, NY; Brooklyn Museum of Art, Brooklyn, NY and Musee Jenisch, Vevey, Switzerland, among others.



Cummings has been on the teaching faculty at the International Center of Photography in New York since 1997. She is the recipient of numerous fellowships and awards from institutions including the Whitney Museum of American Art in New York, NY; Yaddo Artist Colony, Saratoga, NY; Vermont Studio Center, Johnson, VT and is a recipient of the Susan B. Anthony Award from the New York City Department of Cultural Affairs. Cummings’s photography is published in exhibition catalogues and leading contemporary art journals, including *BlindSpot* and *Aperture*.

Linda Cummings began her photographic career in 1978 with hand-made cameras she fashioned in the shape of decoy pigeons to interact with, and make images of, live pigeons in public parks in Halifax, Nova Scotia, Canada. Her professional career developed as an industrial photographer for Mack Trucks in Allentown, PA. before moving to New York City. She holds a Masters of Fine Art from Mason Gross College of Art at Rutgers University, New Brunswick, NJ. and a Bachelor of Fine Arts from the Nova Scotia College of Art and Design, in Halifax, N.S. Canada.

Recent photographic commissioned installations have built on Cummings’ interest in perception and natural phenomena by incorporating trans-illuminated light with photography on a larger scale. Additionally, these projects have entered the public sphere through photo-based architectural collaborations with institutional partners, including houses of worship, hospitals, and residential centers. She has contributed book chapters with various CT authors, including:

For a comprehensive overview of Cummings’ photographic portfolios, exhibitions, collections, lectures and bibliography visit her website at: www.lindacummings.com.

SLIPPAGES: PHOTOGRAPHS BY LINDA CUMMINGS

NOVEMBER 19, 2025 – 11:00 AM

Main Hall, Libetta Campus or Rufa Space, Ausoni Campus

Guest Speaker: Linda Cummings, Photographer

Visiting Educator: Kathy Battista, Curator, Writer, Educator

Moderator: Marta Jovanovic, Performance Artist, Professor, Chairwoman of Visual Arts

Visiting Publisher: Edoardo Ghizzoni, Skira Editions, Head of International Sales and Marketing

In her monograph, *Slippages*, Cummings revisits images from her decade-long project in which fragile slips perform interventions and spark alternate perceptions of possibility within familiar landscapes, cultural and institutional sites. All the photographs were created on site with film and an SLR analog camera, with no digital intervention or postproduction. Each work was printed by hand in a traditional darkroom using silver gelatin paper. In today's world of Photoshop and selfie apps, these photographs stand in stark contrast, revealing an authenticity that we no longer can take for granted. Cummings' photographs invite curiosity and thought about the visible and invisible forces at play in the shaping of our environment, power relations with one another, and with oneself.



LINDA CUMMINGS

PUBLIC & PRIVATE ART COMMISSIONS

- 2024 *"June Bug"* Transilluminated Photographic Glass Artwork, Hope Chapel at Gaylord Rehabilitation Center, Wallingford, CT
 "Stroll" Transilluminated Photographic Glass Ceiling and Walls Installation, The Towers Residence, New Haven, CT (November 2024)
- 2023 *"Genesis"* Ark Doors, Transilluminated Glass, Temple Beth Tikvah, Madison, CT
- 2022 *"Radiant Nature"* Light Panel Installation, Smilow Cancer Hospital of Yale-New Haven Hospital, New Haven, CT
- 2021 *"Flourishing I-VI,"* Installation. Penn State Hampden Health, Hampden, PA

SOLO EXHIBITIONS

- 2023 *"Slippages"* 89 Greene/Signs and Symbols Gallery. New York, NY
- 2014 *Surface Notes*, New Arts Program, Kutztown, PA
- 2014 *Touching the Farm River*, Smilow Cancer Hospital, New Haven, CT
- 2013 *Waterlines*, dm|contemporary, New York, NY
- 2010 *Stirring the Waters*, dm|contemporary, New York, NY
- 2004 *Meditations on Absence*, dm|contemporary, Mill Neck, NY
- 2003 *24 Frames*, Paul Sharpe Contemporary Art, NY, NY
- 2002 *Under/Expose*, Paul Sharpe Contemporary Art, New York, NY
- 2001 *Dissolutions*, Hampshire College, Amherst, MA
- 1998 *Ambi-Valence*, Raritan Valley College, Raritan, NJ
 New Works, New Jersey Printmaking Council, Somerville, NJ
- 1996 *Capacity*, Mason Gross Gallery, Rutgers University, New Brunswick, NJ
- 1994 *New Photography*, Condesco Lawler Gallery, New York, NY
- 1993 *Domestic Icons*, Metro Gallery, Empire State College, New York, NY

GROUP EXHIBITIONS & PRESENTATIONS

- 2019 *Dose of Nature*, Yale New Haven Hospital, Auxiliary Benefit, Branford, CT
- 2017 *Vision/Sound Revisited: Allentown's 80's Art Scene*. Martin Art Gallery. Muhlenberg College, Allentown, PA
 Eight from the Eighties, Allentown Museum of Art, Allentown, Artists Panel
 This One's For You! dm|contemporary, New York, NY
- 2016 *Indian Summer*. dm|contemporary, New York, NY
- 2015 *Revisiting South Bethlehem*, Lehigh University Art Gallery, Bethlehem, PA
 The Summer Show, dm|contemporary, New York, NY

LINDA CUMMINGS

- 2014 *Natural Allusions*, Addison/Ripley Fine Art, Washington, DC
Then/Now, dm|contemporary, New York, NY
Sensing Nature. Smilow Cancer Hospital, Yale New Haven, CT. Video Presentation, Artist Talk and Exhibition Reception
A Touch of the Farm River. The Program for Humanities in Medicine, Yale University, New Haven, CT. Presentation to Yale Medical College and concurrent exhibition at Smilow Cancer Hospital. 2 October 2014
- 2013 *Stories in the Social Landscape*, International Center of Photography,
New *The First 15: Photography from the Meredith S. Moody Residency at Yaddo*, Frances Young Tang Teaching Museum and Art Gallery
Still Point in Turning World, Harrisburg Community College, Harrisburg, PA
- 2013 *The Summer Show*, dm|contemporary, New York, NY
"Reframing Worlds." Artist Linda Cummings. IARPP Conference, November Santiago, Chile. Artist/Analyst Presentation:
"Photography, Healing and the Relational Matrix." The Program for Humanities in Medicine, January 10, 2013, Yale University, New Haven, CT
- 2012 *The Summer Show*, dm|contemporary, New York, NY
Baseball in the Bronx, Bronx Museum of Art, Bronx, NY
Looking and Listening. Cummings, Linda. Artist Presentation. IAPSP Conference, 2012, Washington, DC
Looking and Listening. Cummings, Linda . Artist Presentation "Artist/Analyst" IARPP Conference, 2012, New York, NY
- 2011 *Making Sense*, Yale University, Whitney Humanities Center, New Haven, CT.
The Summer Show, dm|contemporary, NY, NY
- 2010 *Art Hamptons*, dm|contemporary, East Hampton, NY
DRAWER 158, New York, NY
PULSE NYC, dm|contemporary, New York, NY
It's a Wonderful Life, Sideshow, Brooklyn, NY
- 2008 *Fourth Anniversary Show*, dm|contemporary, Mill Neck, NY
- 2006 *Second Anniversary Show*, dm|contemporary, Mill Neck, NY
- 2005 *Selections*, dm|contemporary, Mill Neck, NY
International Earth Day, Grand Central Station, New York, NY
Assumptions, Paul Sharpe Contemporary Art, New York, NY
- 2004 *Director's Cut*, Aperture Foundation, New York, NY
Women in the Middle, Walker Center for Arts University of Minnesota, MN
- 2003 *Graver la Lumiere*, Musee Jenisch, Vevey, Switzerland
Tribute, Manhattan Marymount College, NY, NY
- 2002 *Faculty Exhibition*, International Center of Photography, New York, NY
Hash Brown Potatoes, Smack Mellon Gallery, Brooklyn, NY
Group Exhibition, Paul Sharpe Contemporary Art, New York, NY

LINDA CUMMINGS

- 2001 *Group Exhibition*, Anton Gallery, Washington, DC
Fire, Light, Paint, Paper, Yellow House Gallery, Greenport, NY
Curiously Peppermint, Smack Mellon Gallery, Brooklyn, NY
- 2000 *Being Human: A Portrait*, PABA Gallery, New Haven, CT
Good Business, Bronx Museum of the Arts, Bronx, NY
Sidelong Glance, IMnIL Gallery, Brooklyn, NY
Portraits, Pfizer Gallery, New York, NY
Twisting, Turning, Tossing, Rotunda, Bethlehem, PA
- 1999 *Clothes Off*, Witkin Gallery, New York, NY
Faculty Exhibition, Salena Gallery, Long Island U, Brooklyn, NY
Art Spirit, Yellow House Gallery, Greenport, NY
- 1998 *American Photography*, Museo Nazionale d' Fotografia Brescia, Italy
Gender Consumption, Long Island University, Stony Brook, NY
Faculty Exhibition, Raritan Valley College, Raritan, NY
Group Exhibition, Hillwood Museum, C.W. Post, Westbury, NY
- 1997 *Clothesline*, Steinbaum Krauss Gallery, New York, NY
ISP Exhibition, Whitney Museum of American Art, New York, NY
- 1996 *Faculty Show*, Raritan Valley College, Raritan, NJ
Capacity, Mason Gross Gallery, Rutgers University, New Brunswick, NJ
Thesis Exhibition, 420 West Broadway, New York, NY
- 1995 *Body Photographic*, Contemporary Arts Center, New Orleans, LA
Markers of Identity, Gallery Korea, New York, NY
Marvelous, Manhattan Marymount College, New York, NY
- 1994 *Artists in the Marketplace*, Bronx Museum of Art, Bronx, NY
Small Things, Art-in-General, New York, NY
- 1987 *Coiled Dogs: Windo Peace*, SoHoZat, New York, NY
- 1986 *Anima-Enigma*, 35th Street Studio, New York, NY
- 1982 *Machine Dreams, Photo Co-op Gallery*, Allentown, PA
- 1979 *Photography Now*, Lehigh University, Bethlehem, PA
- 1978 *Pigeon Holing*, Anna Leonowens Gallery, Halifax, Nova Scotia

BIBLIOGRAPHY, INTERVIEWS & PUBLICATIONS

- 2025 *Slippages: Linda Cummings Photographs 1993-2002*, forthcoming monograph to be published by Skira Press, Milan, Italy (released 2026)
- 2020 Princenthal, Nancy, "Casting Off: Linda Cummings Slippages." Essay in forthcoming exhibition catalogue, New York, NY
- 2019 "Slip of the Tongue" Conversation with Curator Kathy Battista. Artedoia Online Art Journal (November, 2019) Brooklyn, NY

LINDA CUMMINGS

- 2017 Cummings, Linda. "Making Waves" in Hagman, G. Art, creativity, and psychoanalysis : perspectives from analyst-artists. (New York: Routledge, Taylor & Francis Group, 2017)
- 2015 Cummings, Linda, and Katy Martin. "Beauty, Longing, and Fear." In Lee, Bandy; Oson, Nancy; Duffy, Thomas P. (eds) Making Sense. Beauty, Creativity, and Healing. (Frankfurt: Peter Lang, 2015)
- 2015 45-66. Jenkins, M. "In the galleries: Rooted in nature but not always natural." *Washington Post*, Washington, D.C. (5 March 2015)
- 2014 Appel, Allan. "Calming Riverine Views Flow Into Cancer Center." *New Haven Independent*, New Haven, CT (30 July 2014)
- 2013 Cummings, Linda "Reframing Worlds." IARPP Conference, November 2013, Santiago, Chile. Artist/Analyst Presentation
- 2013 *Graver la Lumiere*, Exhibition Catalogue. Musee Jenisch, Vevey, Switzerland
- 2013 Aperture Foundation *Director's Cut*. Internet Exhibition. New York, NY
- 2013 Blindspot, Issue #15. "Ovulator Series" Portfolio. *Fine Art Magazine*. NY, NY

AWARDS & FELLOWSHIPS

- 2000 Vermont Studio Center, Artist Fellowship
- 1999 Yaddo, Artist-In-Residence
- 1998 New Jersey Printmaking Council, Artist Fellowship
- 1997 Whitney Museum of American Art, Independent Studio Program
- 1994-96 Rutgers University, Graduate TA Fellowship
- 1993 Bronx Museum of Art, AIM Fellowship
- Manhattan Graphics Center, Printmaking Fellowship
- Empire State College, Artist-in-Residence
- 1988 Susan B. Anthony Award, New York City Dept of Cultural Affairs, Windo Peace participant (year long art installation by Susan Kleckner)

MUSEUMS COLLECTIONS

National Museum of American Art at Smithsonian, Washington, DC

Brooklyn Museum of Art Brooklyn, NY

Lehigh University Art Gallery, Bethlehem, PA

Museo Nazionale della Fotografia de Brescia, Brescia, Italy

Musee Jenisch, Vevey, Switzerland

Muskarell Museum, Williamsburg, VA

Smith College Museum of Art, Northampton, MA

LINDA CUMMINGS

PROFESSIONAL EXPERIENCE

1997 - Present	Teaching Faculty, International Center of Photography, New York, NY
1999-05	Photography Instructor/Advisor, New York University, Gallatin School
1998-00	Art Therapist, Association for the Help of Retarded Children, NYC, NY
1997-99	Instructor of Art, C.W. Post, Long Island University, Westbury, NY
1996-99	Assistant Professor of Photography, Raritan Valley College, Raritan, NJ
1986-96	Associate Dean, Instructor, New York Institute of Photography, NY, NY
1995	Visiting Artist Coordinator, Rutgers University, New Brunswick, NJ
1993	Photo & Drawing Workshop, Omega Institute, Rhinebeck, NY
1984-86	Art Instructor, Children's Aid Society, New York, NY
1978-84	Industrial Photographer, Mack Trucks, Inc., Allentown, PA

EDUCATION

M.F.A.	Mason Gross School of Art, Rutgers University, New Brunswick, NJ
B.F.A.	Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada